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Master's Dissertation/
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**EXPLORING THE
TRANSLATION OF PUNS IN
PHINEAS AND FERB:
ENGLISH-SPANISH DUBBED
VERSION**

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Table of contents

Abstract / Resumen.....	3
1. Introduction.....	4
1.1 Background and motivation	4
1.2 Research objectives.....	5
1.3 Scope and limitations.....	6
2. Background information.....	6
3. Theoretical framework.....	9
3.1 Introduction to audiovisual translation: concept and modalities.....	9
3.2 The simulated orality in dubbing	12
3.3 The role of puns in humour.....	15
3.3.1 <i>Challenges in translating puns and humour</i>	17
3.4 Types of puns.....	19
3.5 Strategies and techniques for the translation of puns	21
3.5.1 <i>Hurtado Albir's translation techniques</i>	22
3.5.2 <i>Delabastita's model</i>	24
3.5.3 <i>Díaz Pérez's model</i>	25
3.6 Final classification of the strategies for the translation of puns	26
4. Methods and materials	28
4.1 Analysis model.....	28
4.2 Materials	29
5. Analysis of puns in <i>Phineas and Ferb</i>.....	29
5.1 From pun to pun	30
5.2 From pun to pun: Punning correspondence.....	32
5.3 From pun to pun: Coined equivalent.....	33
5.4 From pun to no pun: Non selective translation.....	34
5.5 From pun to no pun: Selective translation	35

5.6 From pun to no pun: Diffuse paraphrase	36
5.7 From pun to no pun: Amplification	38
5.8 From pun to no pun: Description	39
5.9 From pun to no pun: Generalisation.....	39
5.10 From pun to related rhetorical device	40
5.11 From pun to no pun	42
5.12 From no pun to pun: Discursive creation	43
5.13 Direct copy	44
6. Results and discussion	45
7. Conclusions.....	49
8. Bibliographical references.....	52
9. Appendix: Complete list of the rest of puns found	56

ABSTRACT

This Master's dissertation aims to deepen the classification of puns found in both the English and Spanish dubbed versions of the animated series *Phineas and Ferb* by examining the various types of puns and the translation solutions employed for their adaptation into Spanish. To accomplish this, a comprehensive corpus consisting of English puns and their corresponding Spanish translations was compiled. The analysis, based on Delabastita (1996) and Díaz Pérez's (2008) proposals, primarily focuses on categorising the different types of puns encountered, as well as the translation strategies implemented in each case. Furthermore, the results section reveals how both versions strive to preserve a comedic tone by either modifying the pun in the target language or incorporating additional linguistic resources that try to maintain the essence of the series across both versions. This study contributes to a deeper understanding of the challenges and creative approaches involved in pun translation, particularly within the context of this animated series.

Keywords: Puns, animated series, dubbing, *Phineas and Ferb*, audiovisual translation, translation techniques, translation solutions.

RESUMEN

Este trabajo de fin de máster profundiza en la clasificación de los juegos de palabras que se encuentran tanto en la versión original como en la versión doblada al español de la serie de animación *Phineas y Ferb*, asimismo, examina los distintos tipos de juegos de palabras y las soluciones de traducción empleadas para su adaptación al español. Con este objetivo se ha elaborado un corpus compuesto por los juegos de palabras en inglés y sus correspondientes traducciones al español. El análisis, basado en el modelo propuesto por Delabastita (1996) y Díaz Pérez (2008), se centra en la clasificación de los distintos tipos de juegos de palabras encontrados, así como en las estrategias de traducción aplicadas en cada caso. Además, los resultados muestran cómo ambas versiones tratan de preservar el tono cómico, ya sea modificando el juego de palabras en la lengua de llegada o incorporando recursos lingüísticos adicionales para mantener la esencia de la serie en ambas versiones. Este estudio contribuye a una comprensión más profunda de los retos y los enfoques creativos que entraña la traducción de juegos de palabras, especialmente en el contexto de esta serie de animación.

Palabras clave: Juegos de palabras, serie animada, doblaje, *Phineas y Ferb*, traducción audiovisual, técnicas de traducción, soluciones de traducción.

1. Introduction

1.1 Background and motivation

In recent years, the popularity and availability of animated series have grown exponentially in the global media landscape. With the rise of streaming platforms and greater access to content across different countries, these shows have attracted and engaged audiences from diverse cultural and linguistic backgrounds. However, with this expanded reach comes the need for precise and effective translation to ensure that the humour and essence of these shows are accurately conveyed and appreciated by viewers around the world.

Thus, the present study will focus on *Phineas and Ferb*, an animated series that stands out for its ability to captivate and entertain audiences through its clever use of wordplay and humorous dialogues. In the show, puns take advantage of the multiple meanings and sounds of words, creating double senses and humorous effects. Whether through the different types of puns studied by renowned scholars, such as Delabastita (1996) or Leech (1969), or through the solutions that have been adopted in the target language, this series almost innately incorporates a multitude of them into its narrative. The result is a unique combination of entertainment and intellectual engagement, which resonates with viewers of all ages.

In addition, the translation of puns presents a significant challenge for linguists and translators. Preserving the essence of puns requires not only a strong domain of the source and target languages, but also a deep understanding of cultural references, idiomatic expressions, and other factors demanded by the context. Translators have to face the difficult task of finding a subtle balance between being faithful to the original text and the need to recreate the humour and impact for a different audience. The narrative of this series poses an even greater challenge, requiring innovative and unique translations at some given points that can transfer the essence of the puns into the target language.

The main motivation for selecting this topic stems from a combination of factors: my strong affinity for the series itself and my personal interest in the field of audiovisual translation. *Phineas and Ferb* has been one of my favourite series since childhood, captivating me with its humorous moments and engaging storyline. Its unique combination of

entertainment and intellectual engagement has left a lasting impression on me that still remains to this day.

Additionally, exploring the intricacies of audiovisual translation, especially in the context of this beloved series, has given me the opportunity to delve into the dialogue and analyse it in ways I had not done before. Moreover, it has given me a better understanding of the creative techniques employed by the writers of the show and the linguistic challenges that translators had to face in translating humour and puns into different languages and cultural contexts.

1.2 Research objectives

This Master's dissertation aims to explore the complexities of translating the puns in *Phineas and Ferb*, shedding light on the challenges faced by translators as they try to preserve the humour and linguistic complexities of the original English dialogue. By examining the strategies employed by translators and their impact on the reception of the target audience, this study aims to contribute to the field of translation studies and provide valuable insights into the translation of puns in the context of animated series.

Through a close examination of the types of puns, the translation strategies employed, and an analysis of those translations, this research aims to uncover patterns and trends in the translation process of humour and wordplay in *Phineas and Ferb*. It aims to provide valuable insights into the different techniques and solutions used to confront the challenging task of translating these puns in an animated series in which humour plays such a determinant role. In this way, this paper intends to offer an insight into the different techniques and solutions that have been used to develop, in a more or less effective way, the difficult task of translating these puns into an animated series in which humour is as present as it is in this one.

Furthermore, this research also seeks to highlight the significance of audiovisual translation and discuss its various modalities, recognising the differences between translation through sound or text. Moreover, the translation of humour has been explored, drawing on the insights of scholars like Martínez Sierra (2004), demonstrating how maintaining the humorous tone in audiovisual productions is crucial for ensuring comprehension and engaging a broader audience. Additionally, as this study primarily focuses on dubbing, it addresses the

concept of simulated orality, introduced by Chaume (2001), which encompasses essential characteristics that must be present in the dubbed version of any audiovisual production.

1.3 Scope and limitations

This study has primarily focused on analysing the puns in the dubbed versions of the second season of the *Phineas and Ferb* series, both in English and Spanish. While alternative approaches, such as comparing the subtitles in different languages or seasons could have been taken, this specific approach was chosen for its relevance to the research objectives. The dubbed version offers the advantage of presenting a complete dialogue without the constraints or abbreviations associated with subtitling conventions.

By concentrating on the second season and examining the puns within it, this study aims to gather more precise data regarding translation strategies and challenges specific to this particular season. While the series maintains a consistent humorous tone, each season may introduce distinct elements or linguistic features that may require isolated analysis. Thus, the findings and conclusions derived from this study cannot be generalised to other seasons of *Phineas and Ferb*.

Although exploring subtitling variations across versions or examining the translation of puns in other languages could have provided additional insights, focusing on the dubbed English and Spanish versions ensures a comprehensive exploration of pun translations within the defined scope. This approach allows for a precise examination of linguistic and cultural considerations in pun translation, liberated from the constraints imposed by subtitling limitations.

2. Background information

As previously stated, the focus of this paper is the animated series *Phineas and Ferb*, which was produced and broadcast by Disney. Created by Dan Povenmire and Jeff “Swampy” Marsh, the series made its debut in February 2008 and its last episode aired in 2015¹. The series,

¹ However, in January 2023, it was confirmed that new episodes will air on the Disney+ digital platform in the coming years.

which has approximately 200 episodes spread over four seasons, also features some special episodes and films, all set in the present day and in the fictional town of Danville, located in the Tri-State Area (United States).

The central narrative revolves around the adventures of Phineas Flynn and Ferb Fletcher, two step brothers who were determined to make most of their summer holidays. They possess an incredible amount of creativity and inventiveness, which leads them to embark on remarkable projects and inventions. However, their ambitious projects are constantly opposed by their sister Candace, who is determined to uncover their activities and expose them to their parents, Linda and Lawrence, in the hope that they will be scolded.

In most episodes, Phineas and Ferb are accompanied and supported by their close friends Isabella, Buford, and Baljeet. These three characters play important roles throughout the series and appear regularly during different episodes. Isabella is a prominent character who often joins Phineas and Ferb on their adventures, bringing her enthusiasm and unconditional support to the team. On the other hand, Buford has a distinct personality that sets him apart from others, as he has a rougher personality that contrasts with that of his friends. As a counterpart, Baljeet is a more introverted and intellectual boy who, alongside Buford, constitutes a duo that adds a more humorous character to the group.

Besides the aforementioned characters, we also come across Dr. Heinz Doofenshmirtz, who acts as the main villain of the series, although he is not often associated with Phineas and Ferb, or at least not in a direct way. He is known for his obsessive ambition to take control of the Tri-State area and seek revenge for certain events that took place in his past. To achieve his goals, he constantly invents machines with the suffix “-inator”, which he uses in his attempts to fulfil his ambitions.

In this narrative, the role of Perry the Platypus is particularly relevant. Despite being the beloved pet of the Flynn-Fletcher family, Perry secretly leads a double life as a spy for the Organisation Without a Cool Acronym (OWCA). This organisation recruits various animals to fight other villains in the city. Perry works undercover to foil Doofenshmirtz's plans and prevent him from using his “inators” for evil purposes.

The series follows a recurring dynamic that is present in almost every episode, which results in a similar ending. Each episode begins with Phineas and Ferb engaging in ordinary activities or tasks. However, Phineas soon comes up with a more exciting and ambitious plan for the day, exclaiming his best-known phrase “I know what we're going to do today!”. He then turns to Perry, and asks “Hey, where’s Perry?”. At this point it can be seen how Perry has gone from being quietly at home to assuming his role as a secret agent, so once in the OWCA lair, he is instructed to stop Doofenshmirtz. Meanwhile, we witness how Phineas and Ferb are carrying out their new project while their sister, Candace, becomes increasingly frustrated. Determined to expose her brothers' creations to their rarely present mother, Candace embarks on her relentless mission to bust them in the act.

Generally, the focus of the story shifts to Doofenshmirtz, who manages to capture Perry and reveals his deceitful plans alongside his latest invention. Meanwhile, Phineas and Ferb continue with their innovative projects, and as events unfold, Candace becomes increasingly desperate for her mother's return in the hope of exposing her brothers' creations. It is at this point that Doofenshmirtz unintentionally activates his invention, usually during a confrontation with Perry, which leads to an unexpected turn of events, causing Phineas and Ferb's creation to disappear just before their mother arrives home, preventing Candace from achieving her goal.

The humour in the *Phineas and Ferb* series is derived from various factors, one of which is the extensive use of linguistic devices throughout the show. It encompasses a wide range of jokes, puns, cultural references, and other elements that contribute to the series' comedic tone. These linguistic resources are cleverly employed by different characters, especially Doofenshmirtz, Candace, and Buford, adding to the show's overall wit and entertainment value.

However, when it comes to translating and adapting the series to other languages, the process becomes more intricate because of the challenges involved in conveying puns and jokes. This is particularly noticeable in the case of audiovisual productions, which present an added difficulty due to the synchronisation of the lips and the voice of the characters. Scholars such as Martínez Sierra (2004), Díaz Cintas (2020), and Chaume (2001) have explored the complexities of audiovisual translation and highlighted the specific issues that arise when dealing with wordplay and humour, which will be discussed in the following sections of the paper.

In addition to their linguistic playfulness, *Phineas and Ferb* stands out for its ability to consistently present viewers with a succession of unexpected and often illogical events. The characters find themselves in outrageous situations that tend to defy the boundaries of conventional logic. A combination of these elements creates a captivating and appealing show that provides a highly entertaining and enjoyable experience for audiences of all ages.

3. Theoretical framework

3.1 Introduction to audiovisual translation: concept and modalities

Rapid technological advances coupled with widespread access to the Internet and the proliferation of digital platforms have led to a major revolution in the consumption of audiovisual content. In recent times, people around the world have experienced transformative changes in the way they relate to audiovisual media. In addition, the power of globalisation has brought individuals from different countries and cultures closer together, facilitating greater exposure to languages beyond one's own.

The widespread availability of the Internet has made audiovisual content accessible to people worldwide, regardless of their geographical location. This increased accessibility has resulted in a global audience seeking content in their mother tongue, highlighting the need for high-quality audiovisual translation to overcome language barriers and promote inclusion.

As a result, there has been a significant increase in demand in the audiovisual translation field. This term, as defined by Díaz Cintas (2020), encompasses both academic disciplines and professional activities involving the translation of audiovisual content using a variety of techniques. It involves translating spoken dialogues, written texts, and other audiovisual elements, considering cultural nuances, idiomatic expressions, puns or wordplays, and the preferences of the target audience. This type of translation, apart from helping audiences better understand the content, is vital to maintaining the essence, moments of humour, and emotions created in the original language.

Within the field of audiovisual translation, several modalities can be found, some of which have become more familiar to us than others. According to Díaz Cintas (2020), these can be classified into two main groups:

- **Revoicing:** Within audiovisual translation, this method is used to refer to the fact that the original content of a film, series, etc. remains spoken in the target language. These methods are of vital importance when adapting audiovisual content to different languages, which requires certain aspects to be considered, such as the synchronisation of the speech of the original characters with the audio in the target language. Some authors, such as Luyken et al. (1991), Karamitroglou (2000) and Chaume (2012) identified some of the techniques described below:

- **Voiceover:** This technique involves the simultaneous presentation of translated audio alongside the original voice, which is lowered in volume. As explained by Díaz Cintas (2020) and Orero (2010), this approach typically begins by allowing the original voice to be heard for a brief period before introducing the translated voiceover into the target language. This ensures that the original expressions remain audible in the background while the translation is narrated. Voiceover is commonly employed in the translation of documentaries and interviews, providing viewers with access to the content in their preferred language while still preserving the essence of the original audio.
- **Narration:** This technique bears a significant resemblance to voiceover, with a notable distinction in the handling of the original speech. Unlike voiceover, narration involves the complete replacement of the original voice by the narrator's voice in the target language. This approach is frequently employed to ensure a seamless visual experience, as the narrator's voice can be synchronised more effectively with the visual elements. Often, narration is utilised at the outset of a film or series to provide viewers with contextual information, setting the stage for subsequent events.
- **Dubbing:** This technique is also known as lip-synchronisation, and consists of replacing the original dialogue of an audiovisual production with a new track in the TL, creating the illusion that the characters on the screen speak a totally different language. There are three types of synchronisation that are essential in dubbing: lip sync, which ensures that the translated sounds coincide with the movement of the lips of the characters; isochrony, which ensures that the rhythm of the translated lines naturally matches the opening and closing of the characters' mouths; and kinetic sync, which ensures that the translated dialogue

matches the actor's performance and does not contradict the physical attributes of the characters portrayed on screen. Since this is the process by which this research has been carried out, more information about it will be provided in the following sections.

