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BACHELOR THESIS

**COMPARATIVE ANALYSIS OF ENGLISH AND SPANISH EUPHEMISMS WHICH
OCCUR IN *THE BIG BANG THEORY* SERIES**

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INTRODUCTION

The language is a tool which has a significant impact on determining the relationships between friends, society and the entire world. Many things and situations depend on the manner the information is delivered to others and the utterances used. As words are one of the strongest weapons that humans have and can have a huge difference in any sort of situation, many linguists have been interested in the phenomenon known as euphemisms and have been fully committed to the study of this subject. An abundance of scientific approaches is discovered concerning this term and a great deal of classifications are made based on distinct aspects. Considering the popularity of this phenomenon, euphemisms are used nearly everywhere, sometimes even without people noticing it. In some cases, it is difficult to identify a line among words which are a part of general language and words which are considered euphemisms. This is due to a plenitude of subjects that are discussed and varying contexts that are used for these discussions, which people are not always aware of.

In the theoretical part of this Bachelor's thesis a scientific approach to euphemisms will be examined by giving the views of different authors. Stages and effects of the process called lexicalisation of euphemisms also are to be inspected in greater detail as well as the creation of this widely used phenomenon. Furthermore, the peculiarities of the tricky language of doublespeak will be investigated more thoroughly along with the motivation for using euphemisms from speaker's point of view. The theme of the relationship between culture and language also will be discussed briefly, presenting certain models of different scientists' approaches. And lastly, the introduction to taboo, dysphemism, and orthophemism will be provided to the readers, examining the differences between these terms and euphemisms. Approaching the empirical part of this Bachelor's thesis the largest sections will be the division of euphemisms found in the situation comedy *The Big Bang Theory* into semantic fields and euphemism creation techniques, and the smaller one will be the selection of reasons for employing certain euphemisms.

Generally speaking, euphemisms are words or expressions which are meant to substitute an offensive, unpleasant or any other phrase that carries a negative meaning or evokes inappropriate thoughts with more polite and positive expressions. Therefore, euphemisms play a role in replacing the insulting content which could provoke morally wrong thoughts with politically correct expressions which were invented for that purpose of softening the meaning, which people tend to use in order not to hurt or offend anyone. In some cases this phenomenon also could be used for purely stylistic or aesthetic functions, without the intention to replace an expression only because it could evoke bad connotations. Nevertheless, the use of euphemisms is more complicated than it seems and they are not always employed for a good purpose, as in the case of doublespeak when instead of replacing the offensive word it misleads others. Accordingly, a section of motives for using euphemisms will be included in this Bachelor's thesis in order to investigate

different purposes for employing certain euphemisms in particular situations. From a great number of motives, four, such as synonymy, avoiding uncomfortable situations, political correctness and amusement, were selected and studied in this thesis.

For a word to function as a euphemism, two main things, which are the context and ambiguity, are needed. Ambiguity provides a person with two interpretations, a literal and a euphemistic one. Meanwhile the context determines whether a word or a phrase is a taboo and should be substituted or not. Thus, in the absence of these two things, the process of euphemising is barely possible. Learning euphemisms is very useful because it trains people to think about certain expression from different perspectives and it protects one from being misled easily. For foreigners it is a more difficult case because it is not enough just to learn and memorise these particular expressions. Even though some of them are skilled speakers of, say, English, they also have to understand the culture and the speaker's social background in order to properly comprehend the one's sentences and not misinterpret the intended meaning. Additionally, as every language is constantly changing and some words gain supplementary meanings to what they have already had or completely new words are invented, foreigners have to regularly follow the language they have learned.

This thesis will seek to delve deeper into the language of *The Big Bang Theory* series by selecting certain episodes, studying various dialogues and searching for different kinds of euphemisms, and by categorising them according to distinct lexical fields, euphemism creation techniques and the purpose of employing them. **The problem** of the research is a thin line between the identification of euphemisms and other terms, without confusing them. **The subject** of this Bachelor's thesis is euphemisms discovered in *The Big Bang Theory* while watching the series in English and Spanish. **The aim** of it is to investigate euphemisms that occur in the series of *The Big Bang Theory* in the previously mentioned languages, and the **rationale** for conducting this research is to devise suitable systems for categorising euphemisms before introducing their usage in the language of situation comedy to the reader.

The main objectives of this Bachelor's thesis are:

1. To define the concept of euphemism, providing its types and formation techniques, and revealing how it was achieved;
2. To identify euphemisms in *The Big Bang Theory* in both English and Spanish;
3. To compare conversations of *The Big Bang Theory* in English and Spanish as well as euphemisms of English with the ones of Spanish;
4. To classify euphemisms according to different semantic fields;
5. To divide euphemistic expressions based on their creation techniques;
6. To categorise motives for using particular euphemisms in *The Big Bang Theory* series.

LITERATURE REVIEW OF EUPHEMISMS AND PHENOMENA RELATED TO IT

1.1. Scientific approach to euphemisms

Numerous linguists have been interested in the phenomenon called ‘euphemisms’ and have devoted themselves to the analysis of this particular subject. A great deal of scientific approaches have been found concerning this term and a variety of divisions have been made according to different aspects. The term ‘euphemism’, as maintained by Ruiz (2009, p. 56), “[derives] from the Greek *eu-* ‘good’...+ *phem-* ‘speak’...” and it gives us “ways of speaking about a given topic in a neutral way, in a euphemistic way (i.e. making something sound better)...” An author Chamizo-Domínguez (2008, p. 110) provides one of the definitions for this phenomenon stating that “Euphemism is that kind of word meaning transfer according to which we substitute any given obscene, taboo or politically incorrect word by another word which has neuter or ameliorative connotations...” A generally agreed viewpoint regarding this phenomenon is that a euphemism is a softened and more polite word or expression that is used instead of an offensive, unpleasant or any other one which carries a negative meaning and which could evoke unappealing emotions or incorrect thoughts.

As Martínez (2008, p. 52) stated, the purpose of creating and modifying euphemisms by substituting words carrying negative connotations with synonymous politically correct expressions is “expresar y fijar en la lengua determinados valores juzgados positivos y erradicar de ella contenidos erróneos, indeseables y nocivos, por la vía de reemplazar palabras de uso corriente con términos de nuevo cuño”. In other words, the main goal is to express and set certain positive values in the language and to eradicate the ones which include some erroneous, unkind or insulting content, by means of replacing commonly used words with newly coined terms. As the author indicates, words or expressions that reveal or provoke morally wrong thoughts or attitudes are considered incorrect and that is the reason for inventing politically correct substitutions. Allan and Burridge underline:

The fact that the speaker or writer chooses either to use or to not-use a euphemism in order to create a certain effect on a given occasion; e.g. there are occasions when one chooses between saying *I’m going to the loo* and *I’m going for a piss* for different effects, and others when good manners absolutely constrain the choice to the former. (1989, para. 1.6)

That is to say, a person who communicates some kind of information to other people, chooses a certain vocabulary to do so depending on a situation for different reactions or for purely courteous manners.

Chamizo-Domínguez explains the significant role of ambiguity:

Desde el punto de vista sincrónico una palabra sólo puede funcionar como eufemismo si su interpretación permanece ambigua, esto es, cuando el oyente puede entender una preferencia dada literal y eufimísticamente.^o Si *daños colaterales*, por ejemplo, puede funcionar como un eufemismo

para *muerte/matanza* (¿*involuntaria?*) de civiles o no combatientes es justamente por su carácter ambiguo y polisémico. (2004, p. 45)

As he claims, from the synchronic point of view, the word could function as euphemism only if its interpretation remains ambiguous, i.e. when a hearer can understand a given utterance both literally and euphemistically. For instance, the phrase '*Where can I wash my hands?*' is a euphemism for the question '*Where is the toilet?*' that has an ambiguous meaning. However, there are some exceptional cases of non-ambiguity related to terms that carry technical meaning. The context is another important aspect examined by Chamizo-Domínguez (2004, pp. 45-46). According to him, in order for a communicated word or expression to be considered as a euphemism, the context, the words which surround that euphemism and which help to apprehend its meaning, is essential. There are many cases when a word is not a taboo but easily turns into an offensive or unpleasant in a given context. In this kind of situations, a euphemism carries out a process of so-called 'semantic engineering' which permits to avoid unpleasant effects caused by the substituted word.

Based on the review of the literature, for the purpose of this Bachelor's thesis, a definition of the euphemisms is: euphemisms are softened and more courteous words or expressions, replacing the ones which are considered offensive, politically incorrect and evoking some unpleasant thoughts or emotions. Additionally, in order for a word or a phrase to function as euphemism, the context and the ambiguous interpretation of the word are inevitable. Furthermore, euphemisms play a significant role in the culture of a particular nation and this is the reason why some different cultures could misunderstand them.

1.2. Stages and effects of the process called lexicalisation of euphemisms

The author Chamizo-Domínguez (2004, p. 46) from the diachronic viewpoint distinguishes three types of euphemisms based on their degree of lexicalisation: '*eufemismo novedoso*' (original), '*eufemismo semilexicalizado*' (semi-lexicalised) and '*eufemismos lexicalizados o muertos*' (lexicalised or dead).

The first, ***original*** one is that kind of euphemism, which is newly created and cannot be predicted in advance, but only comprehended from a certain context. The second, ***semi-lexicalised*** type is commonly used and is quite perfectly understood by people; however, it maintains both euphemistic and literal meanings. The last type - ***lexicalised or dead euphemisms***, is the one of which euphemistic origin native speakers have lost awareness, and euphemisms are called 'dead' due to the loss of their literal meaning. According to the author, the degree of lexicalisation of a euphemism is not the same among the speakers of a given linguistic community:

El grado de lexicalización de un eufemismo no es uniforme entre los hablantes de una comunidad lingüística dada. Por ello un término concreto puede ser sentido como eufemístico por algunos hablantes y no por otros, especialmente entre los hablantes de las diversas variedades dialectales de

una lengua y los hablantes pertenecientes a diversas generaciones o a diversos grupos intracolegiales. (2004, p. 46)

That is why some people consider one specific term as a euphemism and others do not. This is a common case among the speakers of a language that has diverse dialects and the people who belong to the different generations.

Chamizo-Domínguez (2004, pp. 46-47) explains the effects of lexicalisation of euphemisms and provides some examples, illustrating these results. The main consequences of this process are the following: 1) when a euphemism is completely lexicalised and loses its euphemistic origin, usually it converts to a term called taboo and for that reason people often coin new euphemisms in order to be able to talk about the same matters avoiding unpleasant situations. For instance, Mormons use the term *plural marriage* as the euphemistic alternative to *polygamy*, even though they still have polygamous relationship. 2) The original meaning of a euphemism usually disappears when is no longer recognised by people, for example an adjective *nice* (from Latin *nescius*) at first had a meaning of *ignorant* and *stupid*; however, now it stands for an adjective *pleasing*. 3) When a word is not considered a euphemism anymore, it could be used for other purposes. The author takes a good example of an English word *preservative* which was used euphemistically in the eighteen century and is still used in Spain, instead of the word *condom*, and which now in English has a meaning of *a substance found in some kind of product, which stops that product from decaying*, whereas in Spanish remains the original meaning of it. 4) The process of lexicalisation of euphemisms has an impact on the appearance of polysemy (i.e. when one word has different meanings, usually related to each other). For instance, the Spanish adjective *regular* means ‘regular’, ‘normal’ but also could be used as a euphemism instead of saying ‘average’ or ‘really bad’. Therefore, if a doctor tells a patient that his health is *regular* the patient will understand that he suffers from a serious illness but he definitely will not consider that his health is normal. 5) One more result that should be mentioned is that when a euphemism is lexicalised, it stops being ambiguous and there is no confusion left when interpreting its meaning. The scholar gives an example of the verb *coger* which in the majority of countries of Latin America has changed into a dysphemism (i.e. an expression that has bad connotations which are insulting, meaning *to fuck*), while in Spain it has a completely different meaning - *to take*.

As mentioned above, there are three stages of lexicalisation of euphemisms distinguished by Chamizo-Domínguez which fall into the following categories: original, semi-lexicalised and lexicalised or dead euphemisms. Additionally, based on the same author’s views, various effects of this process are discussed in more detail and some examples are given to illustrate these ideas.

1.3. The creation of euphemisms

There are many euphemism creation techniques which vary based on different linguistic aspects and which are divided into diverse categories according to the distinct views of scholars. Some of these techniques

such as **analogy**, **distortion** and **borrowing** investigated by Burrige (2012, pp. 72-78) will be discussed in a greater detail.

As the author states:

There are many strategies that do not lead to the creation of new forms in the language, but fashion novel euphemisms from already existing vocabulary. The process is generally one of analogy; in this case it involves a transfer of meaning from one given context to another. It could also be described as a type of internal borrowing, because speakers are taking expressions from one part of the language and incorporating them elsewhere. (Burrige, 2012, p. 73)

During this process, different ideas and things which have something in common are compared and a more suitable expression is used to refer to the same thing. The most commonly employed figure of speech of this process is **metaphor**, talking about something by comparing it to something distinct and suggesting that it has some similar features. For instance, the word *prostitute* could be considered a euphemism for an informal and offensive word *hooker*. Nevertheless, *prostitute* could be substituted by other metaphors such as *call girl*, *female escort* or *lady of the night* which allude to the same meaning.

Two other figures of speech belonging to this process are **metonymy** and **synecdoche**. When using metonymy, people apply the title of one thing or idea in order to refer to another one to which it is related. For example, the phrase *toilet room* is replaced with euphemisms like *water closet* or *lavatory* which could fall into the category of metonymy due to the close association between these expressions. Some scholars believe that synecdoche is a figure of speech akin to metonymy, whereas the others assume it a subcategory of metonymy. In both cases, it is a rhetorical figure in which a part of something refers to the whole concept or the other way around. Burrige provides following examples:

Part-for-whole euphemisms are demonstrated in expressions such as *grey hairs*, *white hairs* “old age”, *greying* “aging”, *go grey*, *turn white* “to age” and *greybeard* “old man”. Such expressions would more usually be used in polite reference to males for whom the distinguished look that comes with the *banker's rinse* is a more desirable attribute. (2012, p. 74)

Another method for creating a euphemism is a process of making various orthographic alterations, which is called distortion and which by Burrige (2012, pp. 75-77) is divided into the following categories: shortening, acronyms or initialisms, ellipsis, circumlocution, phonological remodelling, affixation, blending, reduplication, alliteration and rhyming (slang). **Shortening** of euphemisms usually includes final clipping in order to make disparaging remarks sound less rude, for instance *bull* for *bullshit* or *broad* for *broad woman* meaning prostitute. **Acronyms** or **initialisms**, such as *WC* for *water closet* or *SOB* for *son of a bitch*, are words shortened to the initial letters and used as one single unit of language. Regarding **ellipsis**, unpleasant or insulting words are omitted, and in the case of euphemization, “it transfers the

meaning of the phrase onto another word which is not directly associated with the avoidable subject: *ladies* (*ladies' room*), *action* (*military action*), *intercourse* (*sexual intercourse*), *remains* (*mortal remains*).” (Veisbergs, 2000, p. 774). One more type of distortion is **circumlocution**, the practice of employing more words than is necessary to express a particular idea, dodging some words which are considered offensive and rude. Burrige (2012, p. 76) gives it an alternative name of long-windedness and assigns it to the technique of distortion due to the rearrangement of the original phrase. Examples of circumlocution are the following: *be economical with the truth* for *lie*, *without a roof over one's head* for *homeless*, *unable to make ends meet*, *economically disadvantaged* for *poor*, etc.

Phonological remodelling, affixation, blending, reduplication, alliteration and rhyming (slang) are less common categories of distortion which are used to replace certain disrespectful phrases. Concerning **phonological remodelling**, the utterance of some words is slightly modified by deliberately mispronouncing them, for instance *goldarnit* for *God damn it* or *goddammit* (used when expressing irritation in order not to offend some Christian people); *freaking* instead of *fucking* (an adjective used for emphasis). In the case of **affixation**, the word is adapted by adding to it some prefix, infix or suffix, for example *oldster* referring to an older person. **Blending** involves combining some parts of two or more words into one, for instance “*zoomer* to describe the aging baby boomer (< *boomer* + *zip*, also playing on the verb *to zoom* “to go fast”)” (Burrige, 2012, p. 77). Regarding **reduplication**, it is a process when some part of the word or the whole word is repeated again with minor modification or without any alterations, for instance *poo-poo* for *poo* or *jeepers creepers* for *Jesus Christ* when expressing surprise. Concerning **alliteration**, words that start with the same sound or letter are used together sequentially; Burrige (2012, p. 77) illustrates it with an example of “*dentured dandy*”. The ultimate category of distortion - **rhyming (slang)**, is a constructed phrase from two or more words in which usually the second word is left out and the meaning of it is obscure. Examples of rhyming are the following: *Bristol cities* for *titties* (*breasts*) in which *cities* are often omitted using the word *Bristol* in plural (e.g. *nice Bristols*); *Berkley Hunt* for an insulting word *cunt* that sometimes is substituted with shortened version *berk*.