- Interpreting: Through this process, interpreters provide real-time translations to make it easier for the audience to understand what is being watched. Generally, there are two types of interpreting: simultaneous interpreting, in which words are translated in real-time, and consecutive interpreting, in which the interpreter starts translating after short pauses to understand what the original speech act is referring to.
- Audiovisual description: This method facilitates the viewing of audiovisual content by individuals with visual impairments by offering verbal descriptions of the visual elements presented on the screen. The objective is to provide relevant information about the depicted scenes, including details about the characters, their body language, their actions, etc., which enables people with disabilities to fully appreciate and engage with audiovisual material.
- Timed text: This term refers to transcripts or translations that are synchronised with sound and presented in written form on the screen in the form of blocks of text, as used by some members of the audiovisual translation industry. Although there are several techniques in this field which differ in the way they are carried out, they aim to make a given audiovisual production accessible to a larger number of people. Some of them are as follow:
 - Interlingual subtitling: This is a method of translating dialogue and other verbal information in an audiovisual production into written text in the target language or even the original language. Subtitling follows specific conventions, taking into account factors such as the number of words and the length of text displayed on the screen, so it is important to strike a balance, as excessively long texts that disappear quickly can hinder viewers' comprehension.
 - Surtitling: It involves the translation or transcription of the dialogue of lyrics in operas, musicals and live plays. They are intended to convey the full meaning of both spoken and sung content.

- Subtitling for deaf and hard-of-hearing (SDH): This technique helps people with hearing difficulties by providing visual assistance through written text on the screen. In addition to displaying the dialogue, it includes information about the tone or accent to provide more details and ensure that the message is conveyed as faithfully as possible.
- Live subtitling: This method involves creating subtitles for live programs or events. Currently, the respeaking technique is used, and according to Romero-Fresco (2011) it consists of listening to the original speech and rephrasing it so that there is as little delay as possible on the screen.

After discussing the various modalities within audiovisual translation according to the Díaz Cintas' model (2020), it is crucial to highlight the concept of dubbing, which is the primary focus of this research. The dialogue excerpts used in this study were extracted from both the original dubbed version and the Spanish translation. Therefore, in the subsequent sections, the concept of simulated orality in dubbing is explored, as explained by Chaume's model (2001). It is also important to be aware of the different methods employed in audiovisual translation, namely revoicing (based on oral language) and timed text (based on written language), as distinguishing between these approaches can often be challenging.

As stated before, dubbing has been selected as the chosen method, rather than subtitling, which often requires shortening certain phrases or expressions to fit within the limitations of the text on the screen and the duration of the spoken lines. However, by opting for dubbing, a more faithful representation of puns in both languages is ensured, as the constraints of text per second on the screen do not have to be considered. Dubbing provides a safer and more accurate approach for analysing and comparing puns in the context of this study.

3.2 The simulated orality in dubbing

As previously stated, the analytical aspect of this study focused primarily on dubbing, which is one of the most widely recognised and widespread forms of audiovisual production worldwide. Therefore, it is essential to delve deeper into this concept and highlight the linguistic features that require careful consideration to ensure that the spoken dialogue of the characters on screen appears as authentic and natural as possible. In this regard, it is pertinent to refer to the concept of simulated orality in audiovisual texts, as discussed by Chaume (2001).

As Chaume explains, there are certain linguistic features in both the original language and translated version that are not entirely reminiscent of spontaneous oral communication. Hence, actors must adapt to a pre-written text or script that can affect the naturalness of their performance. This notion coincides with the observations of Whitman (1992), who also stresses that certain aspects of spoken language, such as pauses or throat clearing, contribute to its authenticity and human touch. These features are not usually found in written language, where such “interruptions” are often seen as unfavourable rather than advantageous.

According to the arguments presented by Chaume in his article, there are a series of characteristics proposed by Neus Serrano (1997) that are very useful for both the translator and the scriptwriter when dealing with these texts (which will later belong to the spoken language). These are listed below:

- Language levels:
 - Grammatical level: Use of simple syntax
 - Lexical-Semantic Level: Use of everyday vocabulary
 - Prosodic level: Clear utterance of sounds
- Linguistic registers:
 - Dialectal expressions, learned words, and anachronisms should be avoided.
 - The linguistic register of the characters must be worked upon so that it conforms to the conventions assigned to them.
- Audiovisual genres: Depending on the audiovisual genre, certain characteristics must be followed. In this case, a distinction is made between documentaries and fiction genres:
 - Documentaries:
 - Use of specific vocabulary
 - Use of a certain grammatical structure (subject + verb + complements)

- Adequate using connectors, leading to a more cohesive text
- Formal register
- Use of an adequate phonetic articulation
- Fiction genres:
 - Use of colloquial register
 - Use of short sentences
 - Use of juxtapositions
 - Use of active sentences instead of passive sentences
 - Focalise the information
 - Use of ellipsis
 - Use of deictics
 - Use of stereotyped conversational structures
 - Use of clichés

Nonetheless, Chaume (2001) suggests the inclusion of additional features at these levels to emphasise the prominent attributes of spontaneous spoken language that translators may need to overlook in order to maintain verisimilitude and adhere to linguistic norms. This examination was conducted at four distinct levels:

- Prosodic level: Prosody, as defined by the Oxford English Dictionary, is a concept closely related to phonology and refers to “suprasegmental phonological features such as intonation and stress”. In the field of audiovisual translation, particularly in dubbing, the responsibility of adapting written texts to spoken language has historically fallen upon the adjuster, although the dubbing director and actors also play significant roles. When adapting a text, the translator must consider certain measures, such as avoiding the omission of unstressed vowels and emphasising intonation to prevent ambiguities (Chaume, 2001). These factors are intended to ensure that the actors pronounce their lines clearly and employ a precise phonetic articulation, which conveys the sense that

the spoken discourse is not as spontaneous as a real conversation, but simulated or prefabricated.

- Morphological level: At this level, there are notable distinctions between simulated and spontaneous speech, for which the translator must consider specific guidelines. For instance, it is important to avoid introducing singular/plural or masculine/feminine forms that may not easily be perceived in the target language. These are just a few examples of the considerations that need to be considered during the translation process.
- Syntactic level: In this particular field, there is a greater presence of features typical of spontaneous oral discourse, particularly in the context of dubbing. According to Chaume (2002), some notable features at this level are the inclusion of interjections, the emphasis on specific parts of a sentence and the use of repetitions and additions. At this level, there is great flexibility in conveying spoken discourse.
- Lexical-semantic level: In the last level, simulated orality is strongly influenced by spontaneous spoken language, resulting in a strong resemblance between both. In this scenario, the considered features accurately reflect those found in real situations. Some of these traits include: refraining from using offensive language and replacing it with euphemisms, avoiding unnecessary technical terms even if they are part of popular culture, and avoiding dialectal expressions and anachronisms.

On a general basis, it can be said that understanding the typical characteristics and patterns of dubbing, a widely recognised form of audiovisual translation, allows us to make specific observations when watching dubbed series or films. This knowledge ensures that most productions adhere to these criteria, thereby promoting consistency across various levels and genres. Consequently, while watching the series dubbed in both its original language and the target language, several differences were noted, often influenced by context.

An appreciation of the characteristics and patterns of dubbing not only allows the audience to analyse and appreciate the dubbing process itself, but also helps the dubbing actors who take these characteristics as a reference. It provides an insight into the techniques used to synchronise the dialogue with the images on the screen, thus creating a more coherent watching experience.

3.3 The role of puns in humour

In the field of audiovisual translation, it is crucial to pay special attention to “puns”, defined by the Oxford English Dictionary 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 humourous effect”. This definition coincides closely with that offered by Delabastita (1993) in his work, where he states that “puns” and “wordplays” can be used synonymously. Given the comical tone of this linguistic resource, reference will be made to the work of Schröter (2005), which provides a detailed insight into Delabastita’s (1993) research on the effect of puns in a production, the following being the main roles of puns in humour:

- Adding depth to the characters, as the use of these puns, can positively influence how the characters are perceived by the audience.
- Promote witty dialogue and interactions between characters.
- Puns can be used to relieve moments of tension using comedy. This is common in series with a humourous nature that, for plot reasons, may encounter a moment of tension that deviates briefly from the ultimate intention of the production. Therefore, it is common to see how these moments of tension can be relieved with a pun or a humourous twist.
- One of the most interesting roles that puns take on, not only in audiovisual productions, but also in literary and other genres, is to mock certain taboo subjects that on several occasions and depending on the genre, are not appropriate for the target audience and are disguised by means of double meanings. Some of these taboo subjects are usually related to sex or death, so it is common to see camouflaged allusions to them. In this way, by making use of wordplay and ambiguous language, puns allow creators to explore sensitive subjects in a manner that maintains a degree of subtlety and humour.

Once the role that puns can play in audiovisual productions has been discussed, it is also important to mention Martínez Sierra (2004) and his descriptive and discursive study of the translation of humour in audiovisual texts, where a more direct perspective on this issue is obtained. This passage discusses the additional challenges faced by translators when dealing with audiovisual translations that employ a humourous tone. At this point, Zabalbeascoa’s argument (1993) is referred to, arguing that dubbing presents a particularly challenging task as both the target language audience and the original language audience must laugh at the same moment. In such instances, translators must seek a resolution that, while sometimes allowing

a literal translation from the original language, is not the prevailing approach because of the inclusion of some puns or cultural references that may hinder comprehension in the target language.

On the other hand, Fuentes-Luque (2001) supports the idea that there exists a distinction in the production of humour between original language audiovisual productions and translated ones. In the original language, humour tends to be more spontaneous, whereas in the translated language, it may feel forced, because the aim is to evoke laughter based on the original script. However, Martínez Sierra's arguments are somewhat different, since he supports the idea that the majority of humorous situations are predetermined and scripted, leaving little room for improvised humour. To support his claim, he cites instances where audiences have laughed without the well-known "canned laughs", which are commonly found in sitcoms, suggesting that the situation was not originally conceived as humorous. According to Martínez Sierra, these situations are based on the subjectivity of the viewer, emphasising that not everyone shares the same sense of humour.

Furthermore, both Whitman (2001) and Martínez Sierra (2004) concur that there are instances in which translations may fall short, even if the meaning is well comprehended in both the source and target languages. In this regard, Whitman specifically mentions puns and phrases with double meanings, acknowledging that although they may not always have the same impact in the target language, there are still means of translating them. Therefore, in agreement with Zabalbeascoa's viewpoint (1993), it is crucial to understand the nature of the production and recognise the significance of its humorous tone. Depending on the context, adaptability, and even the creation of new translations, can lead to either success or failure.

3.3.1 Challenges in translating puns and humour

When translating puns and other types of linguistic resources that add humour to an audiovisual production, translators must face many challenges. Specifically focusing on puns, the primary objective for translators is to seek an equivalent expression or wordplay in the target language while maintaining the original meaning as long as it remains comprehensible to the audience. However, this task is not always achievable and requires both creativity and linguistic expertise on the part of the translators. Some of the factors influencing the challenging task of translating puns are related to the limited screen time, synchronisation between the dubbed audio and the original image, and cultural and linguistic differences.

With reference to the latter, Chiaro (1992) stated that it is possible that a joke formulated in the original language does not fit in other languages because of the above factors. The presence of various cultural elements typical of a specific region or cultural group means that the translator sometimes has no choice but to translate certain jokes in such a way that the original meaning is lost, making it understandable in the target language.

As Chiaro (1992) points out, in order to create humour, it is necessary that the sender and the receiver (in this case the translated material and the audience) have some kind of relationship in order for the transmission of the message to be successful. However, as Martínez Sierra (2004) states, humour is subjective and personal, so it is possible that there is no understanding between the sender and the receiver regardless of whether the message is understood or not.

On the other hand, Fuentes-Luque (2001) discusses several factors that limit the translation of humour in audiovisual productions. These factors are the following:

- Image (visuals): Translating humour in audiovisual productions becomes challenging because it heavily relies on images and visual cues to create a comedic impact.
- Noise: A distinction must be drawn between background noise and cultural noise, which makes reference to cultural elements that are outside the cultural meta-context.
- Diachrony: It refers to changes in language and culture over time. In this sense, it can be said that the translation of humour can also evolve over time, and phrases or actions that are funny at a specific moment in time may not have the same effect in the future.
- Titles: They may contain references to the original culture, therefore, equivalents in the target language may be sought. This is evident in the titles of certain Spanish films, such as “*Padre no hay más que uno*”, which translates literally into English as “*Father there is only one*”.
- Taboo language: It poses a challenge for translation, as certain allusions may be considered taboo in some languages.

Additionally, Zabalbeascoa (1996) contends that some jokes that rely on paralinguistic components, such as accent imitation, have the ability to generate humour on their own. The importance of paralinguistic humour does not lie in the exact words or concepts used to convey the message, but rather in the way that the message is presented. The delivery of a joke,

employing diverse vocal techniques and the imitation of accents, can create humorous effects and evoke amusement among audiences.

In conclusion, the presence and translation of puns present a great challenge for translators. Particularly in the case of puns, the primary objective is to find an equivalent expression or play on words in the target language, while preserving the original meaning and ensuring audience comprehension. Achieving this goal is not always possible, and requires the translator's creativity and linguistic expertise, which highlights the importance of this aspect within the study.

3.4 Types of puns

This section examines the different types of puns that exist depending on where the wordplay resides. Among the classifications proposed by different authors such as Leech (1969) or Gottlieb (1997), there are variations in their categorisation of puns. However, for the purpose of this study, the classification presented by Delabastita (1996) has been set as the most suitable and specific, as it offers a comprehensive framework that perfectly aligns with the examples analysed in this paper. In addition, Díaz Pérez (2008) adapted and applied this classification to his analysis of wordplays found in film titles. Given the focus of this study, it is appropriate to adopt this model, with some relevant examples that will be provided for better comprehension.

- Phonologic pun: The play on words is created using words that share phonetic sounds, even if they do not share an etymological or semantic connection. Three types can be distinguished:
 - Homonymy: Words that share the same sounds and spelling.
Example: I'm a huge metal fan - Me too! (this can refer to a heat combating machine made of metal, or to a person who is a fan of metal, the musical style).
 - Homophony: Words that share the same sound, but are spelled differently.
Example: The pony could not speak - he was a bit hoarse (which sounds like "horse").
 - Paronymy: This type encompasses words that are similar in their spelling, but do not share the same sound or pronunciation.

Example: We even learned how to use real thatch. - Well, thatch terrific!
(similar spelling and pronunciation of the words “thatch” and “that’s”)

- Polysemic pun: Polysemy occurs when a word possesses multiple distinct meanings. Therefore, in the context of puns, polysemy serves as the foundation for generating humour by referring to diverse interpretations within a single word.
Example: Dodgeball: a true underdog story (the term “underdog” can refer to a person, a team or group that seems least likely to win a game or to a person or group that has very little money, power, or social status)
- Idiomatic pun: An idiomatic pun is a type of wordplay that revolves around the use of an idiom, which is defined in the Oxford English Dictionary as “a group of words established by usage as having a meaning not deducible from the meanings of the individual words”. Thus, humour arises from the literal meaning of the idiom being contrasted with its conventional or typical figurative meaning.
Example: It’s raining cats and dogs (can refer to heavy rain or to cats and dogs that are literally falling from the sky).
- Syntactic pun: The linguistic part of the wordplay can be interpreted in a variety of ways in this type of pun. Therefore, there are numerous ways of interpreting the words or phrases used in the word play, which can lead to a wide variety of humorous results.
Example: Darkness Falls (It can refer to the verb “fall”, which in this context means that darkness has come, or to the noun that is synonymous with “cascade” and is named “Darkness”).
- Morphological pun: In this form of wordplay, a pun can be created when a compound or derived word has a meaning that cannot be deduced directly from the meanings of its individual morphemes.
Example: What do you call an alligator in a vest? An investigator.
- Visual pun: This particular case is unique because it pertains to translations that involve visual elements and has not been explicitly addressed in previous studies. This was examined by Kline (1982) in his study on puns in design and may be relevant in the field of audiovisual translation. This type of pun relies on elements depicted in an image to convey a humorous or witty message. Unlike verbal puns, which use language, visual puns play with the literal visual representation of objects, symbols, or scenarios

to create a double meaning. By cleverly incorporating visual elements, these puns can elicit amusement and engage viewers, who can comprehend the dual interpretation of visual elements.