A third euphemism creation technique involves the processes of **internal** and **external borrowings** which are commonly used as substitutes for offensive words. In the case of external borrowing, insulting words are replaced by loan words which are generally taken from Greek and Latin languages because “they are more technical, sophisticated, longer and sometimes the meaning is not immediately apparent” (Veisbergs, 2000, p. 773). For instance, *to copulate* from Latin *copulatus* (to join) instead of *to have sex*, *to urinate* from Latin *urinatus* for *to piss*. Regarding internal borrowing, it includes replacing certain outspoken terms which could be hurtful with the colloquial ones that even though considered insensitive are less upsetting due to the frivolity of these expressions. For example, using the word *vegetable* referring to a person who is alive but because of the brain damage cannot talk or move.

As considered earlier, euphemism creation techniques is a wide topic of discussion which should be investigated carefully. Some authors have already analysed and classified diverse ways of creating euphemisms from different angles. For the purpose of this Bachelor's thesis, euphemism creation techniques such as analogy, distortion and borrowing examined by Burrige were reviewed more thoroughly. Nevertheless, some aspects are worth exploration that is more extensive.

1.4. The peculiarities of doublespeak

When considering the motives for using politically correct expressions, the question arises as to whether these reasons are sincere or arguable. Some people employ euphemisms in order to avoid hurting someone's feelings or to be more polite while some of them tend to mislead and confuse others by deliberately using the language of doublespeak. Professor William Lutz, who is well known for investigating the language of doublespeak, explains this phenomenon:

Doublespeak is language which pretends to communicate but doesn't. It is language which makes the bad seem good, the negative seem positive, the unpleasant seem attractive, or at least tolerable. It is language which avoids, shifts, or denies responsibility; language which is at variance with its real or purported meaning. It is language which conceals or prevents thought. (2012, p. 478)

The use of doublespeak is widespread in society and people employ it intentionally for different purposes. It could be detected in many diverse areas but the most common ones are related to military and political language, for instance *casualties* for injured or dead people or *ethnic cleansing* for genocide. According to Lutz (1989, p. 2), language indicates people's understanding of reality and has an impact on their thoughts, attitudes and reactions. Additionally, it becomes a powerful instrument which could be used to achieve good or bad goals. Thus, concerning doublespeak, it is a language knowingly employed by a person after thoroughly pondering a certain matter and clearly understanding what he communicates to others.

Lutz (1989, pp. 4-6) divides the language of doublespeak into four categories. The first one is the **euphemism**, which is, as discussed above, a softened word or expression that replaces the offensive one in order not to evoke unpleasant feelings in someone and to be politically correct. When a euphemism is used for that purpose, it is not doublespeak. For example, some people in the case of death tend to use such expressions as *departed* or *gone to a better place*, for they want to comfort a person and try to avoid using the word 'died'. Nevertheless, a euphemism converts to doublespeak if it is employed to confuse and delude. For instance, "the U. S. State Department decided in 1984 that in its annual reports on the status of human rights in countries around the world it would no longer use the word "killing." Instead, it will use the phrase *unlawful or arbitrary deprivation of life*." (Lutz, 1989, p. 5). Therefore, the dispute over government authorised killings in countries which are backed by the US is the matter that the State

Department avoids talking about. Due to the misleading purpose of the phrase used instead of the word 'killing', this replacement is considered doublespeak.

The second kind of doublespeak is **jargon**, a word or a phrase used by a certain group of people in a particular context, usually related to some profession, which is hard for a person who is not familiar with that area to comprehend. Jargon permits the members of a group to communicate with each other in an effective and coherent way sparing their time. However, when a member of a certain occupation employs jargon being aware that other person will not understand it, this member deliberately uses the language of doublespeak.

The third type is called **gobbledygook** or **bureaucratese**, language that is complicated and commonly hard to comprehend due to its use in the official documents. This language tends to confuse and baffle the audience and this is the reason why it does not communicate anything. The last category of doublespeak is **inflated language**, a language that makes something seem and sound better and more valuable than it really is. As Lutz (1989, p. 6) states, "With this kind of language car mechanics become *automotive internists*, elevator operators become *members of the vertical transportation corps*, used cars become not just *pre-owned* but *experienced cars*, grocery store checkout clerks become *career associate scanning professionals*, and smelling something becomes *organoleptic analysis*."

It can, therefore, be assumed that euphemisms play a significant role in the language considering the use of proper vocabulary in order to convey a thought correctly. However, sometimes euphemisms could be deceitful and used for misleading others. In that case, they become doublespeak - a language that intends to confuse the audience and cloak the real meaning of the words.

1.5. Motivation for using euphemisms from speaker's point of view

A good way for camouflaging reality which is broadly used in the mass media is to create new vocabulary which includes neologisms and new lexical items or to give the additional meanings to already existent words. Political speeches is one of the examples when a presentation of the events is distorted with the purpose of evading causing a negative reaction in the society. Díaz Hormingo illustrates this statement by mentioning particular events which were the reason for inventing new euphemisms with the intention of concealing some facts by explaining that:

With the regard to this, the present economic crisis, the first Gulf [War] (1991), the sinking of the tanker Prestige (2002), the Iraq [War] (2003) or certain terrorist attacks have given rise to appearances in the media by public figures having social responsibility coining lexical units such as *economic deceleration* for *crisis*, *negative growth* for *decreased productivity*, *recession* for *long-lasting serious economic situation*, *redundancy* for *mass sackings*, *price adjustment or revision* for *price rises*, *creditors meeting* for *temporary receivership*, *allied attack* for *war*, *collateral damage*

for *civilian casualties, humanitarian aid for logistical support or military support*, as well as *diseconomy, restructuring process, military intervention, friendly fire, commando, armed struggle, armed wing, ceasefire*, etc. (2012, p. 114)

The expressions used above are the cases when certain people such as politicians, businesspeople, military forces and others, invent and employ vocabulary with the intention of distorting and obscuring the truth that is inconvenient for them. All this new vocabulary helps the speaker to hide behind the words and to divert hearers' attention from reality, manipulating public opinion due to the negative connotations which could be caused by the truth.

Hahn (1989, pp. 111-114) analyses political language and states that it is "the technique of saying nothing". The author argues that the language used by politicians has a significant role in society. Firstly, euphemisms make unacceptable matters tolerable and they reduce the likelihood that someone will do something in order to change the situation. In addition, the problems are introduced to the public in a simple way and, therefore, people solving the issue will ignore certain facts that they are not familiar with. Apart from this, the ambiguous meaning of the euphemisms leads society to incorrect conclusions and, accordingly, wrong solutions.

1.6. Euphemisms' social functions and the role they play in different cultures

As every single culture has its own characteristics, the language of every nation reveals particular facets of people's imagination when having a conversation and socialising with others. The inventions of such phenomena as euphemisms and dysphemisms provide an opportunity to maintain the spirit of language which could adapt to the changing conditions. Due to the fact that every single person thinks differently, depending on the speaker's vocabulary, euphemistic expressions and their associations could alter. For instance, a specific euphemism which is used in one language by a particular society may have completely distinct meaning in the other one. For this reason, translation is extremely important when talking about certain sets of language such as euphemisms or dysphemisms. When translating something, every detail should be examined properly and the translator ought to think of possible connotations which the target language would have. Chamizo-Domínguez (2004, p. 48) provides an example of an English word *dish* which illustrates the previous statement. Apart from the well-known literal meaning, this word could also be used as an informal euphemistic utterance for a sexually attractive person with which the majority of foreigners are not familiar. Thus according to the author, if the translator wants to convey the same euphemistic meaning in Spanish, he is supposed to use a circumlocution *está de toma pan y moja* in order to do that. If people using euphemistic expressions misinterpret one another, it could cause case of misunderstanding and confusion.

According to Chamizo-Domínguez (2004, pp. 47-48), apart from the main purpose of substituting the unpleasant or insulting terms, euphemisms also execute other social functions such as: 1) being polite; 2)

underlining the status of some profession; 3) dignifying a person who suffers from an illness or a humiliating situation; 4) avoiding ethnical or sexual insults, etc. Taboo is one more important function of euphemization, as it is one of the main reasons why new euphemistic expressions are appearing constantly. Thus, taboo regularly triggers semantic changes in various languages, as tabooed topics usually depend on every culture's attitude, values, prohibited or dangerous subjects and other things which reveal the morality of different societies. Chamizo-Domínguez (2004, p. 48) provides the most frequent list of things which are not allowed to talk about: 1) God and religion; 2) Sexual objects or behaviour; 3) Bodily functions or human body parts; 4) Dirty, dangerous or fearsome places and things; and 5) Death or illnesses. As it is seen from the above themes, they coincide with the ones of other cultures, including English.

As mentioned above, the process of euphemization in every culture is different due to the fact that people tend to think distinctly and interpret things in various manners. Therefore, when talking to a foreigner or translating something from the source language, one should always think of the possible cultural differences and try to modify their expressions in a way that is suitable for a certain situation. Reviewing the subject of taboo, it could be said that the avoided topics are usually similar in all the countries; however, if analysed deeper, it could be noticed that diverse linguistic communities have different approaches to these themes.

1.7. The relationship between culture and language

It is highly important to understand the connection between language and culture, especially if one is learning or studying a certain language. Different cultures reveal various attitudes towards the world and distinct values in life. Every culture and each language is extremely complex, as they constantly influence one another. From several correct expressions a person chooses one which in his opinion is the most suitable for conforming to the social norms at a certain time and in the particular environment. There is no exact definition of what is culture, as many scientists provide different approaches towards this phenomenon. According to Wardhaugh (2006, p. 221), the “knowledge is socially acquired: the necessary behaviours are learned and do not come from any kind of genetic endowment. Culture, therefore, is the ‘know-how’ that a person must possess to get through the task of daily living; only for a few does it require a knowledge of some, or much, music, literature, and the arts.”

As Vargas Barraza (2010, pp. 33-34) mentions, in order to comprehend the culture, one should understand different aspects which form and shape the language. He states that the rules of syntax indicate the order of a phrase or a sentence and that it always depends on the language. For example, Western languages such as French, Spanish and English, have a structure of subject-verb-object, while Eastern languages (Japanese and Korean) follow the order of subject-object and verb. Another example given by the author (2010, p. 46) which reveals different cultural attitudes towards certain things is the matter of symbols in the website. For instance, the use of metaphors (according to Vargas Barraza, it is a name for small icons

in the Internet which represent diverse actions) could vary depending on the culture. In countries like the United States and Mexico the icon which is employed for the action of sending an electronic email could be the figure of an envelope, however, in the United Kingdom this metaphor is represented by the figure of mailbox which other cultures may confuse with a bin.

In his doctoral thesis Vargas Barraza (2010, pp. 56-57) discusses Edward T. Hall's model of cultural factors which consists of time, space and language/context. The main idea of the last section is that the human language contains two types of expressions: 1) High context language, and 2) Low context language. The first type requires the context which would help to understand the message, in other words one should read between the lines, as the information is not written explicitly. Whereas the second type does not need the context because the main idea is clear and a person is expected to comprehend it without any additional information. According to the author, Mexico is a country which has a high-context language, meanwhile English is the one of the low context, when the meaning of the uttered phrase is clear. Thus, supremely mobile environments where people often tend to come and go require the culture of lower context, meantime the higher context culture prevails in a country which has more stable population.

Vargas Barraza (2010, pp. 224-225) also analyses Geert Hofstede's dimensions of national culture which are: 1) Power Distance Index; 2) Individualism; 3) Masculinity; 4) Long Term Orientation; and 5) Uncertainty Avoidance Index. The dimension of masculinity could be provided as an example of how values are influenced by culture in the workplace. This dimension in the United States is above the average and considers not only the differences between males and females but also the fact that they should be either assertive or modest. As the author (2010, p. 225) states, "una sociedad orientada hacia la masculinidad incluye ganancias, reconocimientos, avances y retos, mientras que una sociedad femenina se orienta más hacia la cooperación." He underlines that the masculinity side of the society prefers achievements, rewards, progress and challenges, whereas the femininity represents the cooperation. Thus, due to the fact that in the society of the US the masculinity dominates a significant portion of power, it produces a high number of competitive women who move closer to the masculine role. Regarding Spain, it is below the average because, compared to the men, the females in this country have much less high positions of power or authority. And finally, Mexico has quite high index of masculinity in Latin America which implies that in this community the role of each gender is defined very clearly. Generally the society is dominated by men, however, with time women are becoming more competitive than they used to be.

To sum up, as it is seen from the above section, cultural differences could be detected in every country and sometimes even within the country itself, due to the variety of regions and their peculiarities. Culture and language are two connected phenomena which have a complicated relationship. There are a great deal

of models and theories, defining both terms and the relation they have, which could be examined thoroughly writing a new paper about it.

1.8. Introduction to taboo, dysphemism and orthophemism

Taboos play a significant role in language and exist in practically all societies. There are many different subjects of this phenomenon which include themes as disabilities, mental illnesses, death, stomach issues, being overweight, menstrual periods, the acts of sex, etc. People tend to evade taboos by restricting the language use or using euphemisms and some figures of speech instead. Allan and Burridge (2006, p. 1) define this phenomenon as “a proscription of behaviour that affects everyday life.” According to the authors (2006, p. 1), “Taboos arise out of social constraints on the individual’s behaviour where it can cause discomfort, harm or injury.” What is regarded as a taboo relies on particular criteria of each culture and a certain context due to the fact that there does not exist an absolute taboo. Except for a deliberate intention to breach a taboo, in general, people manage to evade these sort of behaviour.

As Allan and Burridge state (2006, p. 40), “The phrase *taboo language* commonly refers to language that is a breach of etiquette because it contains so-called ‘dirty words’. But words are sounds heard, sequences of symbols on a page, abstract language constituents: how can they count as *dirty*?” The authors raise a question of how to determine that a particular word is ‘dirty’ and explain that the definition develops from the continuous belief that the form of what is expressed by some means corresponds to the essential nature of something that is being mentioned. There is no logical explanation to say that one ‘dirty word’ should be evaluated in the same way as its euphemistic substitute. However, it could be acknowledged that the connotations of tabooed language are stained by the taboo topics which they designate. Allan and Burridge (2006, p. 42) explain “that there is a general tendency for any derogatory or unfavourable denotation or connotation within a language expression to dominate the interpretation of its immediate context. ...this can be a potent trigger for word loss and meaning shift. It is the power of dirty words that leads to them being condemned and their users censured.” In other words, tabooed language is the one which evokes the highest emotions and is easy to remember.

Moving on to the next phenomenon, which is called **dysphemism** and which is the opposite of already analysed term of euphemism, it could be defined as an expression with insulting connotations in order to humiliate, offend or annoy a person to whom it is addressed. According to Allan and Burridge (2006, pp. 31-32), a motivation for using dysphemism arises from negative feelings such as anxiety, disrespect or severe dislike towards certain things or people. Thus, this phenomenon is an aspect of various political groups and coteries discussing their competitors; of feminists talking about males; and of men hooligans as well as typical machos speaking about females. Dysphemistic language consists of insults, swearing and any type of offensive remark addressed to other person with the intention to verbally abuse him, mock or embarrass. The authors compare euphemism with dysphemism by giving the following examples: *poo*

or *loo* are euphemistic words, and their impolite synonyms *shit* and *shithouse* are considered to be dysphemistic expressions.

Crespo Fernández (2005, pp.145-149) states that dysphemistic use is motivated by various psychological or social principles and distinguishes different aims such as verbal attack, social rebellion, liberation of tensions, persuasive purpose and purpose of social power. Talking about **verbal attack**, he explains that people employ dysphemism as some sort of a weapon which has a violent effect on individuals and a harmful power on their psychological state. In the case of **social rebellion**, the author declares that dysphemistic expressions could be used as a rebellious instrument against the social norms. It is about the negative reaction to linguistic censorship and the fight for individual freedom. This dysphemistic goal tends to be common among young members of the society, particularly, among certain groups. Moving on to the next purpose, which is **liberation of tensions**, it could be understood as a release of bad feelings such as anger, frustration, fury or annoyance, using dysphemistic language as means of escape mechanism in order to extinguish simmering tension which could be a cause of various unpleasant situations. One more dysphemistic aim, which is called **persuasive purpose**, is evident when using words with negative connotations to apply manipulation and ideological control to convince people to believe in certain values or to behave in a particular way that is favourable to specific individual or organisation and thus, by employing dysphemism, they make things seem worse in the way that is more convenient to them. Finally, the last goal is the one of **purpose of social power**, which is apparent when certain dysphemism is employed in order to show the social status of the speaker and the control he has on the interlocutor.

Orthophemisms as well as euphemisms are used in order to replace the unpleasant or insulting expressions. However, the difference between these two is that euphemisms tend to be more figurative while orthophemisms are more neutral and technical substitutes. Both terms are employed to avoid the speaker being uncomfortable and evade offending or shaming the hearer. In many cases, when trying to decide whether a word or phrase is an orthophemism, the context is needed. Some people may find certain expressions to be more formal or direct in a good way, while others could consider them inappropriate and not suitable in a particular situation.

To sum up, as it is seen from the above section, along with the euphemistic expressions, taboo, dysphemism and orthophemism are phenomena which reveal many different characteristics of language and play a significant role considering the use of certain vocabulary in order to convey thoughts, feelings and attitudes based on one's purpose and intentions.

I. Interim Summary

The above section aimed to establish the working definition of euphemisms for this thesis, the reasons why they are important for society and interesting for linguists, the stages and the effects of their lexicalisation, their creation techniques, and the role of euphemisms in different cultures, as well as the

peculiarities of doublespeak, the relationship between language and culture, and the introduction to the terms of taboo, dysphemisms and orthophemisms. In view of the above overview of the theoretical background on euphemisms and brief synopsis of the literature, this Bachelor's thesis aims to investigate whether the theoretical underpinnings can be applied in practice through analysing the language of the situation comedy *The Big Bang Theory*.

METHODOLOGY

2.1. Review and evaluation of the literature

As the problem of this Bachelor's thesis is a thin line between the identification of euphemisms and other terms without confusing them, such theoretical guidelines were used which would help in understanding what exactly is a euphemism, how to recognise it in the language, and how to distinguish it from other similar terms. At first, the scientific approach to euphemisms was analysed, investigating the attitude of distinct authors who explained the nature of this phenomenon. The main scientists who assisted in comprehending the peculiarities of euphemization and possible motives of this process were Chamizo-Domínguez, Hahn, Díaz Hormingo, and Burrige. The research of Chamizo-Domínguez indicates that the context and ambiguity are essential for a word or an expression to function as a euphemism and also reveals that euphemisms are supposed to be used for a good purpose. Burrige's studies present some of euphemism creation techniques which lead to the understanding of different ways in which euphemisms could be examined and categorised. Other authors, Hahn and Díaz Hormingo, talked about motivation for using euphemisms from speaker's point of view (they discussed the topic of political language), revealing that it could be also employed for selfish reasons in order to manipulate public opinion. Lutz's investigations introduced the term of doublespeak and explained that euphemism could also be a category of double talk, employed in order to confuse and mislead others. The linguists Allan and Burrige clarify the difference between euphemism and orthophemism, which is akin to euphemism but refers to more neutral expressions, alongside the opposite terms to it which are called dysphemism and taboo. Thus, after analysing these theoretical guidelines, a clearer understanding of what is a euphemism, how to distinguish it in the text without confusing it with something else was accomplished.

2.2. Description of the empirical survey and methods applied

Carrying the investigation of this Bachelor's thesis, three main qualitative methods were applied: **analytical**, **distributional**, and **comparative**. The first one, **analytical** method, was employed by choosing 24 episodes (12 episodes from the 1st series and 12 episodes from the 9th series) from the situation comedy *The Big Bang Theory*, reading a scenario in English and later watching the same episodes in Spanish, then selecting the words and expressions in English which could be considered euphemistic language and underlying the same phrases in Spanish. Later on, the selected expressions were examined carefully, trying to decide whether they could be regarded as euphemisms or not. While attempting to recognise and assign chosen expressions into diverse types, various sort of dictionaries were used in order to ensure that the identification is correct. The second one, **distributional** method, was adopted by distinguishing these euphemisms according to different semantic fields, euphemism creation techniques and distinct motives. Based on a euphemism itself and in many cases on the context, these expressions, conveying various connotations, were assigned to specific categories. The third method, the **comparative**

one, was employed while comparing whether the Spanish texts contain similar euphemistic language as English ones and if so, what are the similarities and the differences between the two. As mentioned above, the English scenario of different episodes of *The Big Bang Theory* was investigated along with the Spanish videos of the same series, and later on compared with each other distinguishing some distinct features. The methods used in the research helped in tackling the subject and structuring the empirical part of this Bachelor's thesis.

2.3. Characteristics of the empirical data

The main sources for examining euphemisms which occurred in the language of *The Big Bang Theory* were the episodes and the transcripts of this situation comedy. *The Big Bang Theory* is an American sitcom created by Chuck Lorre and Bill Prady which consists of 10 seasons. The show mainly concentrates on five characters who live in Pasadena, California: Sheldon Cooper, a theoretical physicist who although is a genius, is not able to understand sarcasm and often uses technical and scientific vocabulary when discussing his friends' private lives which is inappropriate in various situations; Leonard Hofstadter, Sheldon's best friend and colleague with whom he shares an apartment and who, compared to Sheldon, knows better how to communicate with ordinary people, even though his vocabulary is also quite elevated; Penny, a waitress and an aspiring actress who is not as smart as the previous two but has much higher level of social intelligence than her geeky friends, which can be noticed from an abundance of figurative language she uses; and two of the above mentioned characters' friends who also are nerdy, socially awkward and have a strange humour, aerospace engineer Howard Wolowitz and astrophysicist Raj Koothrappali. This situation comedy was chosen for the comparative analysis because of its vocabulary and the abundance of euphemistic expressions. After conducting the research of *The Big Bang Theory* and analysing its episodes from two different seasons, euphemistic language was selected and carefully examined.

When the investigation of the selected material was carried out, euphemistic phrases were divided into the following semantic fields: 1) sex, the act of having sex and the intention to have sex; 2) sexual behaviour and people who are involved in it; 3) bodily functions and human body parts; 4) inferiority; 5) death; and 6) other. Furthermore, another classification was made according to the creation techniques: 1) analogy (metaphor, simile); 2) distortion (phonological remodelling, shortening, circumlocution); and 3) external borrowing. Based on these divisions, tables indicating the grouping were drawn and explained. Apart from the categorisations mentioned above, depending on the purpose of euphemising, another distribution was made into these categories: 1) synonymy; 2) avoiding uncomfortable situations; 3) political correctness; and 4) amusement. The usage for different motives usually relies on the context and some examples were given to illustrate this aspect.

The main sources the information was reviewed in, are given in the references at the end of this paper. The analysis and division of euphemisms into separate categories were done based on various sources, on different linguists' approaches and on my personal notion of how euphemisms should be classified.

EMPIRICAL RESEARCH

3.1. The division of euphemistic language which appears in The Big Bang Theory into semantic fields

As mentioned earlier, euphemisms could be classified according to various different aspects. After analysing the situation comedy *The Big Bang Theory*, writing down the dialogues both in English and Spanish, and thoroughly reading them, a great deal of euphemisms were selected and an attempt was made to distinguish them into semantic fields. While examining all the material collected, six tables were drawn to illustrate the results based on the most common topics that appeared in the investigated episodes of the sitcom.

3.1.1. Euphemisms for sex and sexual behaviour

The most common topic of euphemization in *The Big Bang Theory* is sex and sexual behaviour, thus Table 1 and Table 2 below show an abundance of euphemisms for this theme. Motives for euphemising sex are different, mainly depending on the context and situation, for instance newspapers and television tend to use diverse language when delivering the information, and because of that, euphemisms employed to write or talk about a certain issue often differ from each other. As it could be seen from the Tables 1 and 2, the characters of *The Big Bang Theory* tend to create their own amusing expressions when talking about this topic and have fun when doing so. Generally, the screenwriters, while writing the screenplay, employed both technical and metaphorical language for replacing expressions related to sex. As Allan and BurrIDGE (2006, p. 144) state, the activity of sexual relationships “is tabooed as a topic for public display and severely constrained as a topic for discussion. The language of sexual pleasuring and copulation gives rise to a great deal of verbal play and figurative language.”

Due to its prevalence in the whole world, it is impossible to avoid talking about sex, and even though people do not feel comfortable sharing the details of their intimate lives, they are still fond of making various allusions to sexual relationships. Nearly every single day there is a possibility to hear somewhere something concerning the topics of sexual intercourse, some remarks or stories of other people, mostly your friends, while having a conversation with them, some interesting facts or advice given on the matter while reading various articles or watching television. The analysis of situation comedy *The Big Bang Theory* revealed that the previous statement is true, as there could be found many episodes in which the topic of sex and sexual behaviour was mentioned. This was one of the most often discussed themes among the main characters due to its relevance to their lives. When talking about sex and the act of having sex, the four scientists and their friends tend to banter a lot and invent various entertaining names in order to creatively substitute the direct word or phrase. There are a great deal of euphemisms said by Howard which stand for having sex and which are really inventive and figurative, for instance: 1) *I'd like to SpongeBob her SquarePants*; 2) *Making eine kleine bang-bang music*; 3) *I'm climbing on top of her every chance I get*; 4) *Making babies*; 5) *Poke around your crawlspace*, and so on. As it is seen, except from making

babies, the rest of the euphemisms are entirely new due to the fact that they are not commonly used and there is a chance that Howard improvised and thought of these by himself.

Table 1. Euphemisms for sex, the act of having sex and the intention to have sex detected in <i>The Big Bang Theory</i>	
<i>English</i>	<i>Spanish translation</i>
Carnal relationship	Relación carnal
Sexual congress	Tener relaciones
To have sexual relationship	Una relación sexual
To be getting busy	Estar ocupado
To have a girl in there	Tener a una chica adentro
To be on the other side of the tie	Estar del otro lado de la corbata
To hook up	Dormir juntos/Estar haciéndolo
Making eine kleine bang-bang music	Haciendo música sexual
To get lucky	Tener suerte
To pick up girls	Levantar mujeres
Sleep with	Acostarse con
The first notch on someone's bedpost	Las ganas de acostarse con alguien
To SpongeBob woman's SquarePants	Esponjearle los Bobs de la mujer
To invade woman's southern borders	Invadir a la frontera sur de la mujer
To make the marriage official	Hacer oficial el matrimonio
To be good in bed	Ser bueno en la cama
To do things	Hacerlo
To climb on top of someone every chance you get	Subirse encima cada vez que puede
To make babies	Hacer bebés
To poke around one's crawlspace	Hacer cositas a la parte debajo de alguien
Wild thang	Lo salvaje
To be physical with someone	Tener intimidad con alguien
To have never been with a man	Nunca haber estado de verdad con un hombre
To be intimate with someone	Tener intimidad con alguien
To be romantic	Ser románticos

In the above Table 1 apart from the euphemisms used in the series in English, there is also provided the Spanish translation (if the translation is not used as a euphemism in Spain, it is crossed out). It is quite difficult to draw a conclusion from the Spanish substitutes for sex and the act of having it due to the fact that these expressions were translated from English for viewers in Spain and were not created in Spanish itself. However, as it is seen, in this case the majority of the expressions in Spanish could be also considered euphemisms. Many of them have been translated fairly accurately; nevertheless, when a phrase is more creative or idiomatic the translation of it is simplified. For example, Sheldon's phrase: *Just couldn't wait for that first notch on your bedpost, could you?* in Spanish sounds like this: *No podías aguantarte las ganas de acostarte con otro, ¿no?* which carries a distinct connotation because it converts an idiom to a simpler phrase "sleep with someone". There are two possibilities why in Spanish it loses the

idiomatic expression: 1) either the Spanish language has no idiom which could be equivalent to English one, or 2) the translator did not have time, knowledge, or simply did not put too much effort in finding the right translation. Howard's phrase: *I'd like to SpongeBob her SquarePants* which is translated as *me gustaría Esponjearle sus Bobs*, is another example of situation mentioned above. In this case the translator did not include the word "squarepants" which is employed by Howard and in Spanish translates to "pantalones cuadrados".

Table 2. Euphemisms for sexual behaviour and people who are involved in it detected in <i>The Big Bang Theory</i>	
English	Spanish translation
To signal sexual availability	Estar disfrutando de disponibilidad sexual
A bio-social exploration with a neuro-chemical overlay	Una exploración bio-social con una mirada neuroquímica
Fingering	Tocar
To be sexually available	Estar sexualmente disponible
To be open to a sexual relationship	Estar abierto a una relación sexual
To be good to go	Estar listo para ir
To be romantically unavailable	No estar disponible
Booty call	Compañera de sexo
To have a handful of pixie dust	Un puñado de polvo de campanita
To have no standards	No tener ningún criterio
Not to be entirely faithful	No ser completamente fiel
To be on the market	Ahora estar libre
One's lips have a dalliance with the lips of another person	Los labios de alguien tienen un flirteo con los labios de otro
Hardcore mouth-on-mouth action	Acción explícita boca con boca
To make out	Enrollarse
Friends with benefits	Amigos con beneficios
To take care of things with one's right hand	La mano derecha se puede ocupar de todas las cosas
To touch someone	Tocar a alguien
Female companion	Nueva compañera
A man on the prowl	Un hombre a la caza de mujeres

Table 2 illustrates euphemisms for sexual behaviour and people who are involved in it both in English and Spanish. The table above contains some widely used euphemisms such as *to be sexually available*, *to be open to a sexual relationship*, *to have no standards*, *to be on the market*, *to make out*, *friends with benefits*. Nevertheless, some euphemisms are entirely context-dependent and quite difficult to comprehend without knowing additional information because they tend to be employed in order to entertain the viewers, and for that reason they usually do not prevail among native speakers. For instance, when Leonard intends to ask Lesley for a date by saying: *Anyway, I was thinking more of a bio-social exploration with a neuro-chemical overlay*, he expresses his intentions by using more complex and scientific vocabulary which Lesley understands only because she is also a scientist. Other examples which carry an ambiguous meaning

although they are not commonly used with these sort of connotations are the following: 1) *fingering*; 2) *to be good to go*; 3) *to touch someone*; 4) *to have a handful of pixie dust*. In the first case while playing musical instruments Lesley says to Leonard that she admires his *fingering* which could be understood directly, as this word is related to music. However, she obviously was referring to sexual behaviour. The second example is complicated to grasp without a context because it carries a meaning of “to be ready to go somewhere” but once the whole picture is seen, one could understand that the intended meaning was “to be ready for sex”. Moving on the third example, when Barry explains to other scientists that the term *touch* in fencing is used instead of the word “stab”, Sheldon responds: *Uh, yes, I’m aware. But if I say I want to touch one of my friends, I’ll get called into Human Resources*. Thus, Sheldon makes an amusing remark implying that his friends would misinterpret his words and think that he wants to touch them in a sexual way. And finally, the fourth example which carries the meaning of the magic dust and was originally used in J. M. Barrie’s “Peter Pan”, in *The Big Bang Theory* refers to an idiom “get lucky” which is sex related.

Talking about Spanish translation in Table 2, almost every expression could be considered a euphemistic substitution for sexual behaviour and people involved in it. However, there are two examples which in English are euphemistic expressions but when translated in Spanish, it could be argued whether they follow into the category of euphemisms or not: 1) *compañera de sexo* and 2) *enrollarse*. The first one is translated from a slang “booty call” which could signify a casual invitation to meet someone in order to have sexual relationships but in Spanish it means a “sex partner”. Talking about the second example, *enrollarse* conveys the meaning of “sleep together” or “have sex” but not necessarily the penetrative one, while *to make out* is understood as kissing and cuddling for a while without penetration. Thus, the translator could have used another more precise word instead of *enrollarse*, as it could be interpreted in many ways and could carry various different connotations.

To sum up, it could be said that there is a great number of euphemisms for sex and sexual behaviour. In addition, this is the topic that is often dealt with creativity due to the fact that people tend to invent many amusing expressions substituting sex and sex-related terms, sometimes in order to entertain themselves and do it as some sort of a game. Also, it is a theme with constantly growing vocabulary of figurative meaning.

3.1.2. Euphemisms for bodily functions and human body parts

Along with sex and sexual behaviour, there is an abundance of euphemisms for bodily functions and human body parts which appear in *The Big Bang Theory*. People usually tend to avoid talking about these topics; nevertheless, there are certain situations when they discuss the themes mentioned above, and when doing so they are apt to employ various euphemisms.