Example: I got to hand it to you (this expression is used to acknowledge something that someone has done well, and is used since a giant hand appears in the scene). This example is shown in *Figure 1*.



Fig. 1: Visual pun

The classification of those different puns attending to Delabastita (1996) and Diaz Perez's (2008) studies, as well as the insights provided by Kline (2012) regarding visual puns, is essential for conducting a thorough analysis. While the classification is based specifically on linguistic criteria, it is considered the most suitable and precise approach for studying puns in the series. This classification will serve as a valuable framework for the study and interpretation of puns in various contexts.

3.5 Strategies and techniques for the audiovisual translation of puns

In this section, different strategies and techniques for translating puns into the target language are discussed. While this analysis has relied on the classifications established by Hurtado Albir (2001), Delabastita (1996), and Díaz Pérez (2008), it is important to note that

there are other valid classifications such as the one proposed by Dore (2019)², who suggests a list of six strategies for translating puns, although their applicability to this specific study may be less precise. As a result, the models proposed by Hurtado Albir in the first section and those of Delabastita and Díaz Pérez in the following sections were considered.

3.5.1 Hurtado Albir's translation techniques

Taking into account the work of Hurtado Albir, this paper will mainly focus on the section dealing with translation techniques, where, apart from suggesting a definition for this, a proposal for the classification of these techniques is added.

The author defines the concept of translation technique as the “specific verbal procedure employed in the translated text to achieve equivalent meaning” (2001). Moreover, she suggests that incorporating these techniques facilitates the analysis and comparison of different translations, to which it is added that the utilisation of these techniques has several implications for the translation process (2001), as stated below:

- They have a direct impact on the final outcome of the translation
- They can be categorised in relation to the original text
- They can be related to other small units of text
- They are discursive and textual in nature
- They have a functional purpose

Having established the definition of translation techniques, attention now turns to its classification as proposed by Hurtado Albir (2001). While not specifically focused on puns, these categories have a more general scope that will help to organise the examples analysed into more specific groups:

- **Adaptation:** The process of adaptation in translation involves substituting a cultural element from the source language with a more recognizable one in the target language.

² Dore's classification comprises the following points: transference, equivalence, substitution, neutralisation, omission and compensation.

- Amplification: This translation technique makes reference to the inclusion of important explanatory elements in the target language that may not be present in the original language. An example of this technique can be observed in the use of footnotes in written texts, although it is not so common in audiovisual productions.
- Borrowing: Borrowing is the integration of a word or expression from the source language into the target language without making any changes to the translation.
- Calque: The calque translation technique involves the literal translation of a word or phrase from the source language to the target language.
- Coined equivalent: This refers to the use of a term or expression in the target language that is semantically equivalent to the one used in the source language.
- Compensation: When certain elements in the source language cannot be translated directly in the same position in the target text, compensation is used by introducing them in another part of the translated text.
- Description: Description is a translation technique in which a term or expression is replaced by a descriptive explanation in the target language. This is often used when cultural references in the original language are not understood in other languages.
- Discursive creation: Discursive creation refers to the spontaneous and unpredictable creation of an equivalence that is temporary and occurs outside the original context.
- Elision: Elision occurs when information present in the original text is deliberately omitted from the translation.
- Generalisation: Generalisation involves the use of a more general or neutral term in the target language than the term used in the source language.
- Linguistic compression: In contrast to linguistic extension, linguistic compression involves the removal of elements from the source language in the target language while retaining a similar meaning.
- Linguistic extension: This translation technique entails the addition of new linguistic elements, even if the intended meaning in the target language remains practically identical to that in the source language.

- Literal translation: This method consists in the word-by-word translation of an expression, without taking into account idiomatic or cultural nuances.
- Modulation: It refers to a change of viewpoint, emphasis or category of thought in the translation of certain terms or expressions.
- Particularisation: In contrast to generalisation, particularisation is a technique whereby a more precise or specific term is used in the target language in contrast to the original language.
- Substitution: This involves replacing linguistic elements with paralinguistic elements or vice versa. It is important to observe the paralinguistic features in both versions of the dialogue, as the meaning may be different.
- Transposition: Transposition refers to the change in the grammatical category of a word when it is translated from the source language into the target language.
- Variation: Variation is the alteration of certain linguistic or paralinguistic elements in different versions, which may include changes in tone, style, dialects or other linguistic variations.

The incorporation of this classification, although it covers a wider range of translation techniques that are not exclusive to puns, has helped to provide more specific terminology for the strategies proposed by Delabastita (1996) and Díaz Pérez (2008). As a result, a more focused and precise analysis of the translation strategies employed in this study was conducted.

3.5.2 Delabastita's model

Following Delabastita's (1996) model, his proposal for solutions for puns can be found as follows:

- Pun to pun: The pun in the source language is translated by employing a different pun in the target language, which may or may not have a direct connection to the original. In such cases, the translated pun may exhibit variations in syntactic structure compared with the original pun.
- Pun to no pun: A pun in the original language is translated using a phrase in the target language which does not contain a pun. In this scenario, three possibilities

arise: either both the pun and its meanings are completely lost, one of the meanings may be preserved, or the full meaning is retained without the presence of a pun.

- Pun to related rhetorical device: The pun is substituted with a rhetorical device such as repetition, alliteration, or rhyme in the target language translation.
- Pun to zero: The pun present in the original language text is entirely omitted in the target language translation.
- Non-pun to pun: The translator introduces a pun into the target language in a position that contains no pun in the original language.
- Zero to pun: The translator adds content to the original language, incorporating a pun into the target language.
- Editorial techniques: Footnotes or comments are employed as strategies to explain translations in the target language. However, these techniques cannot be used in the context of audiovisual productions because of their incompatibility with the visual medium.

3.5.3 Díaz Pérez's model

Considering the model of Díaz Pérez (2008), his classification model for translation strategies is quite similar to that proposed by Delabastita (1996), although some differences can be found, as shown below:

- From pun to pun: This translation strategy involves translating a pun from the original language into the target language. While this case is similar to that proposed by Delabastita (1996), Díaz Pérez suggested in another article (2013) to differentiate between puns that can be translated based on the same linguistic phenomenon as in the original (punning correspondence), and those where the pun's translation may not create the same effect due to cultural and language disparities (change of pun).

- From pun to no pun: In this case, the part of the original text that contains a pun is not retained in its translation into the target language, giving rise to three different classifications:
 - Non-selective: The two meanings of the original pun are retained even if the target language does not have a pun.
 - Selective translation: In the target language, only one of the meanings conceived by the original pun is retained.
 - Diffuse paraphrase: This solution does not retain any meaning of the original pun.
- From pun to punoid: The objective is to replicate the impact of the original pun using a translation that incorporates elements of repetition, rhyme, or alliteration. This case aligns with the concept proposed by Delabastita, even though it has a distinct designation.
- Direct copy: In this case the pun is transferred to the target language without translation.
- Transference: In this case, words or expressions in the target language are given new meanings that align with those in the source language, even if they do not typically carry those meanings.
- From no pun to pun: There are no puns in the original language, although one is introduced in the target language.

Based on the classifications provided by these authors, it is evident that while there are similarities between them, Díaz Pérez's (2008) classification, influenced by Delabastita's (1996) work, also introduces certain differences that are crucial for the development of a comprehensive classification. These differences will play a significant role in forming a final classification that combines the insights from both authors and aligns them with the specific analysis conducted in this study. Consequently, the classification presented below represents the most suitable approach for categorising the solutions to the puns, considering the unique characteristics of the series.

3.6 Final classification of the strategies for the translation of puns

Based on the previous section and the models of the aforementioned authors, the classification of the most appropriate pun translation strategies incorporates elements from all of them. Therefore, the table below presents the strategies categorised according to the effect they generate in both languages, along with illustrative examples³ for better comprehension.

Strategies	Effect	Example
From pun to pun	Retaining puns through direct translation	Bringing up Baby > La fiera de mi niña
From pun to pun: Punning correspondence	Retaining puns through direct translation	Against the ropes > Contra las cuerdas
From pun to pun: Coined equivalent	Retaining puns through direct translation	They are as like as two peas > Se parecen como dos gotas de agua
From pun to no pun: Non selective translation	Cultural substitution and adaptation of puns	Blacula > Drácula Negro
From pun to no pun: Selective translation	Cultural substitution and adaptation of puns	The importance of being Earnest > La importancia de llamarse Ernesto
From pun to no pun: Diffuse paraphrase	Cultural substitution and adaptation of puns	Monkey business > Me siento rejuvenecer
From pun to no pun: Amplification	Cultural substitution and adaptation of puns	Ramadan > The month of fasting for Muslims
From pun to pun: Description	Cultural substitution and adaptation of puns	Panettone > Traditional Italian New Year's Eve cake
From pun to pun: Generalisation	Cultural substitution and adaptation of puns	Translate the terms "rioja" or "jerez" as a more general term such as "wine" into English.
From pun to related rhetorical device	Transcreation and creative solutions	The pacifier > Un canguro super duro
From no pun to pun	Transcreation and creative solutions	Valentine > Un San Valentín de muerte
From no pun to pun: Discursive creation	Transcreation and creative solutions	Rumble fish > La ley de la calle
Direct copy	Retaining puns through direct translation	Repli-kate > Repli-kate

³ The examples provided belong to the studies of Díaz Pérez (2008) and Hurtado Albir (2001).

Transference	Retaining puns through direct translation	In her shoes > En sus zapatos
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4. Methods and materials

4.1 Analysis model

The study aims to examine the strategies used by translators when transferring puns from the original language (English) to the target language (Spanish) in the series. To achieve this, the chosen analytical framework is based on the model presented in sections 3.4 and 3.5. This model incorporates various solutions and techniques proposed by scholars such as Hurtado Albir, Delabastita and Díaz Pérez, taking into account different types of puns in order to establish an accurate classification.

To ensure a comprehensive analysis, two different models were used to classify these solutions. While Hurtado Albir's model is more general in nature and does not focus specifically on puns, it can complement the more specific approach of Delabastita and Díaz Pérez, which is specifically related to pun translation solutions.

Additionally, in this methodological section, reference can be made to Rodríguez Rodríguez (2019), where the communicative factors stated in his work can be a noteworthy aspect. These factors encompass issues related to assigning a text to a specific register, as well as the challenges arising from linguistic, dialectal, temporal, social, and idiolectal variations, and the selection of a particular linguistic standard. Within the audiovisual context, variations in language use based on the context of the script can pose challenges that translators need to address in order to convey the intended meaning and maintain the linguistic and cultural nuances of the original material.

Moreover, in this section, it is pertinent to mention the research carried out by Riquelme Ene (2021), which focused on the translation problems encountered in the first season of the same series. The present study can therefore be understood as an extension of her work, although the focus of analysis is not the same.

Once stated the previous considerations, the process of analysis, which includes the following steps, should be mentioned:

1. Watching episodes in the original version.
2. Watching episodes in the translated version.
3. Identifying the different puns present in the original language paying particular attention to their translation into the target language and the solutions adopted.
4. Classifying the identified puns and their respective solutions in the target language.
5. Addition of explanatory comments indicating the location of the puns and their contextual relevance within the narrative of the episode.
6. Creation of a graph to collect data on the most common types of puns and solutions used by translators.
7. Drawing conclusions based on the analysed data.

4.2 Materials

The corpus of puns analysed in this study was derived from the second season of the series, consisting of 39 episodes. To carry out the analysis, both the original and dubbed versions of all episodes were watched. However, certain dialogues containing unfamiliar or even invented expressions posed challenges in comprehension. Thus, the following webpage containing the transcriptions of the episodes was used as supplementary material to facilitate the comprehension of these lines:

- https://phineasandferb.fandom.com/wiki/Category:Season_2_transcripts

5. Analysis of puns in *Phineas and Ferb*

A complete analysis of some examples of each solution adopted for the translation of the puns in the Phineas and Ferb series is given below, although the complete list of the remaining examples can be found in the Appendix. The classification was carried out taking into account the solutions adopted rather than the types of puns present in each case to provide a more varied and detailed analysis.

Thus, this classification will be presented in different charts, incorporating information about the data of the episode in question, the dialogues both in the original language and in the translated version, the type of pun in the original language, and a brief commentary explaining the context and where the pun resides in each case. Additionally, in some cases, reference will be made to Hurtado Albir's classification for a more specific categorization of the aforementioned translation solutions.

Although the classification has been made according to the type of translation strategy, information about the type of pun that is represented in the source language has been added to the tables, as previously stated. As for the type of strategies, those mentioned in *section 3.6* have been followed, with the exception of transference, which is not present. Therefore, the following appear: From pun to pun; From pun to pun: Punning correspondence; From pun to pun: Coined equivalent; From pun to no pun: Non selective translation; From pun to no pun: Selective translation; From pun to no pun: Diffuse paraphrase; From pun to no pun: Amplification; From pun to no pun: Description; From pun to no pun: Generalisation; From pun to related rhetorical device; From no pun to pun; From no pun to pun; From no pun to pun: Discursive creation; Direct copy.

5.1 From pun to pun

Season, episode and minute: S2, 1 “The Lake Nose Monster”, 01:13	
Original dialogue	Translated version
I’m glad we picked the Nose	Se respira una paz de narices
Type of pun in the original source	Solution adopted in the target language
Polysemic pun	From pun to pun

In the original language, the pun resides in the phrase “to pick the Nose”, exploiting the ambiguity of the word “pick”. It can be interpreted as the act of choosing to go on a trip to a lake named “Nose”, which is a reference to Loch Ness. However, “pick” can also suggest the action of inserting a finger into one's nostril, giving rise to a dual interpretation when combined with “Nose”. In the Spanish translation, this meaning has been replaced by the expression “de narices”, which, in informal language, conveys a similar sense of something extraordinary or remarkable.

Season, episode and minute: S2, 4 “Elementary, My Dear Stacy”, 11:05	
Original dialogue	Translated version
P: We even learned how to use real thatch G: Well, thatch terrific!	P: Incluso hemos visto heno auténtico G: Vaya, eso es fenomenal
Type of pun in the original source	Solution adopted in the target language
Paronymy	From pun to pun
The wordplay in this case revolves around paronymy, where words that sound and are spelled similarly are employed. The word “thatch”, which makes reference to dried plants which are used for roofing in rural areas, is cleverly played upon due to its similarity in pronunciation and spelling to the word “that's”. This play on words allows for a reference to “that's terrific” through the utilisation of the expression. The translated version effectively captures this idea by incorporating a similar word “heno” which closely corresponds to the original language. In this instance, the word “heno” is combined with “fenomenal” to create the word “henomenal”.	

5.2 From pun to pun: Punning correspondence

Season, episode and minute: S2, 15 “No More Bunny Business”, 04:33	
Original dialogue	Translated version
But I can see you are all tied up	Pero ya veo que estás muy liado
Type of pun in the original source	Solution adopted in the target language
Polysemic pun and visual pun	From pun to pun: Punning correspondence
In this episode, Doofenshmirtz captures Planty the Potted Plant and secures him with a rope. While Planty is trapped, Doofenshmirtz uses the expression “to be tied up”, playing on its literal and figurative meanings. In Spanish, a related expression that maintains the same figurative sense is “estar liado”, which works well without conflicting with the visual presence of the rope.	

Season, episode and minute: S2, 25 “Invasion of the Ferb Snatchers”, 07:19	
Original dialogue	Translated version
Behold the Wrapped-up-in-a-nice-little-bow-inator	Contempla el Envuelto-en-un-lazo-bonito-nator
Type of pun in the original source	Solution adopted in the target language

Morphological pun	From pun to pun: Punning correspondence
In this new example, Doofenshmirtz has created a device that wraps anything it hits as if it were a gift. He cleverly names it the “Wrapped-up-in-a-nice-little-bow-inator”, clearly indicating its purpose. In the Spanish translation, the same meaning has been maintained due to the great level of detail given in the original version, so it is not difficult to find equivalent words in the target language. In this case it stands as “envuelto-en-un-lazo-bonito-nator”.	