Table 3. Euphemisms for bodily functions and human body parts found in <i>The Big Bang Theory</i>	
English	Spanish translation
A clean colon	Un colon limpio
Bowel movements	Movimientos estomacales
Can't <u>process</u> corn	No puede <u>procesar</u> maíz
Perspiring/perspiration	Transpirando/transpiración
The dark crescent-shaped patterns	Los oscuros patrones con forma de cresta
Dense molecular cloud of Aram	Densa nube de moléculas de Aramis
Throw up	Vomit
That beautiful piece of wood between your legs	Preciosa pieza de madera entre tus piernas
My instrument	Mi instrumento
Bodily functions	Funciones corporales
To have a rocket in one's pants	Tener el cohete en los pantalones
Crotch	Entre piernas
Samosas	Las partes
Experiencing physiological manifestations	Experimentando manifestaciones fisiológicas
Poop	Ir al baño
To be a dude down there	Ser un hombre allá abajo
Internal blitzkrieg	Guerra Relámpago
Bosom	Seno
Bermuda Triangle	Triángulo de las Bermudas
Surface area	Superficie
Willy	Willy
Butt dent	El hueco del culo
Bottom	Trasero
Creative juices	Los jugos de la creatividad
Droppings	Mojoncitos
To access through a tunnel	Acceder a través de un túnel
Struggling to keep your mind sharp and pajamas dry	Luchando por mantener su mente en su sano juicio y su pijama seco
Someone's parts	Las partes íntimas de alguien
Junk	Genitales (orthophemism)

The subjects of person's body parts and his bodily functions are sensitive themes to talk about, especially when one has to discuss himself. In the situation comedy *The Big Bang Theory* Sheldon is one of the few who does not feel uncomfortable when expressing his thoughts about that or talking to people about himself. While others often are confused and embarrassed in these sort of situations, Sheldon is calm and he does not even blush. That could be the case because he is a scientist and an odd individual in general who does not know how to use euphemisms creatively and avoid pronouncing certain terms. However, there are some examples when instead of using a medical or technical term he substitutes it with a nicer, more appealing expression or inventive and smart metaphor. These examples which could be seen in the

above Table 3 are the following: 1) *bowel movements* for “poop”; 2) inventive expressions for “sweat” such as *the dark crescent-shaped patterns* and *dense molecular cloud of Aram*; 3) *bodily functions* as a general phrase for “pooping” and “urinating”; 4) an expression for “inability to poop” - *experiencing physiological manifestations*, which is quite difficult to understand because it sounds fairly smart for such people as Penny; 5) Sheldon’s sentence *struggling to keep my mind sharp and my pajamas dry* which implies that he wants to urinate.

In *The Big Bang Theory* there are also many creative expressions indicating man’s or woman’s outer sex organs. The main characters entertain themselves when giving all sorts of names to these human body parts, as if it was a game during which they exchange coded messages which are idiomatic or figurative euphemisms and which could not be comprehended by other people who do not participate in the conversation. In this case, when an unpleasant topic is mentioned and an inventive euphemism is used, it is not considered a taboo anymore. Of course, appropriate euphemisms should be employed in different situations. There are some examples for the person’s body parts: 1) *that beautiful piece of wood between your legs; my instrument* – these phrases are used by Lesley due to the context because she and Leonard were playing musical instruments at that moment; 2) *to have a rocket in one’s pants* – a rocket indicates penis; 3) *samosas* – in the given context refers to the bottom, although the literal meaning of it is related to Indian food; 4) *bosom* a term for a woman’s breasts; 5) *Bermuda Triangle; surface area* – euphemisms for vagina, the first one is used due to a similar shape, and the second one indicates the outside area; 6) *willy* – a childish term for “penis” which also could be used in polite conversation, and so on.

As it is seen on the right side of Table 3, the Spanish translation mostly is quite accurate; however, there can be found some terms which have lost their euphemistic touch and others, which convey different connotations in Spanish. For instance: 1) *throw up* is translated as “vomitar” which is not a euphemism, and it could have been substituted with another Spanish word “devolver”; 2) *butt dent* (“el hueco del culo”) also loses the euphemistic touch in Spanish, as “el culo” is considered to be a vulgar word; 3) *junk* is a slang term, which means genitalia, often used among young people. However, the Spanish translator provides the technical term “genitales” which also could have been replaced by an expression similar to *junk*. Talking about Spanish translation which has changed the connotation of certain English phrases, the following examples are provided: 1) the word *las partes* is simplified variant of English version “samosas” which alters the overtones due to the fact that the English word implies a connection with Indian culture; 2) *ir al baño* instead of “poop” also has a different tone, as it suggests a more pleasant connotation.

From a number of examples which illustrate bodily functions and human body parts it can be assumed that people tend to censor themselves by a remarkably creative verbal play. Apparently society manipulates the language for humorous purpose and invokes euphemistic expressions which serve as substitutes in any field or human activity.

3.1.3. Euphemisms for inferiority, death, and other

As the majority of the main characters of *The Big Bang Theory* is intelligent scientists, they, especially Sheldon, are apt to make various remarks about the inferiority of others while talking to regular people. This topic is quite sensitive and most of the individuals would get offended if called stupid, not as good as someone else, etc. As the society is highly competitive, people are often comparing themselves with others and trying to be better or achieve more.

Table 4. Euphemisms for inferiority which appear in <i>The Big Bang Theory</i>	
English	Spanish translation
You can't compete with me on an intellectual level	No puedes competir conmigo en un nivel intelectual
Some of us have climbed a little higher on the evolutionary tree	Algunos de nosotros hemos trepado un poco más alto en el árbol de la evolución
My good man	Mi buen amigo
Lesser minds	Mentes inferiores
Inferior minds	Mentes inferiores
Oompah-loompahs of science	Oompa Loompas de la ciencia

Table 4 provides some examples of euphemisms employed for expressing certain characters' attitudes towards others who they consider to be inferior to them. For instance, when Leonard has a conversation with Penny's ex-boyfriend Kurt who is much bigger than him, he tries to show Penny that Kurt is a fool by telling him (Kurt) that he can't compete with him (Leonard) on an intellectual level. And later he also adds that *some of us have climbed a little higher on the evolutionary tree*, implying that he is smarter than Penny's ex-boyfriend. As mentioned above, Sheldon is the one who most often tends to emphasise his brilliant mind. For example, when he says to Leonard: *You continue to underestimate me, my good man*, he addresses him using old-fashioned phrase which is usually employed when talking to someone of a lower social class; in this case Sheldon has in mind that Leonard is not as smart as him. The same phrase is translated in Spanish literally and carries the meaning of "a good friend", even though in English it has different connotation. Another amusing example is *oompah-loompahs of science*, a phrase pronounced by Sheldon when talking about engineering. It is an allusion to the short creatures from the children's book *Charlie and the Chocolate Factory* written by Roald Dahl, and in this context is used as a derogatory meaning, comparing engineers to small fellows.

Moving on to another topic, death is one of the terms that is avoided the most when communicating about it or when delivering some sort of information related to this. Humans usually feel uneasy while talking about death because it is a delicate matter. Therefore, the choice of words while discussing death related topics should be carefully thought through and should carry ameliorative connotations. However, as the media today regularly show death and write about dying or various illnesses, an insensitive approach to it is gradually prevailing. There could be found a huge variety of expressions, substituting the word death,

among which also are noticed even some sarcastic or playful phrases. In the 24 analysed episodes of *The Big Bang Theory* death is not often discussed theme, however, there still are some expressions which were found in a few scenes. Here are some examples which could be seen in Table 5 below: 1) when Penny's dad delivered the news about the death of her pig Moondance, he used such phrases as *he's, uh, not dancing anymore and the vet took care of that*, hoping that the delicate manner of telling the information would not upset Penny so much; 2) when Penny blasted Sheldon's character in a computer game with a plasma grenade, she said humorously *look, it's raining you!*, with the intention to mock him; 3) the euphemism *to pass away*, which is very common, was used by Sheldon when he told something to his friends about a man who died, and used that substitution in order to show respect. Looking through the Spanish euphemisms it is seen that they are no different from the English ones and that the connotations are the same.

Table 5. Euphemisms for death which appear in <i>The Big Bang Theory</i>	
<i>English</i>	<i>Spanish translation</i>
Look, <u>it's raining you!</u>	¡Mira, <u>estás lloviendo!</u>
Not dancing anymore	Ya no baila más
To take care of that	Encargarse de eso
To pass away	Fallecer

Despite the most commonly found euphemisms for sex, sexual behaviour, human body parts, bodily functions, less frequent for inferiority and death, there are many other semantic fields which could be analysed in greater depth. In Table 6 below, different euphemisms, collected from various episodes of *The Big Bang Theory*, are provided to illustrate a plenitude of diverse topics which also could be investigated. The table indicates examples related to money, firing, drugs, relationships, and so forth.

Table 6. Other euphemisms discovered in <i>The Big Bang Theory</i>	
<i>English</i>	<i>Spanish translation</i>
An error in judgement (<i>a mistake</i>)	Un error de juicio
Got canned (<i>got fired</i>)	Fuiste despedido
A little crowded	Un poco lleno
Limited earning potential	Un puesto de salario tan limitado
The less fortunate	Los menos afortunados
Substance abuse	El abuso de sustancias
To be an accessory to a federal crime	Ser cómplices de un delito federal
To no longer be in one's life	Ya no formar parte de vida de alguien
Dirty movie	Película porno
Bloomers	Calzones
Total piece of crap	Una completa porquería

The expressions 1) *an error in judgement*; 2) *a little crowded* and 3) *to be an accessory to a federal crime* are used as ameliorative replacements. Leonard's phrase *an error in judgement* was a substitution for "a

mistake”, as he made a wrong decision and tried to explain himself avoiding the exact word. Penny’s remark *a little crowded* is considered as euphemism because she employed these words talking about her apartment with her acquaintance Christie, who she did not want to live with. Moving forward to Sheldon’s expression *to be an accessory to a federal crime* it could be said that by saying it he tried to be sarcastic due to the fact that he and Leonard were doing something illegal. Another example, the idiom *got canned*, which means “got fired”, was used by Penny as a slang. In Spanish it is translated as “fuiste despedido” which is not a euphemism because it means “you were laid off”, and it is not a delicate phrase. No one is pleased to hear that his wage is lower or that he is poor, thus due to this reason there are many euphemisms employed when talking about the topic of money, for instance *limited earning potential* could be a substitution for “low wage” and *the less fortunate* for “poor people”. The expression *to no longer be in one’s life* has an ambiguous meaning because it could be used in the context of dying and also when talking about the relationships which have ended. In this case, Sheldon meant that he is not a part of Amy’s life anymore. Other example *bloomers* is an entertaining word used by an elder man who does not know how young people in the present day call women’s underwear. One more expression worth mentioning is the slang phrase *total piece of crap* which could be considered as euphemistic due to the fact that usually people say “total piece of shit” which is much more impolite than the previous one. The Spanish equivalent “una completa porquería” is a colloquial phrase which is an adequate translation in this particular case.

As reviewed above, apart from euphemisms for sex, sexual behaviour, human body parts, bodily functions, less frequent for inferiority and death, there are a great number of other themes, appearing in the language of situation comedy *The Big Bang Theory*, which could be examined. Euphemisms given as examples in this section carry creative and amusing figurative meanings, and are combined in various different ways.

3.1. Interim Summary

In general, it seems that there could be many different ways to divide euphemisms into diverse categories, and one of these ways was selected above. Thus, based on lexical fields, six divisions were made: euphemisms for sex, the act of having sex and the intention to have sex, euphemisms for sexual behaviour and people who are involved in it, euphemisms for bodily functions and human body parts, euphemisms for inferiority, euphemisms for death and other euphemisms. Therefore, it could be agreed that the language used in the sitcom *The Big Bang Theory* does not lack substitutions for the unpleasant words and includes euphemisms that vary to a great extent.

3.2. The division of euphemistic language which appears in *The Big Bang Theory* according to the creation techniques

As discussed in the theoretical part above, there could be found a great number of diverse euphemism creation techniques which differ and are divided into various categories according to distinct scholars’ views. While conducting this research, Burrridge’s (2012, pp 72-78) approach to the creation of

euphemisms, examined before in this Bachelor's thesis, was applied and euphemistic language was distinguished based on such techniques as **analogy**, **distortion** and **borrowing**. While analysing the gathered material, six tables were drawn to show the results according to the most common techniques that were detected in the examined episodes of *The Big Bang Theory*.

The following Tables 7, 8 and 9 below illustrate one of the euphemism formation methods, an **analogy**, which is a process of extracting certain expressions from their usual context and placing them into another one, attaching different connotations to these phrases without coining new vocabulary. The most commonly found figure of speech which falls into the category of analogy is **metaphor**.

Table 7. Analogy in <i>The Big Bang Theory</i>	
Metaphor	
<i>Expression</i>	<i>Spanish translation</i>
<i>Sheldon</i> : Well, at least now you can retrieve <u>the black box</u> from the <u>twisted smouldering wreckage</u> that was once your fantasy of dating her, and analyse the data so that you don't <u>crash into geek mountain again</u> .	<i>Sheldon</i> : Bien, ahora puedes recuperar <u>la caja negra con los restos</u> de quien alguna vez fue la fantasía de una cita y analizar la información para que <u>no vuelvas a chocar contra la montaña de los nerds</u> .
<i>Leonard</i> : Can you tell I'm <u>perspiring</u> a little?	<i>Leonard</i> : ¿Puedes notar que estoy un poco <u>transpirando</u> ?
<i>Sheldon</i> : No. The <u>dark crescent-shaped patterns under your arms</u> conceal it nicely. What time is your date?	<i>Sheldon</i> : No. <u>Los oscuros patrones con forma de cresta bajo tus brazos</u> lo ocultan muy bien.
<i>Leonard</i> : Six thirty.	<i>Leonard</i> : 6:30.
<i>Sheldon</i> : Perfect, that gives you two hours and fifteen minutes for that <u>dense molecular cloud of Aram</u> is to dissipate.	<i>Sheldon</i> : Perfecto. Eso te da dos horas y 15 minutos para que <u>esa densa nube de moléculas de Aramis</u> se disipe.
<i>Scene</i> : <i>The apartment living room. The string quartet are practicing.</i>	<i>La otra escena.</i>
<i>Lesley</i> : I admire your <u>fingering</u> .	<i>Lesley</i> : Admiro cómo <u>tocas</u> .
<i>Leonard</i> : Thank you.	<i>Leonard</i> : Gracias.
<i>Lesley</i> : Maybe some time you can try that on <u>my instrument</u> .	<i>Lesley</i> : Podrías probar eso en <u>mi instrumento</u> .
<i>Leonard</i> : I thought you weren't interested in me.	<i>Leonard</i> : Pensé que no estabas interesada en mí.
<i>Lesley</i> : That was before I saw you <u>handling that beautiful piece of wood between your legs</u> .	<i>Lesley</i> : Eso fue antes de que te viera <u>tocando esa preciosa pieza de madera entre tus piernas</u> .

Metaphor is used when discussing particular topics and comparing specific people, things or situations to something distinctive, implying that it has similar features. There are plenty of examples of metaphoric language in *The Big Bang Theory*, which in most cases are entirely depended on the context. Table 7 above indicates expressions related to relationship advice, perspiration and seducing while employing the figurative language to discuss these themes. From the first sentence which is said by Sheldon when talking to Leonard it could be noticed that he compares his friend's situation with the plane crash, implying that

the woman who he seeks will never be interested in him and that he should not fantasize about her, making the same mistake again. By using this euphemistic figurative language, Sheldon provides a very clear example, at the same time avoiding to plainly say what he thinks is obvious and hurt Leonard's feelings. The second conversation is also between the two previously mentioned scientists and the main topic of it is Leonard's extreme perspiration, because he is nervous due to the fact that he is meeting Penny in a few hours. When asked if Sheldon notices that his friend is sweating a little, the physicist makes several amusing remarks comparing the sweat to *the dark crescent-shaped patterns* and *dense molecular cloud of Aram* which indicates the excessive perspiration. Moving on to the last dialogue in the Table 7 between Lesley and Leonard, it is seen that the woman tries to seduce the man by using the ambiguous phrases which are appropriate yet difficult to comprehend in that context, as they are playing music and all of Lesley's comments are related to music and musical instruments, even though she is referring to his and her private parts. In these cases, the Spanish translation is quite neat because these expressions in both cultures carry similar connotations and could be understood in the same way.