5.3 From pun to pun: Coined equivalent

Season, episode and minute: S2, 14 “The Baljeatles”, 08:32	
Original dialogue	Translated version
You might say I'm wearing my sleeve on my... I mean my heart is wearing...	Se podría que tengo el corazón en un puño. Bueno, en el puño de la manga
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to pun: Coined equivalent
In this episode, Doofenshmirtz invents a device that transmits his heartbeat throughout the city, and makes use of the, “to wear my heart on my sleeve”, which carries a figurative meaning of openly displaying one's emotions. However, in this particular context, the expression is considered literally as the device is attached to the sleeve of his shirt. In the Spanish translation, a similar expression is used, although the figurative meaning is different, given that the expression “tener el corazón en un puño” typically conveys a sense of worry or anxiety about something. In addition, although in the Spanish version this	

expression refers to the fist of the hand, the lower part of the sleeve of a piece of clothing is known as “puño” as well, so it also counts with a visual element.

Season, episode and minute: S2, 20 “Nerdy Dancin”, 13:28	
Original dialogue	Translated version
So, uh, get cooking, Agent P	Así que metete en harina, Agente P
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to pun: Coined equivalent
The expression used by Major Monogram to encourage Perry to begin his mission is “Get cooking”, which alludes to Doofenshmirtz's involvement with food and also serves as a figurative way of encouraging someone to take action. In Spanish, an equivalent expression with culinary terms is “meterse en harina”, which carries the same meaning of getting involved in an action.	

5.4 From pun to no pun: Non selective translation

Season, episode and minute: S2, 8 “Let's Take a Quiz”, 04:06	
Original dialogue	Translated version

How do you like my new Nemesis Catch-O-Mat?	¿Qué te parece mi nuevo felpudo trampa?
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to no pun: Non selective translation
This invention created by Doofenshmirtz, is named as “Nemesis Catch-O-Mat” in English, consisting of a trap designed specifically to capture his arch-enemy, Perry the Platypus. The term “O-Mat”, which typically denotes an automatic functionality, is added as a suffix. Additionally, since the trap has the form of a doormat, it cleverly plays with the dual meanings of the term. However, in the Spanish translation, it is simply rendered as “felpudo trampa”, accurately conveying the purpose of the invention while losing the pun.	

5.5 From pun to no pun: Selective translation

Season, episode and minute: S2, 1 “The Lake Nose Monster”, 02:50	
Original dialogue	Translated version
Log in	Suba al vehículo
Type of pun in the original source	Solution adopted in the target language
Polysemic pun and visual pun	From pun to no pun: Selective translation

This particular pun relies on visual support, as the screen displays Perry, who is about to enter a log-shaped vehicle. In the original version, the phrase “log in” is used, with the intention of conveying Perry's act of boarding the vehicle, cleverly playing with the dual meaning of the word “log” in this context. However, in the Spanish translation, this play on words loses its effect, and only one of the original meanings is retained, specifically that of accessing the vehicle.

Season, episode and minute: S2, 14 “The Baljeatles”, 12:01	
Original dialogue	Translated version
Just call me “Can't Dance” Flynn	Puedes llamarme “Flynn pata de palo”
Type of pun in the original source	Solution adopted in the target language
Paronymy	From pun to no pun: Selective translation
Candace, who has fallen while dancing, jokingly tells her boyfriend Jeremy that he can call her “Can't Dance Flynn”, cleverly combining her name with her lack of dancing skills. In the Spanish translation, since recreating the exact pun is not possible, she suggests calling her “Flynn pata de palo”, emphasising her inability to dance by comparing her legs to wooden ones.	

5.6 From pun to no pun: Diffuse paraphrase

Season, episode and minute: S2, 18 “Finding Mary McGuffin”, 11:34

Original dialogue	Translated version
My instincts told me this dame was nothing but trouble. But trouble is my middle name. Well, not really, my middle name is Trumble. It sounds a lot like “trouble”.	Mi instinto me decía que esta dama me iba a complicar la vida, pero me pagaban por complicarmela. Bueno, a veces no, solo me pagaban por estar sentado.
Type of pun in the original source	Solution adopted in the target language
Paronymy	From pun to no pun: Diffuse paraphrase
This example features a monologue by a character appearing on Phineas and Ferb television, who makes use of the expression “to be somebody's middle name”, which has a figurative meaning referring to a person's prominent characteristic or quality. In the context of the episode, the character plays on this expression by stating that his last name was not “trouble” but “Trumble”, creating a pun with a similar sound and spelling. However, in the Spanish translation, this wordplay has been completely lost, and the dialogue has been adapted with a different phrase that does not convey the same meaning or a similar one.	

Season, episode and minute: S2, 9 “Let's Take a Quiz”, 08:27	
Original dialogue	Translated version
P: Candace is on fire	P: Candace está en racha
C: I'm not really on fire, am I?	C: No saldré ridícula con la caja
Type of pun in the original source	Solution adopted in the target language

Idiomatic pun	From pun to no pun: Diffuse paraphrase
In this example, the expression “to be on fire” is used to indicate someone's string of successes. Therefore, Phineas tells Candace that she is on fire, but Candace, who has been through physical challenges in the contest created by Phineas and Ferb, questions whether Phineas is referring to her successes or if she is actually on fire. In the Spanish translation, the pun is completely lost, since it would not make sense to make reference to being on fire. Instead, the visual elements are taken into account, so the focus shifts to Candace wearing a cardboard box on her head, and she wonders whether she looks ridiculous with the box on or not.	

5.7 From pun to no pun: Amplification

Season, episode and minute: S2, 9 “Let's Take a Quiz”, 07:35	
Original dialogue	Translated version
Ah yes, the E-Z Automatic Trap Escaper	Ah, claro, mi navaja multiusos para escapatoria de trampa
Type of pun in the original source	Solution adopted in the target language
Morphological pun and paronymy	From pun to no pun: Amplification
In this case, a wordplay is employed with the letters E-Z in English, which is an abbreviation for “easy”, which combined with “Automatic Trap Escaper”, indicates that the gadget will make it easy for Perry to escape from Doofenshmirtz's trap. In the Spanish translation, the focus is on the visual representation of a utility knife, so it is translated as “navaja multiusos	

para escapatoria de trampa”, to accurately describe the image while providing more information than in the original language.

5.8 From pun to no pun: Description

Season, episode and minute: S2, 32 “We Call It Maze”, 09:28	
Original dialogue	Translated version
It's completely Perry the Platy-proof	Está hecho a prueba de Perry el ornitorrinco
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to no pun: Description
In this case, Doofenshmirtz has created a machine that he claims is completely proof against his nemesis, Perry the Platypus. He humourously refers to it as “Perry the Platy-proof”, playing with the similar pronunciation of “Platypus” and adding it as a feature. However, in the Spanish translation, the pun is not retained, and it is simply stated that the machine is “a prueba de Perry el ornitorrinco”, so a description of this invention is added.	

5.9 From pun to no pun: Generalisation

Season, episode and minute: S2, 25 “Ain't No Kiddie Ride”, 12:02

Original dialogue	Translated version
You are nobody unless you're somebody in Glosstacular lipstick	No eres nadie a menos que tengas un buen carmin
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to no pun: Generalisation
In this episode, Candace is obsessed with purchasing a new lipstick known as “Glosstacular lipstick” in the original language. The name combines the words “gloss” and “spectacular” to highlight the quality and brightness of the product. However, in the Spanish translation a different name, “buen carmín”, has been used, which does not retain the original blending and instead provides a more general term.	

5.10 From pun to related rhetorical device

Season, episode and minute: S2, 13 “Hide and Seek”, 14:25	
Original dialogue	Translated version
They will call me <i>El Verde</i> and tell my tale in Greenland	Y cantaré: Verde que te quiero verde
Type of pun in the original source	Solution adopted in the target language
Polysemic pun	From pun to related rhetorical device

In this case, the humour lies in Doofenshmirtz's belief that his eco-friendly actions will have such a significant impact on society that people will start calling him “El Verde” and that his story will be told in Greenland, a region whose name is associated with the colour green. The pun plays on the word “green” and its environmental connotations, but given that in the Spanish translation there is no direct equivalent term for a place that incorporates the word “green”, the phrase “verde que te quiero verde” has been used, which happens to be a famous line from Federico García Lorca's poem and is widely recognized in the target culture.

Season, episode and minute: S2, 17 “Fireside Girl Jamboree”, 16:52	
Original dialogue	Translated version
P: Running-with-the-bulls patch: check I: And running-with-the-bullies patch: check	P: Insignia de correr con toros bravos: Conseguida I: Y la de correr con mozos bravos también
Type of pun in the original source	Solution adopted in the target language
Paronymy	From pun to related rhetorical device
In this case, the original version plays on the paronymy between the words “bulls” and “bullies”. In the episode, Candace is trying to earn badges for Isabella’s club known as the “Fireside Girls”, some of which involve running in front of bulls and bullies. In the Spanish translation, the rhyme has been maintained by translating “bulls” as “toros bravos”, and using “mozos bravos” as a translation for “bullies”. Although the translation of “mozos bravos” does not perfectly match the original meaning and is not a direct equivalent, it is an effective adaptation in the target language.	

5.11 From no pun to pun

Season, episode and minute: S2, 17 “Cheer Up Candace”, 01:33	
Original dialogue	Translated version
He just broke our date and hung up on me	Me ha dejado colgada y encima me cuelga
Type of pun in the original source	Solution adopted in the target language
No pun	From no pun to pun
In this example, no pun is found in the original version, although in the Spanish version it is played on the polysemy of the word “colgar”, which fits perfectly in this context since Candace is talking to Jeremy on the phone and he tells her that he is not going to be able to attend their appointment. The different meanings of the word “colgar” refer to both the act of hanging up a phone call and the act of leaving someone waiting, which is synonymous with the expressions “dejar plantado” or “dar plantón”.	

Season, episode and minute: S2, 36 “Candace Gets Busted”, 19:25	
Original dialogue	Translated version
Uh, would you like to yank my chain?	Pues vaya ducha de agua fría
Type of pun in the original source	Solution adopted in the target language

No pun	From no pun to pun
In this example, Lawrence is wearing a shower hat with a chain mechanism that activates the water flow. In the original version, Lawrence asks his wife, “would you like to yank my chain?” as an invitation for her to activate the mechanism, resulting in water coming out. However, in the Spanish translation, the expression “vaya ducha de agua fría” is used, which conveys the idea of receiving unpleasant or shocking news suddenly and unexpectedly. Although the literal meaning is different, the Spanish translation directly alludes to the visual elements on the screen.	

5.12 From no pun to pun: Discursive creation

Season, episode and minute: S2, 34 “Hawaiian Vacation”, 13:52	
Original dialogue	Translated version
This single guy is out!	¡Cómprate un bosque y piérdete!
Type of pun in the original source	Solution adopted in the target language
No pun	From no pun to pun: Discursive creation
In this case, in the original language, a secondary character is having a meal with his partner and mentions that if they were not made for each other, they would see a sign. At that precise moment, Candace accidentally hits the glass, which the guy interprets as a sign for that, so he says “this single guy is out!”, indicating his departure without the inclusion of any wordplay. However, in the Spanish translation, he says the phrase “¡cómprate un bosque y piérdete!”, which is an expression used in a pejorative way towards someone who has	

displayed bad behaviour, although in this context, it denotes the fact that he has interpreted this sign and is cutting off their relationship. In the context of the situation, this translation accurately reflects the character's sentiments.

5.13 Direct copy

Season, episode and minute: S2, 26 “Wizard of Odd”, 13:49	
Original dialogue	Translated version
We're out to stop Doofenwitch	Hemos salido a detener a Doofenwitch
Type of pun in the original source	Solution adopted in the target language
Paronymy	Direct copy
In this episode, Doofenshmirtz, who is depicted as a witch, is given the name Doofenwitch, a playful combination of his name and the word “witch” to match his appearance. In the Spanish version, no translation was made, and the term “witch” was retained the same as in English.	

Season, episode and minute: S2, 27 “The Beak”, 10:23	
Original dialogue	Translated version
You can call me Khaka Peu Peu	Puedes llamarme Khaka Peu Peu

Type of pun in the original source	Solution adopted in the target language
Homophonic pun	Direct copy
The main adversary of “The Beak” happens to be the villain named “Khaka Peu Peu”, which elicits laughter from those who hear it due to its resemblance to the Spanish word “caca” and “poo-poo” in English, which refer to faeces. In Spanish, since the villain's name alludes to words that are recognized in the same language, with a slight variation of the pronunciation of “Peu Peu” (popó instead of poo-poo) there is no need for a translation from the original language, as the terms are understood within the target language as well.	

6. Results and discussion

The whole corpus, including the fragments analysed and presented in the Appendix, consists of 101 puns. These puns are initially classified based on the type of pun they form in the source language and are further categorised according to the type of translation strategies employed in the target language. Thus, *Figure 2* illustrates individual puns, that is, those that do not involve more than one pun in the source language.

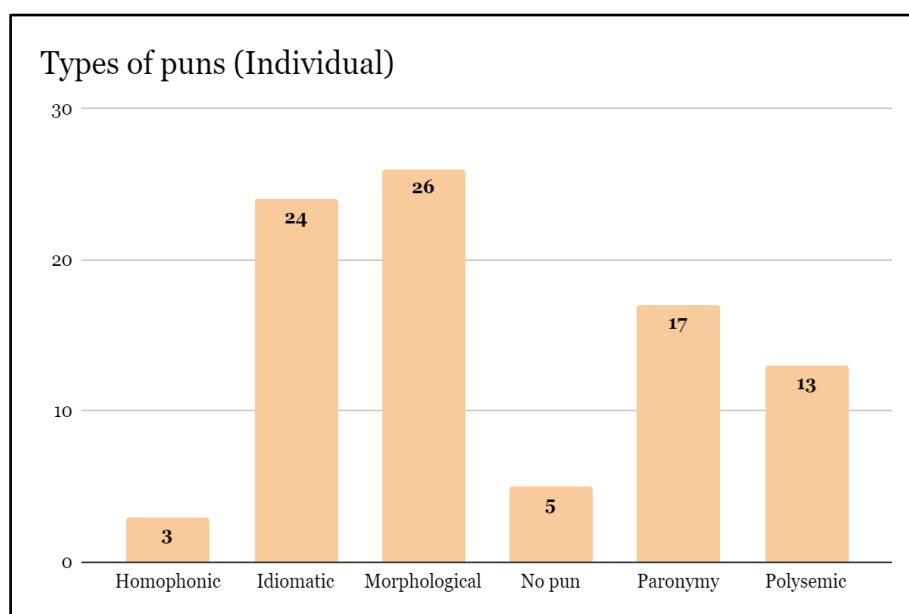


Fig. 2: Types of puns (Individual)

According to *Figure 2*, the predominant type of pun in this particular series and season is morphological, accounting for 29.5 % of the total with idiomatic puns, comprising 27.3%, following closely. Paronymy-based puns are placed slightly lower at 19.3 %, while polysemy-based puns represent 14.8 % and homophony-based puns make for 3.4 % of the examples. Furthermore, only 5.7 % of the cases did not constitute a pun in the source language, but were translated as puns in the target language.

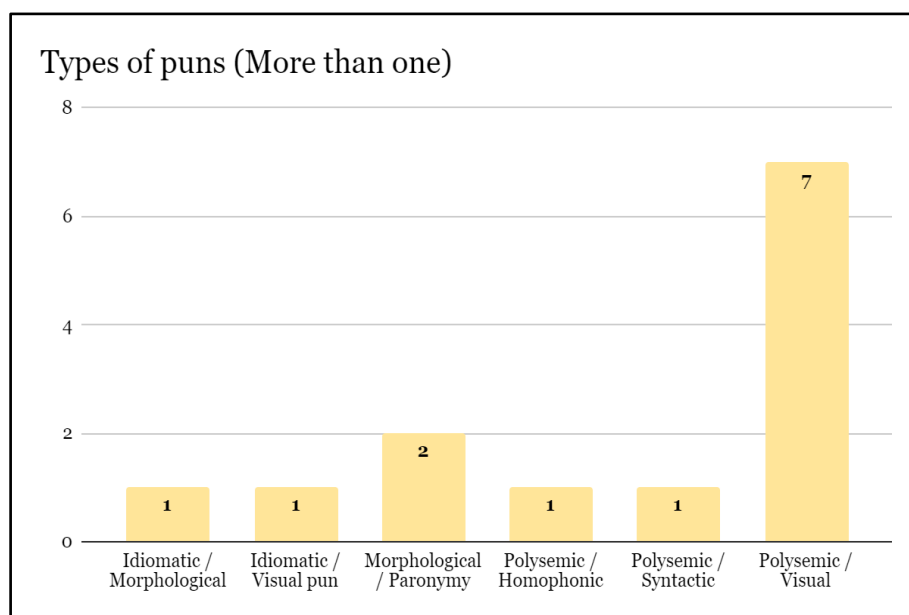


Fig. 3: Types of puns (More than one)

Figure 3 depicts puns that combine multiple types in the target language. These examples include visual puns, whose interpretation relies on both the image and dialogue, so they cannot be placed in isolation. The most prevalent type among these was the combination of polysemy and visual elements, accounting for 53.8 % of the cases. Following this, we have a combination of morphological/paronymy at 15.4 %. The remaining combinations, such as idiomatic/morphological, idiomatic/visual, polysemic/homophonic, and polysemic/syntactic, each comprise 7.7 % of the total.

After examining the various types of puns and making a clear distinction between those that comprise a single type and those that involve multiple types, it is relevant to mention that out of the 101 puns analysed in this study, 88 (87.1 %) were classified as individual puns, while only 13 (12.9 %) required a combination of multiple types.

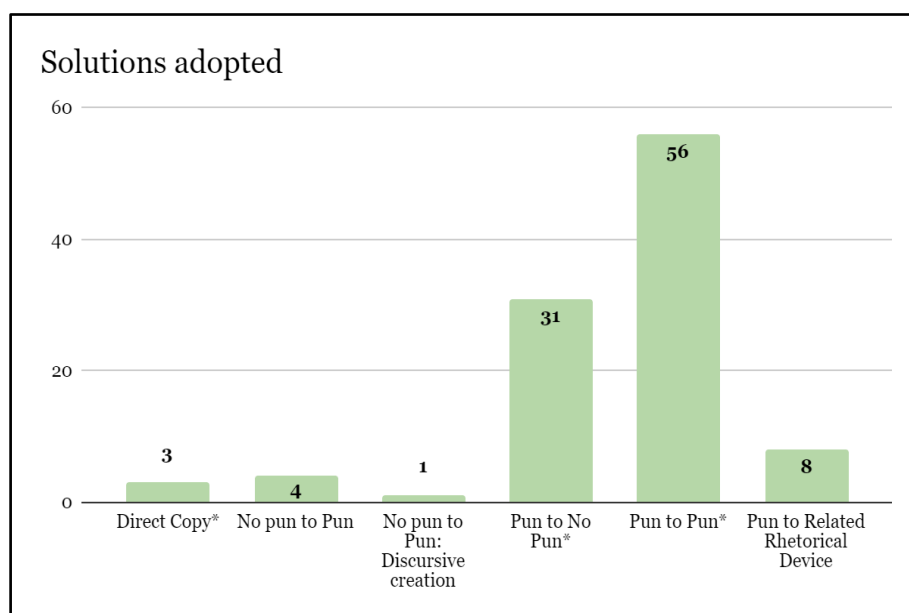


Fig. 4: Solutions adopted

Turning to the area of solutions adopted by translators in the target language, *Figure 4* shows that the most commonly adopted solution is to translate a pun into another pun in the target language, accounting for 54.4 % of the total. This is followed by the second preferred option of not keeping the pun present in the source language in the target language, although the meanings are maintained in some cases, as discussed below. This accounted for 30.2 % of the total cases. The other solutions are much more distant, representing only 7.7 % of those puns which become rhetorical devices, 4.8 % of those expressions which are not puns in the source language but are in the target language (with 0.9 % of those in which there is a discursive creation), and 2.9 % of those puns which have been transferred directly to the target language.⁴

⁴ The results of the solutions adopted chart are taken into account with a total of 103 and not 101 as there are some isolated cases where two solutions have been carried out. These cases are those with an asterisk (*) in the chart.

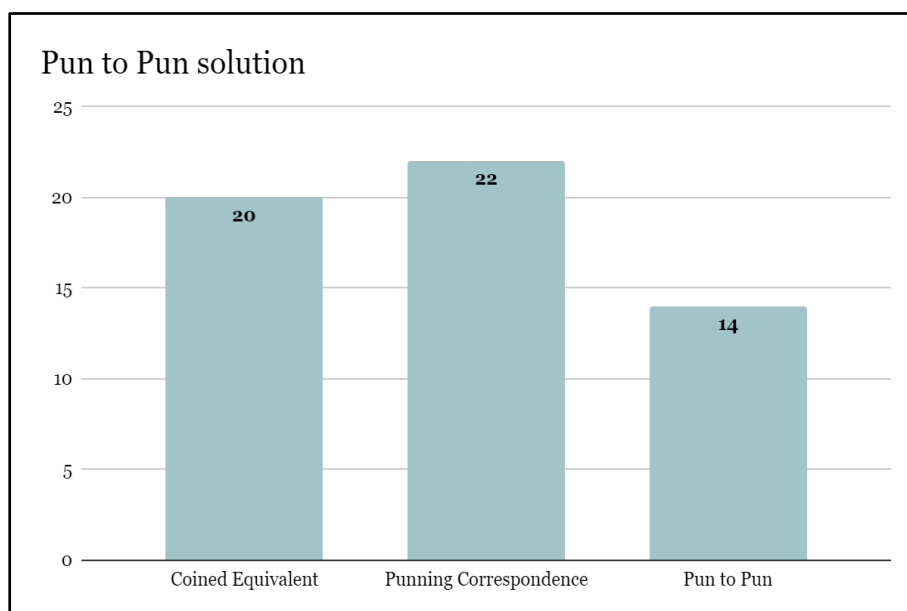


Fig. 5: Pun to Pun solution

Focusing specifically on the puns that are translated into the target language as another pun, the *Figure 5* shows that the most common is punning correspondence, with 39.2 % of the total, followed closely by those that make use of a coined equivalent, with 35.7 %. Finally, the least common type with 25 % is from pun to pun, which refers to those cases in which the pun has changed in the target language but tries to maintain the same effect.

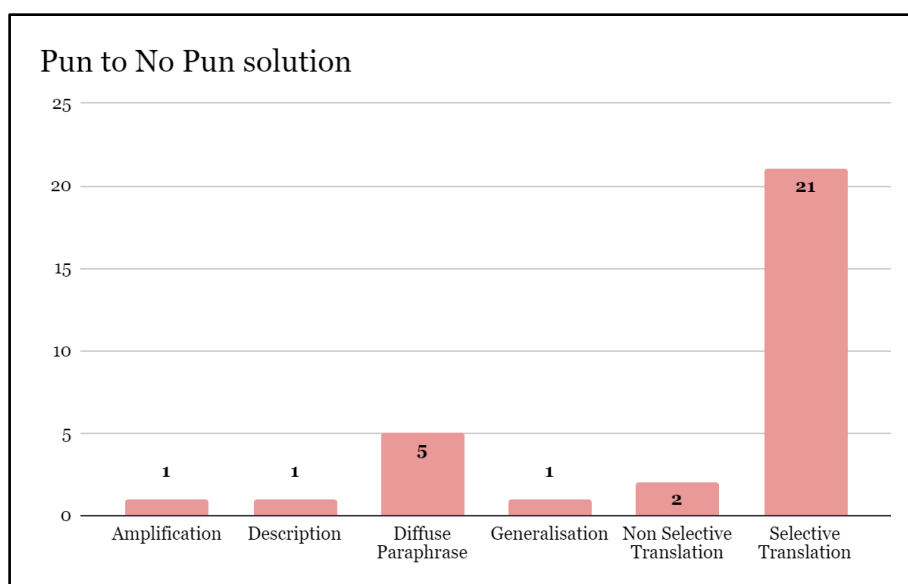


Fig. 6: Pun to No Pun solution

Finally, as depicted in *Figure 6*, in those cases where the pun was not maintained in the target language, the most common solution adopted was selective translation (67.7 %). This

was followed by diffuse paraphrase (16.1 %), non-selective translation (6.5 %), and amplification, description and generalisation (3.2 %).

From this set of results obtained, it can be concluded that in this series, in which humour is clearly present, the translation of the puns is carried out successfully on most occasions and by means of multiple forms and solutions that make it less monotonous to see. If we focus on the solutions, we can see that the majority of puns have been translated as other puns in the target language, and in the cases in which they have not, the meaning has been presented by making use of humour even so, with less than 5 % of the cases representing those that have not maintained the humour or whose translation has been less accurate than expected.

7. Conclusions

The main aim of this Master's dissertation was to contribute to the field of translation studies and provide valuable insights into the translation of puns in the context of animated series, concretely in *Phineas and Ferb*. Prior to commencing this study, my initial hypothesis was that the Spanish translation of this series is highly accurate. Through a meticulous analysis of the episodes and the series itself, I have been able to confirm and validate this hypothesis. The opportunity to compare the original and translated versions has allowed me to uncover numerous details that would have been missed through subtitling alone. While subtitling is a valid method, it does not provide insights into aspects beyond the dialogue, such as pronunciation, tone, and other spoken language resources.

With the aim of examining how the different puns have been adapted to the target language, while considering the challenges faced by the translators, this research has been conducted with great care, meticulousness, and a solid foundation. Although I have encountered some difficulties due to my limited experience in the field of translation, my enthusiasm for this area of study has enabled me to overcome these challenges and derive maximum benefit from the research.

The theories and contributions of esteemed authors such as Delabastita (1996), Díaz Pérez (2008), and Hurtado Albir (2001) deserve recognition as they have served as significant references and exemplary models in the field of translation. By delving into their theories and applying them to the analysis of this series, I have gained a deeper understanding of the

complexities involved in translating puns and linguistic elements. This comprehensive study has allowed me to appreciate the skill and expertise of the translators who have successfully conveyed the humour and other nuances of the original content to the Spanish-speaking audience.

Furthermore, given the comedic nature of the series, the translators were required to replace terms and expressions with alternatives that not only maintained the humour but also conveyed the intended double meanings in both the original and target languages. This approach aimed to provide an accurate and precise analysis of the translations that would resonate with the Spanish-speaking audience, capturing the essence and wit of the original puns.

The research findings highlight the indispensable roles of creativity, linguistic skills, and cultural understanding in audiovisual translation. Through the implementation of various translation strategies, the translators successfully preserved the humour and intended message behind the original puns. These strategies acted as a bridge, reducing the linguistic and cultural gaps between the source and target languages, ultimately enhancing the audience's engagement and enjoyment of the series.

Additionally, the study acknowledges the crucial role of dubbing and simulated orality in ensuring the effective translation of puns, with special attention to humour, as discussed by authors like Martínez Sierra (2004). The analysis relied on the dubbing process to extract and examine puns in both the English and Spanish versions of the series, providing valuable insights into the conventions and techniques employed. Simulated orality also played a crucial role in capturing the essence of the original puns within the translated dialogue, ensuring that humour and wit are effectively conveyed to Spanish-speaking audiences.

By emphasising the importance of dubbing and simulated orality, this study expands our understanding of the multifaceted nature of audiovisual translation. It underlines the fact that translators must not only be competent in language and culture but also have a deep understanding of the particularities of dubbing and its impact on humour and comedic elements.

As a closure, this study paves the way for further research in the analysis of puns in the audiovisual domain, encompassing other seasons of this series or exploring a totally different one of interest to the author. Additionally, it highlights the significance of not only focusing on puns but also considering other resources such as cultural references, which present their own challenges for translators and would undoubtedly be of great research interest.

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9. Appendix: Complete list of the rest of puns found

Season, episode and minute: S2, 1 “The Lake Nose Monster”, 16:03	
Original dialogue	Translated version
Is your refrigerator running? Then you better go catch it	¿Te anda bien la nevera? ¡Pues no dejes que se te escape!
Type of pun in the original source	Solution adopted in the target language
Polysemic pun	From pun to pun: Coined equivalent
In this scenario, the dual meaning of the word “run” is employed, which can indicate either the act of walking rapidly, or functioning, in the case of a machine. In Spanish, there is an equivalent expression that carries the same meaning, but in this particular case, the verb “andar” is employed.	

Season, episode and minute: S2, 2 “The tip of the day”, 12:00	
Original dialogue	Translated version
The tip of the day	El tema del día
Type of pun in the original source	Solution adopted in the target language

Polysemic pun	From pun to no pun: Selective translation
In this instance, the wordplay revolves around the polysemy of the term “tip”, which carries the significance of “advice” as well as “end of an object”, particularly in relation to shoelaces, which is the focal point of the episode. However, in the Spanish translation, the significance associated with the ends is entirely lost, and a translation is provided that partially preserves the initial meaning, although in a less precise manner.	

Season, episode and minute: S2, 3 “Attack of the 50 Foot Sister”, 04:36	
Original dialogue	Translated version
All this waiting is maddening	El que espera desespera
Type of pun in the original source	Solution adopted in the target language
No pun	From no pun to pun
In this example, the wordplay primarily resides within the target language, where the well known expression “el que espera desespera” is utilised, in which the rhyme is emphasised by means of paronomasia. While the original language also contains a rhyme to convey this same meaning, it is not the typical translation for this expression. In English, alternative ways of conveying a similar meaning include phrases such as “he who hopes despairs” or “a watched pot never boils”.	

Season, episode and minute: S2, 3 “Attack of the 50 Foot Sister”, 07:57
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Original dialogue	Translated version
How do you like me now, Perry the Judge-A-Pus?	¿Y ahora qué piensas de mí, Perry el ornito-criticón?
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to pun: Punning correspondence
This example exemplifies a common occurrence in the series, where Doofenshmirtz modifies the word “Platypus” by replacing a part of it with a term relevant to the episode's storyline. In this particular case, the word has been altered by substituting the initial portion with “Judge”, resulting in “Judge-A-Pus”, which aligns more aptly with the narrative. In the Spanish version, a fairly accurate translation has been achieved by removing a segment of the word “ornitorrinco” and incorporating the suggested meaning from the episode, which is to criticise. Thus, it has been translated as “ornito-criticon”.	

Season, episode and minute: S2, 4 “Elementary, My Dear Stacy”, 15:14	
Original dialogue	Translated version
He's “P” and you're “OOO”, so together you spell... I was just going to say “oop”.	Él es “P” y tú “OOO”, juntos formáis la palabra... Solo iba a decir “pío”.
Type of pun in the original source	Solution adopted in the target language
Paronymy	From pun to no pun: Selective translation

In this instance, the wordplay is derived from combining the names of two characters. Firstly, there is Perry, who is commonly referred to as “P” (/pi/), and secondly, Agent Double O-O, another secret agent. Doofenshmirtz attempts to merge the two names, and when they expect him to say the word “poo”, he surprises them by saying the informal interjection “oop” instead. Thus, in the Spanish version, not much room is left on its translation, since the only word that contains those letters is “pío”.

Season, episode and minute: S2, 4 “Elementary, My Dear Stacy”, 17:57	
Original dialogue	Translated version
I'm sure you two will have a hot time together	Mientras vosotros dos seguro que os lo pasáis bomba
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to pun: Coined equivalent
In this case, the wordplay is accompanied by visual elements, as Doofenshmirtz has trapped Perry and Agent Double O-O, who are about to be burned by the effect of a rocket that is lodged underneath the Big Ben. In English, there is a play on the expression “to have a hot time together”, which typically means to enjoy someone's company, but in this context, it is also alluded to the fire that is about to rise. Moreover, the Spanish translation accurately captures this essence by employing the expression “pasárselo bomba”, which carries a similar meaning to the previous one and also references the imminent explosion that both characters are about to experience.	

Season, episode and minute: S2, 6 “Perry Lays an Egg”, 09:09	
Original dialogue	Translated version
How's my wugga-wuggums?	¿Cómo está mi pequeñín?
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to no pun: Selective translation
In this case the expression "wugga-wuggums" is used, which has affectionate connotations and contains the word "wugga", which has an informal sense and can be used to refer to something that is important to someone. From that word, the word "wuggums" has been created, so that when both are put together, it maintains that feeling of affection for something. Candace uses this term to refer to an egg that Perry is supposed to have laid, whereas in the Spanish version, it is rendered as “mi pequeñín”, an existing expression that serves the same purpose as in English, expressing affection or attachment, even though that repetition of words is not maintained.	