Approaching other examples in the Table 8, which also consist of an abundance of metaphors, it could be seen that they all are related to sex and private parts. The first remark in Table 8 below is one where Christie enters the room where Howard is, and it is an allusion to a children's book *The Little Engine That Could*. However, it has nothing to do with kids, as the undercurrent of it is related to sexual behaviour. The Spanish equivalent of this euphemism delivers the same associations because the hidden meaning was understood correctly and it was translated as *La pequeña locomotora que sí pudo* which is the name of the book also known in Spanish. The second example, when Raj calls his bottom *samosas*, is quite entertaining because it conveys a tone of Indian culture, as it is a popular dish in their country. In this case, Spanish variant "mis partes" does not convey the same connotation and is not a metaphor because it does not have an ambiguous meaning. The following statement made by Leonard about Howard carries figurative meaning both in English and Spanish languages humorously emphasising Howard's "huge" intimate body part, as he compared it with a rocket. Another example related to sex is the one of Sheldon's question to Amy, when he sarcastically used an idiom to express his bitterness and could be misunderstood by non-native speakers. Spanish translation of this phrase loses the figurative meaning but the euphemistic approach is still maintained. The last example provided in the Table 8 below is a conversation between Leonard, Howard and Raj in which Leonard's two friends are mocking him using various metaphors for sex and private parts. Their banter is quite entertaining and really creative, as they invent diverse euphemisms comparing personal parts to various things as well as using children's vocabulary and making an allusion to an animated television series *SpongeBob SquarePants*. The Spanish translation of this conversation is quite accurate and also delivers similar associations to the viewers.

Table 8. Analogy in <i>The Big Bang Theory</i>	
Metaphor	
Expression	Spanish translation
<p><i>Christie (entering):</i> Mmmm, <u>there's my little engine that could</u>.</p> <p><i>Howard:</i> chka-chka-chka-chka-chka-chka-chka</p>	<p><i>Christie:</i> Aquí está mi “<u>pequeña locomotora que sí pudo</u>”.</p> <p><i>Howard:</i> chka-chka-chka-chka-chka-chka-chka.</p>
<p><i>Mrs. Koothrappali:</i> Rajesh, do you remember Lalita Gupta?</p> <p><i>Raj:</i> The little fat girl that used to kick me in the <u>samosas</u> and call me untouchable.</p>	<p><i>Sra. Koothrappali:</i> ¿Rajesh, te acuerdas de Lalita Gupta?</p> <p><i>Raj:</i> ¿Aquella cría gorda que me daba patadas en <u>mis partes</u> y me llamaba intocable? (Not a metaphor)</p>
<p><i>Leonard:</i> I don't know if the ticket was so much for the launch as it was for you telling the policewoman “you have to frisk me, <u>I have a rocket in my pants</u>.”</p>	<p><i>Leonard:</i> No sé, si la multa era más por lanzamiento o por decirle a la policía “Tiene que registrarme. <u>Tengo otro cohete en los pantalones</u>.”</p>
<p><i>Sheldon:</i> Why? Is there someone else? Just couldn't wait for that <u>first notch on your bedpost</u>, could you?</p>	<p><i>Sheldon:</i> ¿Por qué? ¿Hay alguien más? No podías aguantarte <u>las ganas de acostarte con otro</u>, ¿no? (Not a metaphor)</p>
<p><i>Leonard:</i> Oh, great, there's Mandy.</p> <p><i>Howard:</i> Why are marine biologists always so cute?</p> <p><i>Raj:</i> I don't know, but <u>I'd like to get lost in her Bermuda Triangle</u>.</p> <p><i>Leonard:</i> That's not helpful.</p> <p><i>Howard:</i> Then I won't say <u>I'd like to cover three-quarters of her surface area</u>.</p> <p><i>Leonard:</i> Are we done?</p> <p><i>Raj:</i> Not yet, this is fun. Ooh, I know. <u>I'd let her free my willy</u>. Where you going?</p> <p><i>Leonard:</i> I'm gonna ask her if she'd be willing to talk to Penny, tell her she has nothing to worry about.</p> <p><i>Howard:</i> Leonard, wait.</p> <p><i>Leonard:</i> What?</p> <p><i>Howard:</i> <u>I'd like to SpongeBob her SquarePants</u>.</p> <p><i>Raj:</i> Now we are done.</p>	<p><i>Leonard:</i> Genial, ahí está Mandy.</p> <p><i>Howard:</i> ¿Por qué las biólogas marinas son siempre tan monas?</p> <p><i>Raj:</i> No lo sé, pero <u>me gustaría perderme en su Triángulo de las Bermudas</u>.</p> <p><i>Leonard:</i> Eso no me ayuda nada.</p> <p><i>Howard:</i> Entonces no diré que <u>me gustaría cubrir tres cuartas partes de su superficie</u>.</p> <p><i>Leonard:</i> ¿Hemos terminado?</p> <p><i>Raj:</i> Todavía no, esto es divertido. Ya sé. <u>Dejaría que liberara a mi Willy</u>. ¿Dónde vas?</p> <p><i>Leonard:</i> Voy a preguntarle si estaría dispuesta a hablar con Penny que le diga que no tiene nada por lo que preocuparse.</p> <p><i>Howard:</i> Leonard, espera.</p> <p><i>Leonard:</i> ¿Qué?</p> <p><i>Howard:</i> <u>Me gustaría Esponjearle sus Bobs</u>. (A wordplay)</p> <p><i>Raj:</i> Ahora ya hemos terminado.</p>

Moving on to the last set of examples of metaphorical language which appears in *The Big Bang Theory*, Table 9 below illustrates various substitutes for sexual relationships, intimate body parts and aging. The first example in Table 9 is Sheldon's monologue dedicated to Amy which could be considered as allegory because the whole text is about Czech Republic and Slovakia when indeed it is about him and his ex-girlfriend. Sheldon uses the dissolution of Czechoslovakia as a comparison of his relationship with Amy. While talking about it, he delicately touches the theme of aging *it's not as young as it used to be*, which

could be an upsetting topic for some people, especially women. The physicist also employs a subtle metaphor referring to Amy's attractiveness and other men, calling her private parts *southern borders*. This clever way of mentioning Amy while comparing their situation to Czechoslovakia was used by Sheldon because he was talking on-air and the video could be watched by other viewers. The second conversation is between Amy and Dave, a man she has been dating after her break up with Sheldon, during which Dave talks about his wife, revealing the reason why they ended their relationship, by using figurative language in order to make it sound less serious, as it is an uncomfortable theme to talk about. By saying *she wanted a pastry chef Jean-Philippe*, Dave meant that his wife had sexual relationships with that man, and by telling Amy that England reminded him about his woman because it was *easily accessed by a Frenchman through a tunnel*, he implied that his wife was freely available to men from France and compared her lady parts to a tunnel. Looking through the Spanish translation it is noticed that it has same connotations as the English text because the metaphors used in Table 9 are context-dependent and historical facts could be easily comprehended by both nations.

Table 9. Analogy in <i>The Big Bang Theory</i>	
Metaphor	
<i>Expression</i>	<i>Spanish translation</i>
<i>Sheldon (on screen):</i> And then the Czech Republic says to Slovakia, I don't think you understand how being broken up works. Can you believe that? You'd think that the Czech Republic would try to hold on to what it had, <u>given that it's not as young as it used to be.</u> And I don't see any other countries lining up to invade its southern borders.	<i>Sheldon:</i> Entonces la República Checa le dice a Eslovaquia, "No creo que entiendas lo que significa una ruptura". ¿Se lo pueden creer? Uno pensaría que la República Checa no tiraría la toalla por lo que tuvieron <u>dado que no es tan joven como solía ser.</u> Y no veo a otros países haciendo cola para invadir a su frontera sur.
<i>Scene: A restaurant.</i> <i>Amy:</i> Well, I'm having a good time, too. If you don't mind me asking, why did you and your wife split up? <i>Dave:</i> Oh, you know how it is, we wanted different things. I wanted children, and <u>she wanted a pastry chef named Jean-Philippe.</u> <i>Amy:</i> Oh, I'm, I'm so sorry. <i>Dave:</i> No, it's, it's fine. It's why I left England. It reminded me too much of her. Cold, gloomy and <u>easily accessed by a Frenchman through a tunnel.</u>	<i>Escena: en el restaurante</i> <i>Amy:</i> Bueno, yo también la estoy pasando bien. Si no te molesta que pregunte, ¿por qué tu esposa y tú se separaron? <i>Dave:</i> Ya sabes cómo es... queríamos cosas diferentes. Yo quería hijos y <u>ella quería un chef de pastelería llamado Jean-Philippe.</u> <i>Amy:</i> Lo... lo siento tanto. <i>Dave:</i> No, está... está bien. Por eso me fui de Inglaterra. Me recordaba demasiado a ella. Fría, sombría y <u>fácilmente [accedida] por un francés a través de un túnel.</u>

Although Burrige did not mention this term in her research, another figure of speech which could belong to the process of analogy and which is found in *The Big Bang Theory* is **simile**, an expression that portrays something by comparing it with something else, employing such words as "like" or "as". Simile is very akin to metaphor but the main difference is that this rhetorical figure uses connecting words mentioned

above. The first example of this figure of speech which could be seen in Table 10 is one of Sheldon's statements to Leonard, evaluating his friend's chances to have sex with Penny by comparing it with the Hubble Telescope and its possibility to discover a human in a black hole. By using this figurative euphemism and scientific analogy, Sheldon tries to explain to his friend that he has no chances because no man could ever escape from the black hole. Another example is also Sheldon's, which is a remark towards Amy when talking about their relationships. The physicist uses simile to tell his ex-girlfriend that he could make out with any woman he wants to because they are no longer together. The vocabulary employed by Sheldon in this situation is very diverting, as he is not interested in sexual relationships and even though he wanted to make Amy jealous, it is hard to believe that he would do what he said he would.

Table 10. Analogy in <i>The Big Bang Theory</i>	
Simile	
<i>Expression</i>	<i>Spanish translation</i>
<i>Sheldon:</i> Okay, look, I think that you have as much of a chance of <u>having sexual relationship with Penny as the Hubble Telescope does of discovering at the centre of every black hole is a little man with a flashlight searching for a circuit breaker.</u>	<i>Sheldon:</i> Creo que tienes las mismas <u>oportunidades de una relación sexual con Penny que las que tiene el telescopio Hubble de encontrar que el centro de todo agujero negro es un hombrecito con una linterna, buscando un corto circuito.</u>
<i>Sheldon:</i> Hey, you broke up with me. It is none of your business whose naked <u>bosom I'm smooshing around like pizza dough.</u>	<i>Sheldon:</i> Oye, tú rompiste conmigo. No es asunto tuyo qué <u>seno desnudo estoy magreando como si fuera masa de pizza.</u>
<i>Leonard:</i> Oh, well, that kind of stinks. <i>Sheldon:</i> That kind of stinks? Why aren't you more upset? Did I soften the blow too much? <u>Because this here is more like a Picasso painting.</u>	<i>Leonard:</i> Bueno, vaya mierda. <i>Sheldon:</i> ¿Vaya mierda? ¿Por qué no estás más enfadado? ¿Te he minimizado demasiado el impacto? Porque <u>esta parte de aquí se parece más a un cuadro de Picasso.</u>
<i>Bernadette:</i> You sure? You've never really been with a man. Do you really want to start with one that's six-foot-seven? <i>Amy:</i> Why not? <i>Bernadette:</i> 'Cause it's <u>like taking your driver's test in a bus.</u>	<i>Bernie:</i> ¿Seguro? Nunca has estado de verdad con un hombre. ¿De verdad quieres empezar con uno que mide casi dos metros? <i>Amy:</i> ¿Por qué no? <i>Bernie:</i> <u>Porque es como hacer el examen del carnet de conducir en un autobús.</u>

The following dialogue illustrated in Table 10 above is between Sheldon and Leonard during which Sheldon makes an attempt to offend his friend by comparing his face to Picasso's painting using a euphemism instead of saying that Leonard's face is asymmetrical. The last example of simile appears in the conversation between Amy and Bernadette when Bernie draws an analogy between having sex for the first time with a tall man and *taking your driver's test in a bus*. In order to avoid talking bluntly, she tries to explain it in a less embarrassing way. Taking into consideration the Spanish translation, the text seems suitable due to the given context and general understanding of the analogies, as both cultures are familiar with given facts.

Another method for creating euphemisms is called **distortion**, a process of modifying the unpleasant or insulting expressions in some way. From all possible categories of this method three were found in the examined episodes of *The Big Bang Theory* which are provided in Table 11 below. The most frequent type, **circumlocution**, is the usage of more words than is necessary in order to communicate the idea. For instance, *bowel movements*, *expel waste*, *experiencing physiological manifestations* and *fluid output* are expressions for “pooping” and “urinating”. Different sets of euphemisms *the dark crescent-shaped patterns*, *you can’t compete with me on an intellectual level*, *limited earning potential* and *the less fortunate* are multi-word substitutes for “perspiration”, “low wage” and “the disadvantaged”. Other examples of circumlocution provided in Table 11 are *carnal relationship* for “sex”, *an error in judgement* for “a mistake”, *lesser minds* for “inferiority” and *not getting any younger* for “ageing”. In the case of circumlocution, the Spanish translation is quite adequate, as the translator employs a similar quantity of unnecessary words to convey the meaning.

Table 11. Distortion in <i>The Big Bang Theory</i>	
Phonological remodelling	
<i>English</i>	<i>Spanish translation</i>
Darn it	Demonios (No <i>phonological remodelling</i>)
Shortening	
<i>English</i>	<i>Spanish translation</i>
Pervs	Pervertido (No <i>shortening</i>)
Circumlocution	
<i>English</i>	<i>Spanish translation</i>
Bowel movements	Movimientos estomacales
Carnal relationship	Relación carnal
An error in judgement	Un error de juicio
The dark crescent-shaped patterns	Los oscuros patrones con forma de cresta
You can't compete with me on an intellectual level	No puedes competir conmigo en un nivel intelectual
Limited earning potential	Un puesto de salario tan limitado
Expel waste	Desechar los residuos
Experiencing physiological manifestations	Experimentando manifestaciones fisiológicas
Lesser minds	Mentes inferiores
The less fortunate	Los menos afortunados
Fluid output	El balance de líquidos
Not getting any younger	No rejuvenecerse

Concerning shortening and phonological remodelling, these are less common categories of distortion when using them to replace offensive or inappropriate phrases. Only one example of each type was found in the situation comedy *The Big Bang Theory*, which are indicated in Table 11 above. **Phonological remodelling** is a slight modification of certain words which are intentionally mispronounced in order to sound more polite. For instance, when Raj talks to Howard he expresses his usual thoughts when listening to music:

You can do both, like Michael Jackson's *Billie Jean*. While you're dancing you're thinking, like, darn it, whose baby is it? By saying *darn it* instead of "damn it", he uses phonological remodelling and avoids swearing. Approaching **shortening**, the term itself suggests that the ending of improper words is usually clipped, making the connotations less negative. For example, when Stuart, a man who owns a comic book store, is talking to women, he says: *I, I've got a camera right up here, so I could watch from the counter and make sure guys aren't being pervs*. While comparing some men with perverts, instead he uses a word *pervs*, which sound less negative. Analysing the Spanish variants of these two examples, it is seen that the words could not be considered as distortion because *demonios* is not a phonological remodelling and *pervertido* is not a shortening.

Table 12. External borrowing in <i>The Big Bang Theory</i>	
English	Spanish translation
Double entendre	Doble sentido
Making eine kleine bang-bang music	Haciendo música sexual
Erotic bouillabaisse	Bouillabaise erótica
Internal blitzkrieg	Guerra Relámpago
Ponfo miran	Irse al infierno

The last technique of creating euphemisms which was found in *The Big Bang Theory* is called **external borrowing**, a substitute for insulting phrases by borrowing loanwords from other languages. In the sitcom *The Big Bang Theory* characters quite often include various foreign terms in their speech and, as it is seen in Table 12 above, some of them are used as replacements for something inappropriate to say out loud. For instance, the French term *double entendre* was employed by Lesley when she tried to seduce Leonard when comparing his intimate part with a musical instrument. However, when Leonard got confused and asked her if she refers to his cello, Lesley replied: *No, I mean the obvious crude double entendre*. Thus instead of saying that she meant his "penis", she borrowed an exotic French phrase. Moving on to the second example, by mixing German and English languages and saying *making eine kleine bang-bang music*, Howard referred to having sex. The third loanword *erotic bouillabaisse*, which carries the meaning of a traditional Provençal dish, is also used by Howard as an analogy to washing the sexy underwear. Thus by using the French term, he compares the above mentioned process with an exotic fish stew. The following instance *internal blitzkrieg* is Sheldon's subtle expression to indicate that he had some stomach problems, probably diarrhoea. The physicist used this German term as an analogy because it means a sudden attack and it was very suitable comparison in his situation. The last example, *ponfo miran*, is also Sheldon's expression in Vulcan language, which was introduced in the *Star Trek* movies, and due to the fact that the majority of the world does not understand this language, it could be considered a euphemism, even though it means "go to hell". Concerning the Spanish translation, except for the term *bouillabaisse*, every other external borrowing was translated into Spanish and for this reason lost the exotic and euphemistic attitude.