Season, episode and minute: S2, 7 “The Chronicles of Meap”, 07:18	
Original dialogue	Translated version
Looks like I rubbed you the wrong way, Puffy the Fuzzypus	Me parece que te he frotado a contrapelo, Perry bolita-de-pelotorrinco
Type of pun in the original source	Solution adopted in the target language

Morphological pun	From pun to no pun: Selective translation
In this particular episode, Doofenshmirtz invents a device that makes use of the power of electrostatic energy, which becomes the central theme of the story. In this example, the pun revolves around the altered name given to Perry the Platypus, who is referred to as Puffy the Fuzzypus. This name relates to Perry's appearance in the image, as he becomes swollen and fluffy due to the effects of electrostatic energy. However, in the Spanish translation, since there are no words that rhyme with Perry's name to convey his altered state, it has been translated as Perry bolita-de-pelotorrinco.	

Season, episode and minute: S2, 7 “The Chronicles of Meap”, 15:40	
Original dialogue	Translated version
I call it the Socky Shocky Suity	Yo lo llamo el Calcetochispodisfraz
Type of pun in the original source	Solution adopted in the target language
Paronymy	From pun to pun
The wordplay in this example, in the original language, primarily resides in the name of Doofenshmirtz's invention, “the Socky Shocky Suity”. This invention happens to be a suit designed in the shape of a sock that can withstand electric shocks. The visual support in this example is crucial to comprehend the humour, as well as the paronymy between the three words. The Spanish translation solution involves combining all the keywords of the invention. Since it is a costume shaped like a sock and resistant to electrostatic energy, it has been named “Calcetochispodisfraz”.	

Season, episode and minute: S2, 8 “De Plane! De Plane!”, 16:47	
Original dialogue	Translated version
She's like catnip for boys. She's a boynip	Es como miel para las moscas. Y para los chicos
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun and morphological pun	From pun to pun: Coined equivalent & From pun to no pun: Selective translation
In this example, in the original language, the term “catnip” is used, which refers to an herb that typically attracts cats. Then the term “boynip” is introduced, aiming to create a similar effect but to attract boys instead of cats. In the Spanish translation, an expression has been employed to convey the idea of something that attracts another entity, such as “honey for flies”. However, when translating “boynip”, an accurate equivalence could not be achieved, as it assumes that honey, aside from attracting flies, also attracts boys.	

Season, episode and minute: S2, 8 “De Plane! De Plane!”, 17:11	
Original dialogue	Translated version
Welcome to Wedgie-ville. Population: me	Se rifa un pescozón, y tengo todas las papeletas
Type of pun in the original source	Solution adopted in the target language

Idiomatic pun	From pun to pun: Coined equivalent
In English, there is an expression used to describe an event, typically unfortunate, that is highly likely to occur. It involves mentioning the name of a fictional town ending in “-ville” followed by “population: me”. Similarly, in this case, Baljeet is certain that something unpleasant is going to happen to him, specifically getting a wedgie (pulling up his pants forcefully). This expression does not have an exact equivalent in Spanish, but there is a similar expression “tener todas las papeletas”, which conveys the same meaning. Additionally, as wedgies may not be quite familiar in the target culture, it has been replaced with “pescozón”.	

Season, episode and minute: S2, 9 “Let's Take a Quiz”, 06:58	
Original dialogue	Translated version
You are just standing there	Estás ahí como un pasmarote
Type of pun in the original source	Solution adopted in the target language
No pun	From no pun to pun
In this particular case, there is no pun in the original language. However, in the Spanish version, the expression “estar como un pasmarote” is used to describe someone who is standing still and not moving.	

Season, episode and minute: S2, 9 “Let's Take a Quiz”, 08:11	
Original dialogue	Translated version
B: Tony	B: Adán
P: Tony?	P: ¿Adán?
B: Why not?	B: Nada
P: Why not?	P: ¿Nada?
B: Yeah, Tony backwards	B: Sí, Adán al revés
Type of pun in the original source	Solution adopted in the target language
Homophonic pun	From pun to pun: Punning correspondence
In this example, a quiz created by Phineas and Ferb presents a panel with four missing letters. Buford and Candace, the two contestants, propose various words to fill in the blanks, and at one point, Buford suggests the word “Tony”, which surprises Candace. In response, Buford playfully remarks, “Why not?”. The wordplay lies in the fact that when the word “Tony” is spelled backwards and the pronunciation of the letter “y” in English is considered, it sounds identical to the phrase “Why not?”. In the Spanish translation, a similar approach has been attempted by using the word “Adán” as the first word, which spelled backward becomes “nada”.	

Season, episode and minute: S2, 9 “At the Car Wash”, 13:48

Original dialogue	Translated version
Don't be a lapdog!	No seas tan colgada
Type of pun in the original source	Solution adopted in the target language
Polysemic pun	From pun to pun: Coined equivalent
In this instance, the term “lapdog” is used, which refers to someone who constantly seeks the approval of another person and is obedient or submissive to them. In the Spanish translation, although there exists the equivalent term “perrito faldero”, it has been translated as “ser un colgado/a”. Among the various meanings of “colgado” there is one that aligns with this particular context, which is to be obsessed with something.	

Season, episode and minute: S2, 9 “At the Car Wash”, 15:06	
Original dialogue	Translated version
I'm so glad you are going to hang around	No me importa que estés tan colgado
Type of pun in the original source	Solution adopted in the target language
Polysemic pun	From pun to pun: Coined equivalent

In this case, the pun revolves around the phrasal verb “to hang around”, which means to spend time somewhere without a specific purpose. Doofenshmirtz says this phrase while he has captured Perry with a rope and is physically hanging around him, playing on both the literal and figurative meanings. In the Spanish translation, an attempt has been made to create a double reference to Perry's state by saying “no me importa que estés tan colgado”, although it is worth noting that the wordplay is not fully captured in the translation.

Season, episode and minute: S2, 9 “At the Car Wash”, 17:05	
Original dialogue	Translated version
At the Phin-tastic Ferb-ulous car wash	El ferbphintastico fabuloso lavacoches
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to pun
In this example, the names Phineas and Ferb are creatively combined with two adjectives to describe their invention. The first part of Phineas' name, “Phin-”, is combined with the word “fantastic” to form the word “Phintastic”, which closely resembles the original name. Similarly, the name Ferb is combined with the adjective “fabulous” to create the word “Ferbulous”. In the Spanish translation, although both adjectives exist and are similar to their English counterparts, it has been decided to combine both names with the adjective “fantástico”, resulting in the word “ferbphintástico”. Therefore, the chosen solution deviates slightly from the original but maintains the essence of the wordplay.	

Season, episode and minute: S2, 10 “Oh, There You Are, Perry”, 01:51	
Original dialogue	Translated version
We keep pushing him down, but he keeps coming back up	Por mucho que intentamos contenerlo siempre acaba escapándose
Type of pun in the original source	Solution adopted in the target language
Polysemic pun	From pun to pun: Punning correspondence
In this example, the humourous tone is derived from the name of Perry's new arch-enemy, “The Regurgitator”, which is a playful reference to the verb “to regurgitate”, which means “to bring back swallowed food into the mouth” (Cambridge Dictionary Online). Additionally, Carl, Perry's agency assistant, remarks, “we keep pushing him down, but he keeps coming back up”, exploiting the double entendre of his name and highlighting the character's persistent nature. In this way, the Spanish translation effectively captures the same essence by using similar words to convey the meaning accurately.	

Season, episode and minute: S2, 10 “Oh, There You Are, Perry”, 03:42	
Original dialogue	Translated version
Activate the Plat-Attractor 3000	Puedes activar el ornito-reclamo 3000
Type of pun in the original source	Solution adopted in the target language

Morphological pun	From pun to pun: Punning correspondence
In this example, Doofenshmirtz invents a machine called the “Plat-Attractor 3000”, which is designed to attract platypuses. The name cleverly combines the first part of the word “platypus” with “attractor” to indicate its purpose. The Spanish translation accurately captures the essence by using the first part of the word “ornitorrinco” and combining it with “reclamo”.	

Season, episode and minute: S2, 10 “Oh, There You Are, Perry”, 04:02	
Original dialogue	Translated version
So much for Mr. Big Shot Supervillain	Se va a enterar el supervillano este de poca monta
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to pun: Coined equivalent
In this example, Doofenshmirtz sarcastically refers to the other villain, “The Regurgitator” as “Mr. Big Shot”. This term is typically used to describe someone important or influential, but Doofenshmirtz uses it ironically to diminish the other villain's supposed superiority. The Spanish translation does not capture the sarcastic tone, and refers to him directly as a “supervillano de poca monta”, implying that he is not that important or influential.	

Season, episode and minute: S2, 10 “Oh, There You Are, Perry”, 04:33

Original dialogue	Translated version
Oh, my Heinz heinie	Oh, menuda culada
Type of pun in the original source	Solution adopted in the target language
Paronymy	From pun to no pun: Selective translation
In this example, Heinz Doofenshmirtz falls on his butt and exclaims, “Oh, my Heinz heinie”. The term “heinie” is an informal word used in English to refer to the buttocks, which in this case also rhymes with the character's name. However, in the Spanish translation, the focus is on the action of him hitting his rear end, rather than the rhyming aspect of the phrase.	

Season, episode and minute: S2, 10 “Swiss Family Phineas”, 11:38	
Original dialogue	Translated version
P: It's called the poop deck L: Well, no, actually it's called the head P: Really? 'Cause poop deck makes much more sense	P: Se llama la caca cubierta L: No, en realidad se dice caca por la proa P: ¿En serio? Porque caca cubierta tiene más sentido
Type of pun in the original source	Solution adopted in the target language
Polysemic pun	From pun to no pun: Diffuse paraphrase

In this case, Phineas, Ferb, Isabella, and their family are on a ship, and during a conversation about different parts of the ship, Isabella asks where the restroom is located. Lawrence responds that there are no restrooms on board, and Phineas cleverly suggests that the toilet is on the “poop deck”, playing on the actual term used for a specific area of the ship and using wordplay with the term “poop”, which is related to restrooms. This translation proved challenging in Spanish, as there is no direct equivalent for the wordplay, resulting in a word by word translation that may not convey the same humour or be fully understandable in the target language.

Season, episode and minute: S2, 10 “Swiss Family Phineas”, 18:57	
Original dialogue	Translated version
And all I had to do was built one of them, because you know, monkey see monkey do	Solo tuve que construir uno, porque ya sabes, son monos de imitación
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to pun: Coined equivalent
On this occasion, the phrase “monkey see, monkey do” is an English idiom that refers to the way in which humans imitate the actions of others in a similar way to how monkeys do. The phrase “monkey see, monkey do” is used literally, as Doofenshmirtz has created a helmet to control monkeys, and he only needs one because the other monkeys will imitate its actions. In the Spanish translation, the phrase “son monos de imitación” has been used, alluding to the imitative behaviour of these animals, although it is not a commonly used phrase in Spanish.	

Season, episode and minute: S2, 11 “Phineas and Ferb's Musical Cliptastic Countdown”, 04:12	
Original dialogue	Translated version
Let's throw it over to my partner in crime, not that I'd actually perpetrate a crime with him, of course	Pasémosle el testigo a mi pequeño pirado, aunque no es que sea amigo mío, por supuesto
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to no pun: Diffuse paraphrase
In this example, the phrase “partner in crime” is used by Major Monogram to introduce a boy in the audience. The phrase can be interpreted literally as someone who collaborates in committing a crime, or figuratively as someone who collaborates with another to carry out any other task, to which Major Monogram makes it clear that he is not interested in committing a crime with the boy. In the Spanish translation, since there is no equivalent expression, it has been translated as “mi pequeño pirado”, thus losing the original meaning.	

Season, episode and minute: S2, 11 “Phineas and Ferb's Musical Cliptastic Countdown”, 08:52	
Original dialogue	Translated version
I was just saying, mimes control my gator	Lo que quería decir es que con música controlan los mimos al 'alligator'

Type of pun in the original source	Solution adopted in the target language
Paronymy	From pun to pun: Punning correspondence & Direct copy
In this case, Doofenshmirtz has created a machine called the “Music-Video-Mind-Control-Inator” that controls minds through music. When he accidentally reveals his plan out loud, he tries to cover it up by claiming that he actually said “mimes control my gator”, which sounds similar to the name of his invention. This leads to the appearance of mimes alongside an alligator on the screen, with music playing in the background, so the pun heavily relies on the visual support. In the Spanish translation, it becomes challenging to maintain the rhyme between what Doofenshmirtz says and what appears on the screen. As a result, the translation becomes “con música controlan los mimos al alligator”, using the word “alligator” directly without translation to maintain the rhyme with the typical suffix Doofenshmirtz adds to his inventions (-inator).	

Season, episode and minute: S2, 11 “Phineas and Ferb's Musical Cliptastic Countdown”, 13:31	
Original dialogue	Translated version
Uh, I mean, uh, engrave my pie-plate carrier	Quería decir estampar en mi tartera para tres pescados
Type of pun in the original source	Solution adopted in the target language
Paronymy	From pun to pun: Punning correspondence

On this occasion, Doofenshmirtz accidentally reveals his plan to “enslave the Tri-state Area”, but quickly covers it up by saying something that rhymes with his original statement: “engrave my pie-plate carrier”. To support his correction, a pie-plate appears on screen, which presents a challenge in the translation into Spanish since it heavily relies on visual support. The translation becomes “estamparé mi tartera para tres pescados”, which also rhymes with the original phrase “esclavizaré el área de los tres estados”. Although the exact pun is lost in translation, the Spanish version provides a similar rhyme and maintains the humour to some extent.

Season, episode and minute: S2, 12 “Phineas and Ferb's Quantum Boogaloo”, 08:32	
Original dialogue	Translated version
Hi mom, what's the fizz?	Hola mamá, ¿qué culombios pasa?
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to pun: Coined equivalent
In this episode, Phineas and Ferb travel to the future, where it is expected that certain expressions may have evolved and changed over time. In this case, the expression “what's the fizz?” is used, which could be seen as a futuristic version of the phrase “what's the matter?”. In the Spanish translation, an adaptation has been made to reflect a similar evolution, using the phrase “¿qué culombios pasa?” instead of “¿qué diablos pasa?”.	

Season, episode and minute: S2, 12 “Phineas and Ferb's Quantum Boogaloo”, 14:25

Original dialogue	Translated version
It's been downhill ever since	Desde entonces hemos ido de cráneo
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to pun: Coined equivalent
The expression “to be downhill ever since” conveys the idea that things have been consistently worsening since a specific point in time. In Spanish, the equivalent expression is “ir de cráneo” which also captures the notion of a continuous decline, although there is an additional expression that conveys the same meaning, “ir de mal en peor”.	

Season, episode and minute: S2, 13 “Hide and Seek”, 07:15	
Original dialogue	Translated version
Thanks for that, Captain Bringdown	Gracias por los ánimos, tío simpático
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to pun: Coined equivalent
In this example, the phrase “Captain Bringdown” is used to sarcastically refer to someone who constantly brings down the mood or dampens the enthusiasm of others. The term “Captain” is combined with a name that characterises this behaviour, as can also be the	

example of “Captain Obvious” to refer to someone who says evident facts. In the Spanish translation, since there is no direct equivalent phrase, it has been translated as “tío simpático” which conveys a similar sarcastic tone and meaning.

Season, episode and minute: S2, 13 “That Sinking Feeling”, 11:18	
Original dialogue	Translated version
She's ship-shape in Bristol fashion	Está presto para ser botado
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to no pun: Selective translation
In this example, the expression “to be ship-shape in Bristol fashion” is a nautical phrase commonly used to describe a ship that is in excellent conditions for sailing, and given that the narrative of this episode involves ships, it may be an instance of an idiomatic pun. On the other hand, in the Spanish translation, since there is no direct equivalent, not so common terms such as “presto” and “botado” have been used to convey a similar meaning. However, the translation does not capture the exact phrase used in the original language.	

Season, episode and minute: S2, 13 “That Sinking Feeling”, 12:23	
Original dialogue	Translated version

Sugar and spice and everything nice	Azúcar, especia y todo lo que se aprecia
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to related rhetorical device
In this example, the phrase “sugar and spice and everything nice” is used, which is a well-known expression which may have its origin in an anonymous poem entitled “What Are Little Boys Made Of?”, which alludes to pleasant and desirable qualities often associated with femininity. This sentence also appears in the opening of the series “The Powerpuff Girls”, so it can be said that this expression is widely used in English culture. While the exact phrase does not have a direct equivalent in Spanish, the translation “todo lo que se aprecia” captures the essence and meaning of the phrase, conveying the idea of positive and admirable attributes.	