As considered earlier, euphemism creation techniques is a wide topic of discussion which could be analysed extensively. In the above section, three processes (analogy, distortion and external borrowing) were examined and divided into sub-categories. As a result, it became clear that a metaphor is the most frequently used type in *The Big Bang Theory* of all other methods, as it gives the characters an opportunity to talk in a creative way, to employ a well-known vocabulary in different situations, and to provide new euphemistic attitudes to a certain language which was never regarded as figurative before.

3.3. Motives for using euphemisms in *The Big Bang Theory*

Depending on a matter, context and situation, there are many different motives for euphemising. In some cases motives can be quite confusing and not easy to comprehend because they normally rely on the user of a certain euphemism. Therefore, when a particular euphemism is noticed, the following should be considered: who employs it, when he does it and why. After studying particular episodes from *The Big Bang Theory* the purpose of using euphemisms was divided into the following categories: 1) **synonymy**; 2) **avoiding uncomfortable situations**; 3) **political correctness**; and 4) **amusement**.

As the first category, **synonymy**, is related to using words that sound differently to refer to the same meaning, euphemisms replace some repeated phrases and enrich the language. Thus, by doing that, a good orator or writer shows his eloquence and ability to use a variety of expressions for one single meaning. In the case of *The Big Bang Theory*, synonymy is used throughout the episodes in order to reveal creativeness and to show that there are no boundaries when employing euphemisms as synonyms. Table 13 below provides various examples of synonymy for private parts which are very creative and not that common. For instance, the characters of the situation comedy invented a number of names for vagina: *an instrument*, *Bermuda Triangle*, *surface area*, *southern borders*, *crawlspace*, and *a tunnel*. Every expression is related to a certain thing or a particular area. Reviewing another category of motives for euphemising which is **avoiding uncomfortable situations**, it could be stated that all the words which have inappropriate or intimate connotations may cause a feeling of embarrassment and awkwardness, and for that reason they normally are substituted by various euphemisms. Generally, these words are related to sex, sexual behaviour or human's body. For instance, when discussing intimate relationships in public or with each other, the main characters of *The Big Bang Theory* avoid such phrases as 'having sex', instead using expressions like *to be physical with someone*, *to be getting busy*, *to be good in bed*, and so forth.

The third category is **political correctness**, which is a way of expressing one's ideas in a polite, less offensive manner, trying to avoid negative connotations. This motive could be illustrated with such examples as *the less fortunate* instead of 'the disadvantaged', *someone has fallen prey to the inexplicable need for human contact* for 'someone would rather have sexual relationships that do something else', etc. Moving on to the last class of motives, **amusement**, it could be said that these substitutions are meant to entertain others while communicating, tell jokes or simply mock friends. This is achieved by a vivid

imagination, using figurative language and adapting it to a specific situation when having a friendly conversation with someone. Sometimes sarcastic remarks are made and employing various inventive euphemisms it does not sound too serious and usually no one gets offended. Some examples of amusement are given in Table 14 below.

Table 13. Some examples of different motives for euphemizing	
<i>Synonymy (e.g. for private parts)</i>	<i>Avoiding uncomfortable situations (e.g. when talking about sex)</i>
For women	Getting busy
An instrument	Have a girl in there
Bermuda Triangle	To be on the other side of the tie
Surface area	Someone's good in bed
Southern borders	She wanted a pastry chef named Jean-Phillippe
Crawlspase	Easily accessed by a Frenchman through a tunnel
A tunnel	To have never been with a man
For men	To be physical with someone
Willy	To be intimate with someone
To have a rocket in your pants	<i>Political correctness</i>
A beautiful piece of wood between man's legs	Limited earning potential
For buttocks	The less fortunate
Samosas	Not as young as one used to be
Bottom	Someone has fallen prey to the inexplicable need for human contact
Butt	

Table 14. Some examples of different motives for euphemizing
<i>Amusement</i>
To manage to do what it takes many couples decades to achieve (<i>referring to a newly married couple</i>)
You think it's hard having one wife, try having two (<i>Howard talking about Raj</i>)
I'd like to get lost in her Bermuda Triangle (<i>a banter between friends discussing woman's lady parts</i>)
I'd like to cover three-quarters of her surface area
I'd let her free my willy
I'd like to SpongeBob her SquarePants
When is your visa up? (<i>Howards joke addressed to Raj</i>)
She hardly takes up any room (<i>Howard talking about his wife, Bernadette</i>)
She's basically a carry-on

Thus, to sum up, it could be stated that there are a great deal of reasons for using euphemisms in everyday language, which could be classified according to various diverse aspects. In addition, the fact that a motive for replacing certain words with particular euphemisms normally depends on a person who does that, should not be forgotten.

III. Interim Summary

The above section aimed to investigate whether the theoretical underpinnings can be applied in practice through analysing euphemisms which appeared in the situation comedy *The Big Bang Theory* in both English and Spanish. After watching 24 episodes of the series, various euphemisms were selected and classified according to different semantic fields and euphemism creation techniques. The subsection of motives for using euphemisms was also included due to varying purposes which were noticed when analysing the conversations between the main characters. In view of the above overview of the empirical part it seems that the theoretical background could be applied successfully in practice.

CONCLUSIONS

As it was discussed in the major part of this Bachelor's thesis, euphemisms have a significant part in the use of everyday language. The reasons why euphemistic expressions are important for learners and are the field of attraction for linguists were revealed. As the aim of this research was the overview of theoretical background on euphemisms and the investigation on whether some of the theoretical underpinnings can be applied in practice through the analysis of euphemisms that occur in the situation comedy *The Big Bang Theory*, some examinations concerning this question were carried out and the conclusion was drawn. In identifying, analysing, categorising and comparing various types of euphemisms it was found that some of the theoretical background could indeed be applied in practice.

The main objectives of this bachelor's thesis were successfully realised:

1. The definition of the concept of euphemism, providing its types and formation techniques, and revealing how it was achieved was accomplished;
2. The identification of euphemisms from the episodes of *The Big Bang Theory* series in both English and Spanish was achieved;
3. Conversations translated into Spanish were compared with the ones in English, and it was discovered that some English euphemisms lost their original meaning when translated to Spanish, and some part of them had different connotations due to the changed language.
4. The classification of euphemisms according to distinct semantic fields was managed by grouping them into the following categories: a) sex, the act of having sex and the intention to have sex; b) sexual behaviour and people who are involved in it; c) bodily functions and human body parts; d) inferiority; e) death; and f) other.
5. The categorisation of euphemism creation techniques was accomplished by distinguishing them into the following divisions: a) analogy (metaphor, simile); b) distortion (phonological remodelling, shortening, circumlocution); and c) external borrowing.
6. The discovery of the means to classify motives for using particular euphemisms in *The Big Bang Theory* was accomplished by dividing them into these groups: a) synonymy; b) avoiding uncomfortable situations; c) political correctness; and d) amusement.

Regarding further study of euphemisms which appear in a specific context, narrower subtopics should be chosen and investigated more extensively due to the wide scope of each subtopic which could be selected. If there had been more time, the frequency with which the euphemisms appear could have been analysed and more material from *The Big Bang Theory* could have been used as well. Furthermore, analysing the euphemistic expressions could focus more on their grammatical and lexical creation, and difficulties faced when investigating this phenomenon could also be mentioned. Overall, being observant to euphemisms in any context should help language learners to think about certain expressions from different perspectives

and should protect them from being misled easily. Respecting the personal reflection, I can assure the readers that this topic is definitely worth the time spent investigating it. The only regret is a lack of time which is the reason for not delving much deeper into this theme.

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RESUMEN

Debido a la amplia gama de temas usados para el análisis lingüístico, un gran número de investigadores de la lingüística están interesados en el término, conocido como eufemismo, y el uso de este en la lengua hablada así como también en la escrita. En cuanto a la utilización de eufemismos en los programas de televisión en inglés, se puede decir que, efectivamente, se encuentran en un número bastante grande. El tema de esta tesis de licenciatura son los eufemismos que se hallan en la comedia de situación estadounidense *The Big Bang Theory*. El objetivo de esta investigación es el análisis de eufemismos encontrados en la serie mencionada, y el problema de este trabajo fin de carrera es la línea delgada entre la identificación de eufemismos y otros términos para no confundirlos.

Los objetivos principales de esta tesis de licenciatura son:

1. Definir el concepto de eufemismo, explicando sus tipos y técnicas de formación y revelando cómo se ha logrado su elaboración;
2. Identificar los eufemismos en *The Big Bang Theory* en inglés y español;
3. Comparar las conversaciones de *The Big Bang Theory* en inglés y español, así como también los eufemismos en inglés y en español;
4. Clasificar los eufemismos según diferentes campos semánticos;
5. Dividir expresiones eufemísticas de acuerdo con las técnicas de creación;
6. Categorizar los motivos para usar eufemismos particulares en la serie de *The Big Bang Theory*.

La parte teórica de la tesis de licenciatura da una visión general de los diversos enfoques científicos sobre los eufemismos y examina las definiciones propuestas. Además del proceso de la lexicalización de los eufemismos y su efecto, se estudian las técnicas de creación del lenguaje eufemístico. Junto con la ambigüedad característica del lenguaje, se introducen los términos de tabú, disfemismo y ortofemismo. Al analizar *The Big Bang Theory* en inglés y español, se ha intentado adaptar alguna parte de la información teórica a la práctica. Se han realizado los estudios analíticos, distributivos y comparativos, lo que ha llevado a la investigación de algunos capítulos de la serie mencionada anteriormente, se han identificado los eufemismos y se ha creado el sistema distributivo.

Los objetivos principales de esta tesis de licenciatura se han realizado con éxito:

1. Se ha conseguido definir el concepto de eufemismo, explicando sus tipos y técnicas de formación y revelando cómo se alcanza su consecución;
2. Se ha logrado identificar los eufemismos en los episodios de la serie de *The Big Bang Theory* en ambos idiomas, inglés y español, y estos han sido divididos en diferentes categorías;

3. Se han comparado las conversaciones traducidas al español con las del inglés, y se ha descubierto que algunos eufemismos en inglés han perdido sus características al ser traducidos a la lengua española, y una parte de ellos tenía connotaciones diferentes según la lengua;
4. Se ha conseguido que los eufemismos sean clasificados de acuerdo con los distintos campos semánticos en las siguientes categorías: a) el sexo, el acto de tener relaciones sexuales y la intención de tenerlas; b) el comportamiento sexual y las personas que participan en él; c) las funciones corporales y las partes del cuerpo humano; d) la inferioridad; e) la muerte; y f) otros;
5. Se ha conseguido que los eufemismos sean categorizados según las técnicas de creación clasificándolas del siguiente modo: a) analogía (metáfora, símil); b) distorsión (remodelación fonológica, acortamiento, circunlocución); y c) préstamos lingüísticos externos;
6. Se han descubierto los motivos para el uso de los eufemismos particulares en *The Big Bang Theory*, dividiéndolos en estos grupos: a) sinonimia; b) elisión de las situaciones incómodas; c) corrección política; y d) entretenimiento.

Por lo tanto, después de encontrar, analizar y clasificar los eufemismos en diferentes categorías, se ha concluido que el conocimiento teórico de verdad se puede aplicar en la práctica. Este tema realmente merece la pena para ser investigado. Lo único que lamento es la falta de tiempo para analizarlo con más detalle.

APPENDICIES

Here can be seen the various extracts from different episodes of *The Big Bang Theory* which contextualise euphemisms analysed in this Bachelor's thesis.

Series in English:

Series 01 Episode 01

(...) Leonard: Anyway, um. We brought home Indian food. And, um. I know that moving can be stressful, and I find that when I'm undergoing stress, that good food and company can have a comforting effect. Also, curry is a natural laxative, and I don't have to tell you that, uh, a clean colon is just one less thing to worry about.

Sheldon: Leonard, I'm not expert here but I believe in the context of a luncheon invitation, you might want to skip the reference to bowel movements. (...)

Penny: So, what do you guys do for fun around here?

Sheldon: Well, today we tried masturbating for money. (*Taboo*) (...)

Leonard: I think what Sheldon's trying to say, is that Sagittarius wouldn't have been our first guess.

Penny: Oh, yeah, a lot of people think I'm a water sign. Okay, let's see, what else, oh, I'm a vegetarian, oh, except for fish, and the occasional steak, I love steak.

Sheldon: That's interesting. Leonard can't process corn. (...)

Leonard: That's not to say that if a carnal relationship were to develop that I wouldn't participate. However briefly. (...)

Howard: And you want us out because you're anticipating coitus? (*Orthophemism*)

Leonard: I'm not anticipating coitus.

Howard: So she's available for coitus?

Leonard: Can we please stop saying coitus?

Sheldon: Technically that would be coitus interruptus. (*Orthophemism*) (...)

Leonard: She asked me to do her a favour, Sheldon.

Sheldon: Ah, yes, well that may be the proximal cause of our journey, but we both know it only exists in contradistinction to the higher level distal cause.

Leonard: Which is?

Sheldon: You think with your penis. (*Orthophemism*) (...)

Howard: He's kind of a nerd. Juice box?

Series 01 Episode 02

Sheldon: You do understand that our efforts here will in no way increase the odds of you having sexual congress with this woman?

Leonard: We'll, we'll get out of your hair. (*We'll stop annoying you*)

Penny: You sick, geeky bastards!

Leonard: Um, here's the thing. (*Reads from note.*) Penny. Just as Oppenheimer came to regret his contributions to the first atomic bomb, so too I regret my participation in what was, at the very least, an error in judgement. (...)

Series 03 Episode 03

Howard: Stay frosty, there's a horde of armed goblins on the other side of that gate guarding the Sword of Azeroth. (*Be cool*)

Leonard: No, I'm fine. Penny's fine, the guy she's kissing is really fine and...

Howard: Kissing, what kind of kissing? Cheeks? Lips? Chaste? French?

Sheldon: Well, at least now you can retrieve the black box from the twisted smouldering wreckage that was once your fantasy of dating her, and analyse the data so that you don't crash into geek mountain again.

Howard: I disagree, love is not a sprint, it's a marathon. A relentless pursuit that only ends when she falls into your arms. Or hits you with the pepper spray.

Sheldon: Well, I don't think you have a shot there. I have noticed that Lesley Winkle recently started shaving her legs. Now, given that winter is coming one can only assume that she is signalling sexual availability.

Howard: There are pitfalls, trust me, I know. When it comes to sexual harassment law I'm... a bit of a self-taught expert.

Leonard: (...) Anyway, I was thinking more of a bio-social exploration with a neuro-chemical overlay.

Lesley: Wait, are you asking me out?

Leonard: I was going to characterise it as the modification of our colleague/friendship paradigm, with the addition of a date-like component. But we don't need to quibble over terminology.

Howard: So, how did it go with Lesley?

Leonard: Oh, we tried kissing, but the earth didn't move. I mean any more that the 383 miles that it was going to move anyway. (*Something you say to describe how good a sexual experience was*)

Howard: I think Mrs Tishman's got her eye on you. I've been there, you're in for a treat. *(To be considering to start a sexual or romantic relationship with someone)*

Sheldon: Okay, look, I think that you have as much of a chance of having sexual relationship with Penny as the Hubble Telescope does of discovering at the centre of every black hole is a little man with a flashlight searching for a circuit breaker. Nevertheless, I do feel obligated to point out to you that she did not reject you. You did not ask her out.

Leonard: Can you tell I'm perspiring a little?

Sheldon: No. The dark crescent-shaped patterns under your arms conceal it nicely. What time is your date?

Leonard: Six thirty.

Sheldon: Perfect, that gives you two hours and fifteen minutes for that dense molecular cloud of Aram is to dissipate.

Penny: Are you sure you don't want to go to the emergency room?

Leonard: No, no, I'm okay, it's stopped bleeding.

Penny: I know, but you did throw up. Isn't that a sign of a concussion?

Series 01 Episode 04

Sheldon: I can't believe he fired me.

Leonard: Well, you did call him a glorified high-school science teacher whose last successful experiment was lighting his own fart. *(Dysphemism)*

Sheldon: I'm taking the sabbatical, because I won't kow-tow to mediocre minds.