Season, episode and minute: S2, 14 “The Baljeatles”, 01:33	
Original dialogue	Translated version
Lately, I've been feeling like a third wheel around you guys	Si voy con vosotros me siento como si fuera de carabina
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to pun: Coined equivalent

This example focuses on the phrase “to feel like a third wheel”, an idiomatic expression that describes the situation of a person who does not feel included in a social situation. This expression can be understood as a metaphor, since most vehicles do not need a third wheel to function effectively. For the Spanish translation, the phrase “ir de carabina” has been chosen, which has the same meaning, so an adaptation has been made. In the target language there also exists the expression “ir de sujetavelas”, which is used in the same situation.

Season, episode and minute: S2, 14 “The Baljeatles”, 02:34	
Original dialogue	Translated version
I signed up for a class called “Summer rocks” believing it was a geology course	Me apunté a un curso llamado “Industrial Metal”, pensando que sería de ingeniería
Type of pun in the original source	Solution adopted in the target language
Polysemic pun and syntactic pun	From pun to pun: Punning correspondence
On this occasion, the multiple meanings of the word “rock” have been played with, as there is a misunderstanding on Baljeet's part when interpreting the name of the course he has signed up for. This term can refer to the musical genre, to a synonym for rock, or to something cool. The idea of this course was to play with two of these interpretations, alluding to the fact that the course is rock and roll, and that summer is also something cool. However, Baljeet interpreted it differently, as he thought it was related to rocks, namely geology. In the Spanish translation it has been translated as “Industrial Metal”, making use of a double meaning with the material and the musical genre, so that one of these meanings has been lost.	

Season, episode and minute: S2, 14 “The Baljeatles”, 06:49	
Original dialogue	Translated version
P: Baljeet, that's just an A chord B: I feel like I want an A	P: Baljeet, eso es solo un 'la' B: Es que quiero sacar la mejor nota
Type of pun in the original source	Solution adopted in the target language
Polysemic pun	From pun to pun: Punning correspondence
In this example, Baljeet, who is obsessed with getting the highest mark in his course, is learning to play the electric guitar. The letter A serves as a playful symbol, representing both musical notes and academic grades, which are commonly represented by letters in English-speaking countries. However, since the grading system in Spanish does not follow the same letter format, a different approach is taken in the translation, making use of “la”, which is one of the musical notes, since he wants to get “la mejor nota”.	

Season, episode and minute: S2, 14 “Vanessassary Roughness”, 14:22	
Original dialogue	Translated version
Put a tail on him	Investígalo
Type of pun in the original source	Solution adopted in the target language

Idiomatic pun	From pun to no pun: Selective translation
In this case, the phrase “put a tail on him” is said by Major Monogram to Perry, meaning that he wants him to investigate Doofenshmirtz's plans. The use of this expression is related to the fact that Perry is an animal with a tail. In Spanish, the original expression is lost and translated directly as “investígalo”, although it maintains the initial meaning.	

Season, episode and minute: S2, 15 “No More Bunny Business”, 03:14	
Original dialogue	Translated version
First, I'm going to name you Mr. Cutie-Patootie	Primero te voy a llamar Señor Ricura Monísima
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to related rhetorical device
In this example, Candace uses the expression “Mr. Cutie-Patootie” to describe a rabbit that appears in her garden and she finds it adorable. The term “Cutie-Patootie” is often used to affectionately describe someone or something that is cute or charming. In the Spanish translation, the equivalent “Señor Ricura Monísima” has been used, conveying a similar meaning of something or someone that is extremely cute.	

Season, episode and minute: S2, 15 “No More Bunny Business”, 04:25

Original dialogue	Translated version
Ah, Planty the Potted Plant. How unexpected	Ah, Planti el Macetocico. Qué inesperado
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to pun: Punning correspondence
In this episode, Perry is absent, and a new agent, who is a potted plant, takes his place to foil Doofenshmirtz's plans. As Doofenshmirtz misses having someone to reveal his evil plans to, he designates the potted plant as his temporary nemesis and names him “Planty the Potted Plant”, which is reminiscent of Perry's name. In the Spanish translation, the name “Planti” is maintained, although with a slightly different spelling, and since it is a potted plant (“maceta” in Spanish), the suffix “-ico” is added to make it resemble the word “ornitorrinco” (platypus).	

Season, episode and minute: S2, 15 “No More Bunny Business”, 05:53	
Original dialogue	Translated version
Since you are just hanging around	Como te veo tan colgado
Type of pun in the original source	Solution adopted in the target language
Polysemic pun and visual pun	From pun to no pun: Selective translation

In this episode, Doofenshmirtz, who has Planty the Potted Plant tied to a rope, makes a pun on the expression “to hang around”, which means to spend time in one place, by playing on the double meaning of the word “hang”. However, in the Spanish version, it has been translated as “colgado”, retaining only one of the two implicit meanings found in the original language.

Season, episode and minute: S2, 15 “Spa Day”, 15:02	
Original dialogue	Translated version
Not, the gloominator!	¡El empeora-el-tiempinator no!
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to pun: Punning correspondence
In this case, Doofenshmirtz has created a machine that makes the weather worse, which he has named the “gloominator”, incorporating the word “gloom” to refer to bad weather. In Spanish there is no word with such a specific meaning, so the name of his invention has been expanded in the translation to “empeora-el-tiemp-inator”.	

Season, episode and minute: S2, 15 “Spa Day”, 15:24	
Original dialogue	Translated version

I've got you two earmarked for nail duty. And that doesn't mean manicures	Vosotras podréis ayudarme hablando por teléfono. Pero con los proveedores
Type of pun in the original source	Solution adopted in the target language
Polysemic pun	From pun to pun
In this episode, Candace and her friend Stacy have volunteered to help build a house, even though they were not quite enthusiastic about it. One of the construction workers asks them to assist with a task involving “nails”, but there is a misunderstanding as they thought she was referring to a manicure while she referred to the small piece of metal used to join two surfaces. In Spanish both words are very different, so the dialogue has been modified to involve making phone calls (“llamar por teléfono”), an activity that both girls enjoy. However, the misunderstanding in this language revolves around the fact that the calls they have to make are with the suppliers for the construction site, not with their friends.	

Season, episode and minute: S2, 16 “The Bubble Boys”, 02:50	
Original dialogue	Translated version
Put a sock in it, Carl	Cierra el pico, Carl
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to pun: Coined equivalent

In this case, Major Monogram informally tells Carl, his assistant, to stop talking by means of the expression “put a sock in it”, which figuratively suggests the idea of putting a sock in one’s mouth to be quiet. The equivalent expression in Spanish is “cerrar el pico”, which is also an informal way of conveying the same meaning.

Season, episode and minute: S2, 16 “The Bubble Boys”, 04:53	
Original dialogue	Translated version
I call it the Yodel-inator	Lo llamo el tirolésinator
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to pun: Punning correspondence
In this example, Doofenshmirtz presents one of his inventions called the “Yodel-inator”, which is related to Tyrolean singing. The term “yodel” specifically refers to this style of singing, and as with most of his inventions, he adds the suffix “-inator” to the name. The Spanish translation has accurately captured the essence by combining the word “tirolés” with the suffix “-inator”.	

Season, episode and minute: S2, 16 “Isabella and the Temple of Sap”, 16:27	
Original dialogue	Translated version

Don't fret, my pet	Tranquila hijita
Type of pun in the original source	Solution adopted in the target language
Paronymy	From pun to no pun: Selective translation
In this example, the expression “don't fret, my pet” is used, which is a phrase employed to comfort someone and is synonymous with “don't worry”. The rhyme between the words “fret” and “pet” in the original version has not been maintained in Spanish, since it has been translated as “tranquila hijita”, which carries a similar meaning but loses the rhyme. However, the diminutive “-ita” has been added to show greater affection.	

Season, episode and minute: S2, 18 “The Bully Code”, 03:59	
Original dialogue	Translated version
The Re-tire-inator	El retiradorinator
Type of pun in the original source	Solution adopted in the target language
Polysemic pun and homophonic pun	From pun to pun
In this example, Doofenshmirtz presents another one of his inventions, which involves throwing a giant wheel repeatedly. The wordplay in the original version revolves around the homophony of “re-tyre” (referring to his purpose to throw the wheel again and again) and “retire” (meaning to stop working). A few seconds later, the image focuses on an armchair, a television, and a cat, which is reminiscent of retired life. In the Spanish translation, the	

wordplay involving the noun “rueda” (tyre) has not been maintained. However, the invention is called the “retiradorinator” to play with the words “retirado” and “tirador”, as the tyre will be thrown.

Season, episode and minute: S2, 18 “Finding Mary McGuffin”, 20:29	
Original dialogue	Translated version
Hey, let's see if you can take a couple of hits	A ver como te las apañas con estos éxitos
Type of pun in the original source	Solution adopted in the target language
Polysemic pun	From pun to no pun: Selective translation
In this example, visual support is necessary as Doofenshmirtz plays with the double meaning of the word “hits”. In this context, it refers to both physically hitting someone with something and also to popular songs that have been very successful. In the episode, Doofenshmirtz throws a series of records at Perry, combining the literal and figurative meanings of the word. However, in the Spanish translation, the double meaning is lost, and the word “hits” only retains the meaning of those popular and successful songs.	

Season, episode and minute: S2, 19 “What Do It Do?”, 09:58	
Original dialogue	Translated version

Baljeet, you charged at that empty chair like a crazed bull	Corriste como un poseso a sentarte en esa silla
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to pun: Coined equivalent
In this case, the expression “like a crazed bull” is used to describe someone who has acted with intense speed or lack of control. In Spanish, there is an equivalent phrase, “hacer algo como un poseso”, which conveys the same meaning.	

Season, episode and minute: S2, 19 “What Do It Do?”, 12:24	
Original dialogue	Translated version
That's what I call “ironing”	A eso lo llamo yo ironía
Type of pun in the original source	Solution adopted in the target language
Paronymy	From pun to no pun: Selective translation
In this episode, two metal robots designed to avoid romance unexpectedly fall in love and fly away together. With the irony of the situation, Buford remarks, “that's what I call ironing”, alluding to the material they are made of (iron). In the Spanish translation, this reference to the material is lost, and the phrase becomes “a eso lo llamo yo ironía”, maintaining the meaning although the pun is lost.	

Season, episode and minute: S2, 19 “Atlantis”, 19:17	
Original dialogue	Translated version
Your efforts to stop me have been fruitless	Tus intentos por detenerme han sido infructuosos
Type of pun in the original source	Solution adopted in the target language
Polysemic pun and visual pun	From pun to no pun: Selective translation
In this episode, Doofenshmirtz, who has created a spray that turns plants into evil, makes use of various plant-related puns to create humour. At one point, he declares, “your efforts to stop me have been fruitless”, emphasising Perry's inability to frustrate his plans, employing the word “fruitless”, which is also associated with plants that do not bear fruit. In the Spanish translation, the word “fruitless” is accurately rendered as “infructuoso” which captures just one of the intended meanings.	

Season, episode and minute: S2, 19 “Atlantis”, 19:24	
Original dialogue	Translated version
Next time you'll “leaf” me alone	Y eso a pesar de tu buena planta
Type of pun in the original source	Solution adopted in the target language

Paronymy	From pun to pun: Creation of a new pun (Equivalence)
In this particular case, Doofenshmirtz cleverly utilizes homophony by incorporating the word “leaf”, which is associated with plants (which is the main topic of the episode), into the phrase “leave me alone”. The word “leave” and “leaf” sound nearly identical, creating a playful wordplay. However, in the Spanish translation, a different phrase related to plants in the episode was introduced, resulting in the phrase “a pesar de tu buena planta”, which does not maintain the same wordplay or convey a similar meaning.	

Season, episode and minute: S2, 20 “Picture This”, 02:25	
Original dialogue	Translated version
Bet you can't shoot this apple off my head	¿A qué no conseguís sacarme la manzana de la cabeza?
Type of pun in the original source	Solution adopted in the target language
Polysemic pun and visual pun	From pun to no pun: Selective translation
In this particular case, Buford appears in Phineas and Ferb's garden with an apple on his head and challenges them by saying, “bet you can't shoot this apple off my head”. Although Buford intended to refer to shooting the apple with, for example, an arrow, the reality is that Ferb actually takes a picture of the apple. In English, the verb “shoot” has multiple meanings, while one is related to firing a projectile or a weapon, such as an arrow, another meaning is associated with capturing a photograph.	

In Spanish, the verb “disparar” is commonly used for the act of shooting or firing a projectile but is not typically used to describe the act of taking a picture, which would be “sacar”. As a result, a more appropriate translation in this context would be the expression “sacar de la cabeza”, which aligns with the figurative meaning of releasing thoughts or obsessions and also includes the verb that is typically used to take a picture in Spanish (“sacar una foto”). This translation captures the essence of the scene, including the invention that Phineas and Ferb have built that aims to bring whatever appears in the photograph to their garden.

Season, episode and minute: S2, 20 “Nerdy Dancin”, 18:50	
Original dialogue	Translated version
Pearls before swine	No está hecha la miel para la boca del asno
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to pun: Coined equivalent
This example showcases the expression “pearls before swine”, which is commonly used to describe someone who does not appreciate something that is valuable or important. In the Spanish translation, the equivalent expression “no está hecha la miel para la boca del asno” has been used, which carries the same metaphorical meaning.	

Season, episode and minute: S2, 21 “Suddenly Suzy”, 14:56

Original dialogue	Translated version
How do you like my new Shoelace-inator?	¿Qué te parece mi nuevo cordón-ata-nator?
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to pun: Punning correspondence
In this case, it's another one of Doofenshmirtz's inventions, designed to tie shoelaces, which he has cleverly named the “Shoelace-inator”. The Spanish translation of this name is “cordón-ata-nator”, incorporating the verb “atar” (to tie) to provide additional information about its function.	

Season, episode and minute: S2, 21 “Suddenly Suzy”, 19:02	
Original dialogue	Translated version
Better eighty-six the gum	Pero antes tira el chicle
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to no pun: Non-selective

In this example, Isabella tells Buford to throw away his gum before riding one of the Phineas and Ferb rides. In the original version, she uses the slang term “better eighty-six the gum”, which is commonly used in restaurants or food places to mean getting rid of something related to food. However, in the Spanish translation, since there is no direct equivalent expression, it is simply translated as “throw away the gum”, conveying the general meaning of the phrase.

Season, episode and minute: S2, 22 “Phineas and Ferb Christmas Vacation”, 09:54	
Original dialogue	Translated version
Behold, the Naughty-inator	Contempla el Perversinator
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to pun: Punning correspondence
In this case, Doofenshmirtz has created an invention that transforms anyone hit by its beam into a villain. He names it the “Naughty-inator”, clearly indicating the purpose of the invention. The Spanish translation accurately captures the essence of the invention by using the term “perversinator”. However, it is important to note that in English, the word “naughty” often carries a more innocent connotation since it can be associated with a child's disobedient behaviour, whereas the Spanish term “perverso” sounds more serious.	

Season, episode and minute: S2, 22 “Phineas and Ferb Christmas Vacation”, 15:26

Original dialogue	Translated version
You're Feliz Navi-dead to me	Infeliz Navidad para todos
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to pun
For this example, Doofenshmirtz makes use of Spanish in “you're Feliz Navi-dead to me”, playing with the word “dead” and the word “Navidad”, as the episode takes place in a festive atmosphere. Thus, reference is made to the expression “you are dead to me”, which is often used in English to refer to someone who has done some unforgivable action, which has an equivalent in Spanish “estás muerto para mí”. However, in the translated version, the suffix “-in-” has been added to the phrase “Feliz Navidad”, which, although it does not express the same meaning, maintains the essence of Doofenshmirtz's unhappiness.	