Penny: So you got canned, huh? *(Got fired)*

Sheldon: Theoretical physicists do not get canned. But yeah.

Penny: Okay, I'm not talking about this with you.

[Sheldon: Oh, Penny, this is a natural human process, and we're talking about statistically significant savings. Now, if you assume 15 tampons per cycle and a 28 day cycle, are you fairly regular?

Leonard: Hey, I just ran into Penny, she seemed upset about something.

Sheldon: I think it's her time of the month, I marked the calendar for future reference.] *(Discussion on tabooed topic of menstruation)*

Mrs. Cooper: Okay. Alright everybody, it's time to eat. Oh Lord, we thank you for this meal, all your bounty, and we pray that you help Sheldon to get back on his rocker¹. *(To Raj and Howard)* Now after a moment of silent meditation I'm going to end with "In Jesus' Name" but you two don't feel any obligation

to join in². Unless, of course, the Holy Spirit moves you. (¹from “off one’s rocker” meaning crazy, not thinking properly; ²referring to them being homosexual)

Series 01 Episode 05

Scene: The apartment living room. The string quartet are practicing.

Lesley: I admire your fingering.

Leonard: Thank you.

Lesley: Maybe some time you can try that on my instrument. (*Referring to her lady parts; an ambiguous meaning*)

Time jump.

Leonard: That was fun, Lesley, thanks for including me.

Lesley: You’re welcome. If you’re up for it we could practise that middle section again.

Leonard: Uh, sure, why not.

Lesley: Just so we’re clear, you understand that me hanging back to practise with you is a pretext for letting you know that I’m sexually available.

Leonard: Really?

Lesley: Yeah, I’m good to go.

Leonard: I thought you weren’t interested in me.

Lesley: That was before I saw you handling that beautiful piece of wood between your legs.

Leonard: You mean my cello?

Lesley: No, I mean the obvious crude double entendre. I’m seducing you. (*Double meaning*)

Lesley: Is it the waitress?

Leonard: Penny? What about her?

Lesley: Well, I thought I saw your pupils dilate when you looked at her, which, unless you’re a heroin addict, points to sexual attraction. (...)

Lesley: So, you’re open to a sexual relationship?

Leonard: Yeah. Yeah, I guess I am.

(They play, gradually going faster and faster.)

Leonard: I’m good, I’m good to go.

Lesley: Me too. (*Exit in direction of bedrooms.*) (...)

Penny: Alright, look, a tie on the doorknob usually means someone doesn't want to be disturbed because they're, you know, getting busy.

Sheldon: So you're saying Leonard has a girl in there.

Sheldon: I don't know what the protocol is here. Do I stay, do I leave? Do I wait to greet them with a refreshing beverage?

Penny: Gee, Sheldon, you're asking the wrong girl. I'm usually on the other side of the tie.

Penny: So, how's it going? (...)

Leonard: Pretty good.

Penny: Just pretty good, I'd think you were doing very good.

Leonard: Pretty, very, there's really no objective scale for delineating variations of good, why do you ask?

Penny: Well, a little bird told me that you and Lesley hooked up last night. (...)

Penny: Alright, well, I'll talk to you later, but, I am so happy for you Leonard.

Leonard: Thank you. What did she mean, she's happy for me? Is she happy because I'm seeing someone, or is she happy because she thinks that I'm happy, because anyone who cared for someone would want them to be happy, even if the reason for their happiness made the first person unhappy. You know, because the second person, though happy, is now romantically unavailable to the first person.

Sheldon: Do you realise I may have to share a Nobel Prize with your booty call? (...)

Howard: Hey, look, it's Doctor Stud!

Leonard: Doctor what?

Howard: The blogosphere is a-buzzing with news of you and Lesley Winkle making eine kleine bang-bang music.

Season 01 Episode 06

Scene: The hallway. Howard knocks on Penny's door with his bow.

Howard: Just a heads up fellas, if anyone gets lucky I've got a dozen condoms in my quiver. (...)

Penny: No, come on, it's going to be fun, and you all look great, I mean, look at you, Thor, and, oh, Peter Pan, that's so cute.

Leonard: Actually, Penny, he's Rob...

Howard: I'm Peter Pan! And I've got a handful of pixie dust with your name on it.

Penny: No you don't. Oh, hey, what's Sheldon supposed to be? (...)

Howard: Hey guys, check out the sexy nurse. I believe it's time for me to turn my head and cough.

Raj: What is your move?

Howard: I'm going to use the mirror technique. She brushes her hair back, I brush my hair back, she shrugs, I shrug, subconsciously she's thinking we're in sync, we belong together.

Leonard: Where do you get this stuff?

Howard: You know, psychology journals, internet research, and there's this great show on VH1 about how to pick up girls. (...)

Leonard: Okay, I understand your impulse to try to physically intimidate me. I mean, you can't compete with me on an intellectual level and so you're driven to animalistic puffery.

Kurt: Are you calling me a puffy animal?

Penny: Of course not, no, he's not, you're not, right Leonard?

Leonard: No, I said animalistic. Of course we're all animals, but some of us have climbed a little higher on the evolutionary tree. (...)

Series 01 Episode 07

(...) Penny: Anyway, she got here today, and she's just been in my apartment, yakkety-yakking about every guy she's slept with in Omaha, which is basically every guy in Omaha, and washing the sluttiest collection of underwear you have ever seen in my bathroom sink.

Howard: Well, is she doing it one thong at a time, or does she just throw it all in, like some sort of erotic bouillabaisse.

Penny: He really needs to dial it down.

Leonard: So, if you don't like this Christie, why are you letting her stay?

Penny: Well, she was engaged to my cousin while she was sleeping with my brother, so she's kind of family. (...)

Sheldon: You know, I apologise for my earlier outburst, who needs Halo when we can be regaled with the delightfully folksy tale of the whore of Omaha? (*Dysphemism*)

Leonard: Oh, I don't think she's a whore. (*Dysphemism*)

Penny: No, yeah she's definitely a whore. I mean, she has absolutely no standards, this one time, she was at... where's Howard? (*Dysphemism*) (...)

Sheldon: Okay, that's it, I don't know how, but she is cheating. No-one can be that attractive and be this skilled at a video game.

Penny: Wait, wait, Sheldon, come back, you forgot something.

Sheldon: What?

Penny: This plasma grenade. (*Explosion.*) Ha! Look, it's raining you! (...)

Leonard: What's wrong?

Penny: Um, well, Howard and Christie are... kind of... hooking up in my bedroom. (...)

Sheldon: Okay, well since I'm obviously being ignored here, let's go over the morning schedule, I use the bathroom from 7 to 7:20, plan your ablutions and bodily functions accordingly.

Penny: How am I supposed to plan my bodily functions?

Sheldon: I suggest no liquids after 11pm. (...)

Penny: Y-you used my loofah?

Howard: More precisely we used your loofah. I exfoliated her brains out!

Penny: You can keep that too.

Howard: Ah, well then we'll probably need to talk about your stuffed bear collection.

Christie (*voice off*): Howard?

Howard: In here my lady.

Christie (*entering*): Mmmm, there's my little engine that could.

Howard: chka-chka-chka-chka-chka-chka-chka (they kiss).

Sheldon: Well there's one beloved children's book I'll never read again. (...)

Penny: Uh, so Christie, what are your plans?

Christie: Oh, well, Howard said he'd take me shopping in Beverley Hills.

Penny: Yeah, no, I meant plans to find some place to live. Other than with me, not that I don't love having you, but it's... a little crowded. (...)

Howard's Mother (*voice*): He's not a man, he's a putz (*dysphemism*), and don't you take that tone with me, you gold digger. (*Dysphemism*)

Christie (*voice*): What did you call me?

Howard's Mother (*voice*): You heard me, and I'll tell you something else, you're barking up the wrong tree, cos as long as you're around, Howard is out of the will.

Christie: (*voice*): You know what, I got better offers, I'm out of here.

Howard's Mother (*voice*): That's right, go back to Babylon, you whore. (*Dysphemism*)

Howard: So, Halo night, huh?

Raj: I thought she was the whore of Omaha? (*Dysphemism*)

Series 01 Episode 08

(...) Raj: May I present, live from New Delhi, Dr and Mrs V. M. Koothrappali.

Leonard: Hi.

Dr Koothrappali: Lift up the camera. I'm looking at his crotch. (...)

Dr Koothrappali: So are you boys academics like our son?

Together: Yes.

Dr Koothrappali: And your parents are comfortable with your limited earning potential?

Together: Not at all. (...)

Mrs Koothrappali: Rajesh, do you remember Lalita Gupta?

Raj: The little fat girl that used to kick me in the samosas and call me untouchable. (...)

Mrs Koothrappali: You are wearing the boxers that we sent you, aren't you Rajesh.

Raj: Yes Mommy.

Mrs Koothrappali: Because you know what happens to the samosas when you wear the tidy whites.

Raj: Can we please stop talking about my testicles? Sheldon, tell them what you did. (...)

Series 01 Episode 09

(...) Sheldon: You may want to put on slacks.

Penny: What? (*Seeing red car is trying to get between her legs*) Ew, stop it, no, leave me alone. (..)

Sheldon: You know, in the future, when we're disembodied brains in jars, we're going to look back on this as eight hours well wasted.

Raj: I don't want to be in a jar. I want my brain in an android body. Eight feet tall and ripped.

Howard: I'm with you. I just have to make sure if I'm a synthetic human I'd still be Jewish. I promised my mother.

Raj: I suppose you could have your android penis circumcised (*orthophemism*). But that's something your Rabbi would have to discuss with the manufacturers. (...)

Leonard: Shut up, Howard. Sheldon, we have to do this.

Sheldon: No we don't. We have to take in nourishment, expel waste, and inhale enough oxygen to keep ourselves from dying, everything else is optional. (...)

Penny: Well I'm just asking if it's difficult to be fighting with your best friend.

Sheldon: Oh. I hadn't thought about it like that. I wonder if I've been experiencing physiological manifestations of some sort of unconscious emotional turmoil.

Penny: Wait... what?

Sheldon: I couldn't poop this morning. (...)

Leonard: You cannot possibly be that arrogant.

Sheldon: You continue to underestimate me, my good man. (*Used when talking to someone of a lower social class*)

Leonard: Look, if you weren't happy with my presentation then maybe you should have given it with me.

Sheldon: As I have explained repeatedly, unlike you, I don't need validation from lesser minds. No

Series 01 Episode 10

(...) Sheldon: You just lied to Penny.

Leonard: Yes, I did.

Sheldon: And you did it so casually, no rapid breathing, no increase in perspiration. (...)

Leonard: What are you talking about, it's fine, she bought it, it's over.

Sheldon: Sadly, it's not. Substance abuse is a lifelong struggle, but beyond that I have realised that the Leo I described would not have agreed to go to rehab. (...)

Strange man: Morning.

Leonard: Who are you?

Man: I am Sheldon's cousin Leo.

Leonard: Oh, God! Sheldon does not have a cousin Leo.

Man: Au contraire. I'm 26 years old, I'm originally from (*reads off crib notes*) Denton, Texas, but I was a Navy brat so I was brought up on a variety of military bases around the world, as a result I've often felt like an outsider, never really fitting in, which is probably the reason for my substance abuse problem.

Sheldon: Excuse me, we just went over this. As the quintessential middle child, your addiction is rooted in your unmet need for attention. (...)

Penny: Hi Leo, how are you feeling?

Toby: Let me ask you something, Penny. Have you ever woken up in a fleabag motel, covered in your own vomit, next to a transsexual prostitute? (*Orthophemism*)

Scene: The apartment. Penny is on the sofa with Toby. They are watching TV.

Toby: This is amazing. Just sitting on a couch, watching TV with a woman. Not being drunk, or high, or... or... wondering if you're a dude down there.

Series 01 Episode 11

(...) Leonard: Sheldon, don't you think you're overreacting?

Sheldon: When I'm lying comatose (*orthophemism*) in a hospital relying on inferior minds to cure me, these jello cultures and my accompanying notes will give them a fighting chance.

Leonard: I'm going back to bed.

Sheldon: Wait. (*Handing him a measuring jug*) Put this in the bathroom.

Leonard: What for?

Sheldon: I need to measure my fluid intake and output to make sure my kidneys aren't shutting down. (...)

Sheldon: Well, as I predicted, I am sick. My fever has been tracking up exponentially since 2am, and I am producing sputum at an alarming rate. (*Orthophemism*) (...)

Penny: Sheldon, you are a grown man, haven't you ever been sick before?

Sheldon: Well, of course, but, not by myself.

Penny: Really, never?

Sheldon: Well, once. When I was fifteen, and spending the summer at the Heidelberg Institute in Germany.

Penny: Studying abroad?

Sheldon: No, visiting professor. Anyway, the local cuisine was a little more sausage-based than I'm used to, and the result was an internal blitzkrieg with my lower intestine playing the part of Czechoslovakia.

Series 01 Episode 12

(...) Leonard: Something you'd like to share? A tale of woe perhaps.

Sheldon: Fifteen years old. Dennis Kim is fifteen years old, and he's already correcting my work. Today I went from being Wolfgang Amadeus Mozart to... you know, that other guy.

(...) Sheldon: Engineering. Where the noble semi-skilled labourers execute the vision of those who think and dream. Hello, oompah-loompahs of science.

(...) Howard: You know, biology? The one thing that can completely derail a world class mind.

Leonard: Howard, he's fifteen.

Howard: Yeah, so, when I was fifteen I met Denise Polmerry and my grade point average fell from a 5.0 to a 1.8.

Raj: She was sleeping with you?

Howard: No, I just wasted a lot of time thinking about what it would be like if she did.

(...) Leonard: Okay, so we now have a socially awkward genius in a room full of attractive age-appropriate women.

Howard: All he has to do now is hook up with one of them. *(The look at Dennis, who is picking his ear.)*

(...) Sheldon *(to Gablehouser)*: Don't worry, I've got this. Ladies and Gentlemen, honoured daughters. While Mr Kim, by virtue of his youth and naivety, has fallen prey to the inexplicable need for human contact, let me step in and assure you that my research will go on uninterrupted, and that social relationships will continue to baffle and repulse me. Thank you.

(...) *Scene: The park. The four guys are carrying remote control rockets.*

Howard: Unbelievable. Components I built are on the International Space Station, and I get a ticket for launching a model rocket in the park.

Leonard: I don't know if the ticket was so much for the launch as it was for you telling the policewoman "you have to frisk me, I have a rocket in my pants."

Series 09 Episode 01

(...) Penny: No. No, I want to. Look, we've put this off long enough. Let's do it.

Leonard: Aw. That's exactly what you said the first time we slept together. *(Phone)* Oh, excuse me. Sheldon. Hey.

Sheldon: Leonard, have you gotten married yet?

Leonard: No. Why?

Sheldon: Good. Don't do it.

Leonard: Why not?

Sheldon: Some important new information has come to light. Women are the worst. I thought it was paper cuts, but I was wrong. No piece of paper ever cut me this deep.

(...) Amy: Sheldon, when I'm ready to talk, I'll let you know.

Sheldon: Very well. You seem to be headed somewhere. May I walk with you?

Amy: Sure.

Sheldon: Boy, I'm glad we're going out again.

Amy: We're not back together.

Sheldon: Why? Is there someone else? Just couldn't wait for that first notch on your bedpost, could you?

(...) Sheldon: Amy, I don't understand, are we broken up or not? It's like you can't make up your mind.

Amy: It's because you're not giving me any space to think.

Sheldon: Well, you should think fast, because men can sire offspring their entire lives, but those eggs you're toting around have a sell-by date.

(...) *Scene: The stairwell.*

Leonard: I asked you over and over if you were okay. Why would you go through with the wedding if you weren't?

Penny: I thought I was okay, but it turns out I'm not.

Leonard: Okay, listen, I may not have been entirely faithful, but you, you are not easy to lift.

(...) Sheldon: Wait a minute. I know this may sound far fetched, but I'm on the market now. You know, if I dated Mandy, that would teach both Leonard and Amy a lesson.

Series 09 Episode 02

Scene: The apartment.

Sheldon: Why are you up?

Leonard: How am I supposed to sleep? I've been married less than 24 hours, and my wife isn't speaking to me.

Sheldon: Perhaps you can think of this in a more positive light. In one day, you've managed to do what it takes many couples decades to achieve. (...)

Leonard: What are we gonna do?

Penny: I don't know.

Leonard: Please, tell me how I can fix it.