Season, episode and minute: S2, 23 “Undercover Carl”, 04:40	
Original dialogue	Translated version
Gary the Gander? Oh, that's just a wild- goose chase. Get it? Goose, gander?	¿Gary el Ganso? Él no ha hecho nada malo, aparte del ganso
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to pun

In this episode, Major Monogram assigns Perry a different mission to find a missing secret agent named “Gary the Gander”. Monogram makes a pun on the agent's name, saying “Gary the Gander? Oh, that's just a wild-goose chase. Get it? Goose, gander?”. The pun revolves around the similar meaning of the words “gander” and “goose”, and Monogram further references the English expression “wild-goose chase”, which means pursuing or searching for something that is impossible to find. In the Spanish translation, there is no direct equivalent with the word “goose” that captures the same meaning, so an alternative expression was used, such as “hacer el ganso”, which means to act foolishly, creating a new pun.

Season, episode and minute: S2, 23 “Hip Hip Parade”, 13:37	
Original dialogue	Translated version
Well, let's get down to brass tacks	Bien, vayamos al grano
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to pun: Coined equivalent
In this episode, the expression “let's get down to brass tacks” is used, which means to focus on the essential or important aspects of a conversation. In Spanish, there is an equivalent expression “ir al grano” which carries the same meaning and conveys the idea of getting straight to the point.	

Season, episode and minute: S2, 23 “Hip Hip Parade”, 19:59	
Original dialogue	Translated version
I: That's weird. That our floats are floating away P: Yeah. Well, they are called floats	I: Qué raro, nuestras carrozas han salido volando P: Sí. Estaban preparadas para casi todo
Type of pun in the original source	Solution adopted in the target language
Polysemic pun	From pun to no pun: Selective translation
In this episode, Phineas and Ferb have created floats for a parade, and at the end of it, the floats fly away. Isabella remarks on the irony of the situation and the words used, as the floats are floating, to which Phineas humourously responds by saying that they do justice to their name. Unfortunately, in the Spanish translation, the play on words with the word “float” could not be maintained, so Phineas' response has been translated as “estaban preparadas para casi todo”, completely losing the original wordplay and not conveying the same meaning.	

Season, episode and minute: S2, 24 “Just Passing Through”, 07:47	
Original dialogue	Translated version
Behold, the be-gone-inator. How do you like me now, Perry the Gone-apus?	Contempla el supriminator. ¿Qué opinas de mi ahora, Perry el suprimidorrinco?

Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to pun: Punning correspondence
In this new dialogue by Doofenshmirtz, he has created a device called “the be-gone-inator”, indicating that whatever he shoots will disappear. He also refers to Perry as “Perry the Gone-apus”, playing on his name. In the Spanish translation, the device has been translated as “supriminator”, derived from the verb “suprimir”, which has the same meaning as “be gone”. As for Perry, he is translated as “Perry el suprimidorrinco”, maintaining the playfulness and accuracy in both translations.	

Season, episode and minute: S2, 25 “Ain’t No Kiddie Ride”, 20:12	
Original dialogue	Translated version
I got to hand it to you	Tengo que reconocértelo
Type of pun in the original source	Solution adopted in the target language
Polysemic pun and visual pun	From pun to no pun: Selective translation
In this episode, Doofenshmirtz, who has created a giant hand to catch Perry, makes a pun on the word “hand” with the phrase “I got to hand it to you”. This expression is used to acknowledge and commend someone for something they have done well. However, in the Spanish translation, the visual elements do not provide any reference to the hand, and the phrase has been translated as “tengo que reconocértelo”, losing the specific play on words related to the hand.	

Season, episode and minute: S2, 26 “Wizard of Odd”, 03:15	
Original dialogue	Translated version
You have no real power in this part of Odd	Tú no tienes poder en la tierra de Uf
Type of pun in the original source	Solution adopted in the target language
Paronymy	From pun to no pun: Diffuse paraphrase
In this episode, the story revolves around an adaptation of “The Wizard of Oz”, but instead of using the word “Oz”, they have used “Odd”, which sounds similar and also carries the meaning of something strange or peculiar, which perfectly aligns with the narrative of the episode. However, in the Spanish translation, a word that sounds similar to “Oz” and is within the vocabulary was chosen, resulting in the use of the interjection “Uf”, which is typically used to express relief or fatigue. As a result, the meaning of the strange events in the episode is lost, which does not occur in the original version with the word “Odd”.	

Season, episode and minute: S2, 26 “Wizard of Odd”, 04:30	
Original dialogue	Translated version
C: Where do I go to bust someone around here?	C: ¿Dónde se puede pillar por aquí a la gente?
I: You could always try Bustopolis	I: Puedes intentarlo en Pillápolis

Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to pun: Punning correspondence
In the episode where the “Wizard of Oz” is adapted, Candace is determined to bust her brothers by going to the fictional town of Bustopolis. In the Spanish adaptation, since the name of this town is fictitious, it has been changed to the Spanish term “pillar”, representing the place as “Pillápolis”.	

Season, episode and minute: S2, 26 “Wizard of Odd”, 05:59	
Original dialogue	Translated version
I am a nerd-crow	Soy un panoli-pájaros
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to pun: Punning correspondence
Baljeet, who is depicted as a scarecrow in reference to the Wizard of Oz story, presents himself as a “nerd-crow”, alluding to his character as a know-it-all in the series. In the Spanish translation, the phrase “panoli-pájaros” is used, where “panoli” has a different meaning than “nerd”, but it still captures the essence of his character throughout the series.	

Season, episode and minute: S2, 26 “Wizard of Odd”, 14:08

Original dialogue	Translated version
It activates the Brat-be-gone-inator	Se activará el elimina-mocos-inator
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to pun: Punning correspondence
Doofenshmirtz's invention, or in this case Doofenwitch's, is a device that aims to eliminate misbehaving or troublesome children, often referred to as “brats”. In the Spanish version, the term “mocos” is directly translated, so the invention stands as “elimina-mocoso-inator”.	

Season, episode and minute: S2, 27 “The Beak”, 07:20	
Original dialogue	Translated version
The Beak saves the geek!	¡El Pico salva al chico!
Type of pun in the original source	Solution adopted in the target language
Paronymy	From pun to related rhetorical device

In this episode, Phineas and Ferb create a superhero made up of a combination of the two of them, which is called “The Beak”. Isabella, who assumes the role of a news reporter in this episode, publishes the headline “The Beak saves the geek!”, cleverly alluding to the superhero's rescue of a boy and playing with the rhyming words. In the Spanish version, the superhero's name translates literally as “El Pico”, and the corresponding headline becomes “¡El Pico salva al chico!”, preserving both the meaning and the rhyme.

Season, episode and minute: S2, 27 “The Beak”, 10:36	
Original dialogue	Translated version
All right, let's wrap this up	Chico, vamos a echarle el lazo
Type of pun in the original source	Solution adopted in the target language
Polysemic pun	From pun to pun
To defeat his enemy, “The Beak” uses a rope to catch him and says the phrase “let's wrap it up”, cleverly playing with the double meaning of the word “wrap up”, which can refer to both covering something with paper and tying a bow, as well as finishing or concluding something. In the Spanish version, however, the expression “echar el lazo” is used referring to the act of using a rope to capture something, while also implying the act of grabbing, in this case, the villain. Although the original meaning of concluding the fight may be lost in the Spanish translation, a new meaning involving the act of grabbing is added.	

Season, episode and minute: S2, 27 “The Beak”, 12:07

Original dialogue	Translated version
Call me The Dangeraffe	Me llamaré Pequeña Jirafa
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to no pun: Selective translation
In this episode, Candace creates her own identity as a superheroine, “The Dangeraffe”, cleverly combining the words “danger” and “giraffe” to create her unique identity. However, in the English translation, this wordplay is lost, and she refers to herself as “Little Giraffe”, which only captures a portion of the original meaning.	

Season, episode and minute: S2, 28 “Not Phineas and Ferb”, 07:35	
Original dialogue	Translated version
OK, so we got the Great Wall of China. I mean the Great Small of China	Vale, ya tenemos la Gran Muralla China, o mejor dicho, la Pequeña Muralla China
Type of pun in the original source	Solution adopted in the target language
Paronymy	From pun to pun

In this episode, Doofenshmirtz has created a machine with which he can turn everything he hits into a miniature, as he wants to add some of the most famous monuments in the world as decoration for his train scale model. Therefore, he shoots at some monuments such as The Great Wall of China, so in this case, the pun he creates is “The Great Small of China”, which sounds similar to “wall” and adds the meaning of “small”. In the Spanish version, the word “Great” has been replaced by “pequeña”, although there is no rhyming pun.

Season, episode and minute: S2, 28 “Not Phineas and Ferb”, 07:38	
Original dialogue	Translated version
The Shrink	La mini esfinge
Type of pun in the original source	Solution adopted in the target language
Paronymy	From pun to no pun: Selective translation
This name was adapted to result in a name that refers to its small size as “The Shrink”, a word that means to make something’s size smaller. In Spanish it has been translated as “Mini Esfinge”, losing the play on words but expressing the meaning of its small size.	

Season, episode and minute: S2, 28 “Not Phineas and Ferb”, 07:51	
Original dialogue	Translated version

Because last but not least, the Taj Ma-small	Por último, pero no menos importante, el Taj Majito
Type of pun in the original source	Solution adopted in the target language
Morphological pun and paronymy	From pun to pun
On this occasion the last part of the word “Mahal” has been replaced by “small”, since they have a similar ending. In Spanish it has been decided to use the diminutive suffix “-ito” to express the small size, resulting in a quite accurate translation.	

Season, episode and minute: S2, 28 “Not Phineas and Ferb”, 09:34	
Original dialogue	Translated version
I saved the Triffle Tower	He salvado la Torre Ínfima
Type of pun in the original source	Solution adopted in the target language
Paronymy	From pun to pun
In this case, the word Eiffel has been replaced by “Trifle”, which has a pronunciation that resembles that of the original name, and expresses the meaning of something that is insignificant or very small. In Spanish, the word “ínfima” has been used, which is also slightly similar in pronunciation to the original name of the monument, and which also expresses its small size.	

Season, episode and minute: S2, 28 “Not Phineas and Ferb”, 11:30	
Original dialogue	Translated version
Even the Roman Small-iseum?	¿Hasta el Coliseo Robado?
Type of pun in the original source	Solution adopted in the target language
Morphological pun and paronymy	From pun to related rhetorical device
The name given in this case is “Roman Small-iseum”, to refer to its small size once again. In this case, in Spanish it has been translated as “Coliseo Robado”, which although it does not allude to its size, it does express that it has been stolen, which is reminiscent of its original name.	

Season, episode and minute: S2, 30 “The Secret of Success”, 01:04	
Original dialogue	Translated version
Snoresville central	Aquí Villabostezo
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to pun

In this episode, Candace expresses her boredom by saying “Snoresville central” when she receives a phone call. This phrase indicates that she is extremely bored to the point of feeling like she could fall asleep. In the Spanish version, the literal translation of “snore” is replaced with “bostezo”, which refers to the involuntary act of yawning when someone is tired or bored.

Season, episode and minute: S2, 32 “We Call It Maze”, 04:01

Original dialogue	Translated version
But The Forest Fire Girls really needed me	Las chicas del club de empanadas me necesitaban
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to related rhetorical device

In this episode, Candace mistakenly refers to the girl scout club that Isabella belongs to as “The Forest Fire Girls” instead of its actual name, “The Fireside Girls”. In the Spanish version, the club is named “Chicas del club de acampada”, and given that Candace confuses its name, it has been translated as “Chicas del club de empanadas”, playing with the rhyme between “acampada” and “empanada”. This adaptation adds a humorous tone to the translation while maintaining the similar sound between the words.

Season, episode and minute: S2, 32 “We Call It Maze”, 10:36

Original dialogue	Translated version
I thought you were supposed to be this perfect firefighter girl	Pensaba que eras la chica perfecta del club de amuermadas
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to related rhetorical device
In the same episode, Candace once again confuses the name of the club “The Fireside Girls” and this time mistakenly refers to Isabella as “firefighter girl”. In the Spanish translation, a similar approach has been taken, using a word that sounds similar to the original but carries a different meaning. The term used in the translation is “amuermadas”, which has negative connotations as it is synonymous with being bored or tired. This adaptation adds a humorous tone to the translated version, as happened in the previous case.	

Season, episode and minute: S2, 33 “Nerds of a Feather”, 10:36	
Original dialogue	Translated version
And now, platapu-dabra!	Y ahora, ornitacabra
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to pun: Punning correspondence

In this episode, Doofenshmirtz and Perry the Platypus appear in a television series as a comedy duo performing magic tricks. During one of the tricks, Doofenshmirtz substitutes the traditional magician's phrase “abracadabra” with “platapu-dabra” as he is performing the trick on Perry. In the Spanish version the original wordplay has been maintained, where the last part of “platypus” replaces the last part of “abracadabra”. Thus, the phrase used is “ornita-cabra”, which is a faithful and accurate translation, capturing the essence of the original wordplay.

Season, episode and minute: S2, 34 “Hawaiian Vacation”, 13:52	
Original dialogue	Translated version
This single guy is out!	¡Cómprate un bosque y piérdete!
Type of pun in the original source	Solution adopted in the target language
No pun	From no pun to pun: Discursive creation
In this case, in the original language, a secondary character is having a meal with his partner and mentions that if they were not made for each other, they would see a sign. At that precise moment, Candace accidentally hits the glass, which the guy interprets as a sign for that, so he says “this single guy is out!”, indicating his departure without the inclusion of any wordplay. However, in the Spanish translation, he says the phrase “¡cómprate un bosque y piérdete!”, which is an expression used in a pejorative way towards someone who has displayed bad behaviour, although in this context, it denotes the fact that he has interpreted this sign and is cutting off their relationship. In the context of the situation, this translation accurately reflects the character's sentiments.	

Season, episode and minute: S2, 35 “Split Personality”, 03:27	
Original dialogue	Translated version
So I invented the Look-Away-inator	Por eso he inventado el apartad-la-miradinator
Type of pun in the original source	Solution adopted in the target language
Morphological pun	From pun to pun: Punning correspondence
This is another case of one of Doofenshmirtz's inventions, known as the “Look-Away-inator”, which, as the name suggests, is designed to make people around him look away while he jumps into a pool so that no one makes fun of him. In the Spanish translation, the name has been adapted to “apartad-la-miradinator”, which accurately reflects the intended meaning of the original invention.	

Season, episode and minute: S2, 35 “Brain Drain”, 14:08	
Original dialogue	Translated version
In your face, Buford	Ahora vas y lo cascás, Buford
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to pun: Coined equivalent

In this example, Isabella mocks Buford for losing against her and says, “in your face, Buford”, which is an expression used to tease at someone's defeat. In the Spanish translation, it has been replaced with the phrase “ahora vas y lo cascás”, which is a well-known expression from the Spanish comedian José Mota that should not be interpreted literally. Although the translation is not literal, it conveys the same meaning and maintains the humorous tone, making it an accurate adaptation for the target audience.

Season, episode and minute: S2, 36 “Candace Gets Busted”, 12:49	
Original dialogue	Translated version
Great googly mowgli!	Toma del frasco Carrasco
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun	From pun to pun: Coined equivalent
In this episode, a funny coincidence takes place that surprises Major Monogram, leading him to exclaim the expression “great googly mowgli!”. Although this phrase does not exist in English, it appears to be an adaptation of the expression “holy moly!” which is commonly used to convey surprise. In the Spanish translation, it has been rendered as “toma del frasco Carrasco”, primarily based on the rhyme between the words “frasco” and “Carrasco”. This expression is also used to express surprise in the face of a completely unexpected situation. While the translation may not be literal, it accurately captures the essence of surprise and maintains a humorous tone, making it a reasonably accurate adaptation.	

Season, episode and minute: S2, 37 “The Summer Belongs to You”, 02:56	
Original dialogue	Translated version
Ah, there's the rub. Right next to the pair of ducks	Ah, exactamente. Mi pomada estaba junto a los patitos
Type of pun in the original source	Solution adopted in the target language
Idiomatic pun and visual pun	From pun to no pun: Selective translation
This example again relies on visual elements. Lawrence initially says “Ah, there's the rub”, leading the viewer to believe he is responding to Candace, using the expression in its figurative sense to refer to a problem or complication. However, when Lawrence appears on screen, it is revealed that he is actually pointing to an ointment (rub) placed next to a pair of rubber ducks, creating a play on words with the literal and figurative meanings. In the English translation, the figurative meaning is lost, and it is translated as “mi pomada estaba junto a los patitos”. While the original play on words is not maintained, this translation captures the essence of the visual elements in the target language.	