Sheldon: Glad you asked. As I see it, there's a simple solution. Your lips had a dalliance with the lips of another woman. It seems only logical that to restore balance to the relationship, you should find another man and dally with him. And by dally, I mean some hardcore mouth-on-mouth action.

Leonard: Okay, that is the stupidest thing I've ever heard.

Penny: Actually, I think he's onto something.

Leonard: You can't be serious. 'Cause I messed up and made out with a girl, you're gonna do the same with a random guy? (...)

Scene: The Comic Book Store.

Raj: I can't believe you made out with Mandy Chao.

Leonard: Well, trust me, I wish it never happened.

Raj: And you knew about this this whole time?

Howard: I did.

Raj: And you didn't think to tell me?

Howard: Leonard asked me to keep it to myself.

Raj: Let's leave Leonard out of this for the moment. This is about you and me.

Leonard: Wait, wait, wait, how is my day-old marriage falling apart becoming about you two?

Raj: Hang on. What do I need to do to make you trust me?

Howard: You think it's hard having one wife, try having two.

Raj: I bet you told Bernadette all about how he was screwing around with Mandy Chao. (*Dysphemism*)

Leonard: Oh, we didn't screw around. (*Dysphemism*) We just got drunk and made out. (...)

Amy: What are you doing here?

Sheldon: I'm here to return your belongings. That's what people who've broken up do.

Amy: And you didn't do your compulsive knocking ritual so I would open the door.

Sheldon: On the contrary, you no longer get to enjoy my charming eccentricities. We're not friends with benefits. (...)

Amy: Whose bra is this?

Sheldon: It's not yours? Oh, my. How embarrassing for both of us.

Amy: It's Penny's.

Sheldon: Hey, you broke up with me. It is none of your business whose naked bosom I'm smooshing around like pizza dough. (...)

Scene: The apartment.

Sheldon: Hello. I'm Dr. Sheldon Cooper, and welcome to Sheldon Cooper Presents: Fun With Flags. You may notice that I'm holding a remote control. That's because my cameraperson and co-host, Dr. Amy Farrah Fowler, has chosen to end her relationship with me. I'm going to pause here to let that sink in. Okay. If you need to pause a little longer, just click the pause button. But the show must go on. And thankfully, all the things my girlfriend used to do can be taken care of with my right hand. Anyway, let's not spend any more time talking about her. We're here to talk about flags. Tonight's theme, flags of countries that have been torn apart and the women I have a feeling were responsible. (...)

Leonard: Oh, great, there's Mandy.

Howard: Why are marine biologists always so cute?

Raj: I don't know, but I'd like to get lost in her Bermuda Triangle.

Leonard: That's not helpful.

Howard: Then I won't say I'd like to cover three-quarters of her surface area.

Leonard: Are we done?

Raj: Not yet, this is fun. Ooh, I know. I'd let her free my willy. Where you going?

Leonard: I'm gonna ask her if she'd be willing to talk to Penny, tell her she has nothing to worry about.

Howard: Leonard, wait.

Leonard: What?

Howard: I'd like to SpongeBob her SquarePants.

Raj: Now we are done. (...)

Mandy: Oh, no, did I sleep with you, too?

Leonard: No, we just made out. (...)

Scene: Amy's apartment. Amy is watching Fun with Flags.

Sheldon (on screen): And then the Czech Republic says to Slovakia, I don't think you understand how being broken up works. Can you believe that? You'd think that the Czech Republic would try to hold on to what it had, given that it's not as young as it used to be. And I don't see any other countries lining up to invade its southern borders. (...)

Leonard: Huh? If you think that's cheesy, buckle up. Penny Hofstadter, will you please stay married to me?

Penny: Oh, damn it, you topped it. Should we go to the bedroom and make this marriage official?

Leonard: Yes, please. (...)

Amy (*at door*): How dare you go on the Internet and say mean things about me and compare my genitalia to part of Czechoslovakia? (*Orthophemism*)

Series 09 Episode 03

Amy: I know we're not making a fuss, but in the spirit of bachelorette parties, I made cookies in the shape of male genitals. (...) (*Orthophemism*)

Sheldon: I usually don't put too much stock in charms and talismans. However, even I must admit feeling Richard Feynman's butt dent cupping my own bottom that does get the creative juices flowing.

Howard: Hey, I have to return this van. Keep your creative juices in your pants. (...)

Penny: Well, not necessarily. You know, Dad's not getting any younger, so if I wait long enough, I'll just tell him he walked me down the aisle and it was magical. (...)

Scene: Mexico.

Raj: When did you learn how to change a tyre?

Howard: Every self-respecting gentleman should know how in case he comes across a damsel in distress by the side of the road.

Sheldon: If I see one scorpion, I am getting on someone's shoulders and never coming down.

Leonard: And there's your damsel. (...)

Penny's Dad: You know that rototiller I got for the tractor?

Penny: No.

Penny's Dad: Oh, you should see it. It is a beautiful piece of machinery. Anyway, uh, I backed over your pet pig with it.

Penny: Moondance?

Penny's Dad: Yeah, he's, uh, not dancing anymore.

Penny: You killed my pig?

Penny's Dad: I did not kill him. The vet took care of that. (...)

Series 09 Episode 04

(...) Howard: What kind of music are you thinking of?

Stuart: I like all kinds of music, but my favourite genre is free.

Raj: Hey, we've always talked about playing together.

Howard: Well, it could be fun to try a little acoustic thing.

Raj: Oh, we could play filk music.

Stuart: What's that?

Raj: It's been around for years. It's like folk music, but with a sci-fi/fantasy theme.

Stuart: I like it. It sounds exactly like something I shouldn't be expected to pay for. (...)

Scene: Howard and Bernadette's house.

Raj: I'm telling you, dude, the song has no groove, you can't dance to it.

Howard: Who cares? I thought the whole point of Footprints on the Moon was to write songs that make people think.

Raj: You can do both, like Michael Jackson's Billie Jean. While you're dancing you're thinking, like, darn it, whose baby is it? (...)

Raj: She has nothing to do with this. I am my own man.

Howard: Oh, please. Your brain belongs to whoever's willing to sleep with you. (...)

Series 09 Episode 05

(...) Penny: All right, well, what have you tried so far?

Stuart: Uh, I've, I've been stocking more female-oriented titles. Uh, in the bathroom, I folded the end of the toilet paper into a triangle. And, uh, you are now sitting in the official breastfeeding area.

Penny: Really? In a comic book store?

Stuart: Oh, don't worry. I, I've got a camera right up here, so I could watch from the counter and make sure guys aren't being pervs. Anyway, so what do I got to do to, to get you in the door? (...)

Sheldon: When can I stab one of my friends?

Barry: In fencing, we don't call it a stab. We call it a touch.

Sheldon: Uh, yes, I'm aware. But if I say I want to touch one of my friends, I'll get called into Human Resources. (...)

Scene: The gym.

(...) Sheldon: En garde, Leonard. Prepare yourself for a rigorous touching. (...)

Barry: And how are you gonna do that?

Sheldon: By challenging you to a duel.

Barry: You've had one wesson. I'll destwoy you.

Sheldon: That is why the duel will take place at high noon, three years from today. If you're worth your salt as an instructor, I should be ready by then. Yeah, and be warned. I'm going to touch you all over. (...)

Leonard: You're just sweaty from exercise.

Sheldon: And kind of delicious. I wonder how many licks it would take to get to the centre of me.

Leonard: I know it only takes one doctor's finger. (...)

Series 09 Episode 06

Scene: Leonard's lab.

Sheldon: Leonard, I've got terrible news.

Leonard: What's going on?

Sheldon: Before I tell you, perhaps I should soften the blow. You're face is pleasingly symmetrical.

Leonard: Just tell me.

Sheldon: A Swedish team of physicists is trying to scoop our super-fluid vortex experiment.

Leonard: Oh, well, that kind of stinks.

Sheldon: That kind of stinks? Why aren't you more upset? Did I soften the blow too much? Because this here is more like a Picasso painting. (...)

Bernadette: Ew, check out his tiny teeth. He looks like a man-dolphin.

Penny: Well if he's good in bed, she can throw him a fish. (...)

Sheldon: Well, did you see this sticker?

Leonard: What is it?

Sheldon: It's partially torn off, but the segment that remains reads property of and the letter U.

Leonard: It's probably USC or UCLA.

Sheldon: Yeah, but what if it's Property of U.S. Government? There's a national helium reserve in Amarillo, Texas. If this was stolen from there, we're accessories to a federal crime. (...)

Series 09 Episode 07

(...) Sheldon: Listen to this. I just received an e-mail from Wil Wheaton. Leonard Nimoy's son is working on a documentary that he started with his father before he passed away. It's about Mr. Spock and his impact on our culture. (...)

Scene: The apartment.

Sheldon (*on phone*): Hello, Amy. It's Sheldon. Yeah, I, I know that we're broken up, but I'm leaving this message because I thought perhaps you'd like to watch me be interviewed for a documentary about Mr. Spock. Or as I like to call it, a Spockumentary. Yeah, I'm going to use that joke in the interview, so try to laugh like you're hearing it for the first time. You know, hysterically, hmm? And with a tinge of sadness that I'm no longer in your life. (...)

Adam: And what is your earliest memory of the character Spock?

Sheldon: The first episode of Star Trek: The Original Series I ever saw was The Galileo Seven. Uh, Spock had just landed on the planet Taurus II. Then my brother came in, sat on my head, and said eat farts (*dysphemism*). After that day, I was hooked. On Star Trek, not my brother's sphincter-based cuisine. (...)

Leonard: There's a security camera?

Sheldon: Aquaman, protecting your home since 2012.

Penny: Oh, my God. We've done things on that couch.

Sheldon: Yeah. You don't have to tell me. (...)

Scene: Howard and Bernadette's house.

Howard: Look, uh, I don't even think you can take this wall down 'cause it's load-bearing.

Raj: Well, it's easy to find out. Just go into the crawlspace under the house and check.

Howard: When is your visa up? (...)

Howard: Yeah. Yeah, I feel like an archaeologist. Indiana Jones and the Single-Family Dwelling. Hey. Look. Found a seashell.

Mr Rostenkowski: Yeah, that's a rat skull.

Howard: Oh.

Mr Rostenkowski: Relax. There's enough droppings down here without you making more.

Howard: Sorry. Do you have a sense of where we are?

Mr Rostenkowski: Yeah. I think that's the den.

Howard: Oh. Okay, so we must be under the dining room.

Mr Rostenkowski: Uh-huh. Yep. You know, I know you don't want to hear this, but it wouldn't take that much work to turn that den into a nursery.

Howard: Why wouldn't I want to hear it?

Mr Rostenkowski: 'Cause Bernie said you didn't want kids.

Howard: That's not true at all. I wish she'd get pregnant, believe me. I'm climbing on top of her every chance I get. In a loving and respectful manner. The point is, I really do want kids. (...)

Penny: What are you gonna do?

Sheldon: I'm going to find her and ask her to marry me. And if she says yes, we can put this behind us and resume our relationship. And if she says no, well, then she can just ponfo miran. (*Go to hell from Vulcan language*) (...)

Scene: Howard and Bernadette's kitchen.

Howard: Speaking of making babies, what do you say I wash up and poke around your crawlspace? (...)

Series 09 Episode 08

(...) Sheldon: Oh, Dr. and Mrs. Hofstadter, lovely to see you this fine morning.

Leonard: You're in a good mood.

Sheldon: Yeah, I am indeed. I have decided, instead of wallowing in sadness about Amy, it is time that I find myself a new female companion. (...)

Leonard: Hey, I made French toast sticks.

Sheldon: On oatmeal day?

Leonard: Ah, I also made oatmeal.

Sheldon: Ooh, that's a lot of carbohydrates for a man on the prowl. You know what? You eat it. You're married, it doesn't matter what you look like. (...)

Scene: A restaurant.

Amy: Well, I'm having a good time, too. If you don't mind me asking, why did you and your wife split up?

Dave: Oh, you know how it is, we wanted different things. I wanted children, and she wanted a pastry chef named Jean-Philippe.

Amy: Oh, I'm, I'm so sorry.

Dave: No, it's, it's fine. It's why I left England. It reminded me too much of her. Cold, gloomy and easily accessed by a Frenchman through a tunnel. (...)

Amy: Yes. Yep. We were on a date. Very much like this one.

Dave: Mm. I doubt it was like this one. I mean, he's a genius, and I wasn't even smart enough to figure out why my wife always smelled of croissants. (...)

Raj: How could you send her away?

Sheldon: She was late. And she found atomic spectroscopy boring. Well, I wouldn't coitus her with your genitals. (...) (*Orthophemism*)

Series 09 Episode 09

(...) Sheldon: All right. Well, what should we talk about?

Amy: I don't know. Just ask me whatever comes to mind.

Sheldon: Very well. I know you've been seeing other men. Have you had coitus with any of them? (*Orthophemism*)

Amy: Man, I walked right into that one. (...)

Amy: So, you had some questions about me seeing other people.

Sheldon: Just a few.

Amy: Go ahead.

Sheldon: How many dates have you been on? Who were they with? Where'd you go? Where did you meet them? Did you sleep with them? And how much longer to the aquarium? I'm getting kind of hungry.

Amy: Let's see. I have been on six dates with three different people. It was either for coffee or dinner. One I met at a bookstore and two I met online. I haven't slept with anyone. The aquarium is 40 minutes away. And there's a baggie of Cheerios for you in the glove compartment.

Sheldon: Is that regular or honey nut?

Amy: I mixed them.

Sheldon: You mixed them. No wonder gentleman callers are pounding down your door. Do you have any questions for me? (...)

Howard: Oh, man. I, what an honour to meet you. I'm, I'm such a fan of Tesla and SpaceX. All your companies. Howard Wolowitz, Caltech.

Elon: Nice to meet you, Howard. Feels great to come down here and help the less fortunate, huh?

(...) Elon: You think you might ever get back out to space?

Howard: Is that a job offer? 'Cause I really want to go to Mars. Assuming I can bring my wife. She hardly takes up any room. She's basically a carry-on. (...)

Series 09 Episode 10

Scene: Sheldon's bedroom.

Sheldon: Sheldon Cooper's descent into madness, day two. It's 2:25 a.m., and I feel the urge to urinate. My normal urination time is 7:10 a.m., but here I am, in the middle of the night, struggling to keep my mind sharp and my pajamas dry. It's only a matter of time before my tenuous grasp on reality fades. I suppose I should pee while I still know what a toilet is. (...)

Scene: Amy's apartment.

Bernadette: Okay. So where's he taking you?

Amy: Oh, he's coming here. I'm actually making dinner.

Bernadette: Oh. That's a big step.

Amy: It is?

Bernadette: Yeah. You're inviting him into your home. It's intimate. It's where your underpants live.

Amy: You know what? Good. I tried to get back together with Sheldon, he shot me down. Dave likes me. Maybe intimate is what I need.

Bernadette: You sure? You've never really been with a man. Do you really want to start with one that's six-foot-seven?

Amy: Why not?

Bernadette: 'Cause it's like taking your driver's test in a bus. (...)

Series 09 Episode 11

(...) *Scene: Penny's apartment.*

Sheldon: (*Knock, knock, knock*) Penny. (*Knock, knock, knock*) Penny. (*Knock, knock, knock*) Penny.

Bernadette: What happens if I say, come in?

Penny: Well, find out.

Bernadette: Come in.

Sheldon: (*Knock, knock, knock*) Bernadette. (*Knock, knock, knock*) Bernadette. (*Knock, knock, knock*) Bernadette.

Penny: Come in.

Sheldon: Keep it up. I got nowhere else to be.

Bernadette: Just come in.

Sheldon: For future reference, if I want to watch Mean Girls, I'll stream it on Netflix. (...)

Scene: Penny's apartment.

Penny: Okay, okay, okay, okay, okay. Let's, let's, let's just recap our options. All right, we've got harp thing, sheep thing.

Bernadette: Wild thang.

Sheldon: Which do you think she'd prefer? Because I checked the Sheep and Wool Festival Web site, and there's only 8,000 tickets left.

Penny: Sheldon, being physical with Amy is a huge step for you.

Bernadette: Yeah, are you ready for this?

Sheldon: Intimacy in any form has been challenging for me, but I'd like to show her how important she is, and it feels like now might be the right time.

Penny: Sheldon, that's so beautiful.

Sheldon: Then it's settled. Amy's birthday present will be my genitals. (...) (*Orthophemism*)

Scene: The stairwell.

Amy: I think I'll just stick to Mexican.

Bernadette: Great. And then maybe after, we can watch a dirty movie, and if anybody has any questions about what happened or how, we can answer them.

Amy: Okay, what is going on?

Penny: Oh, we just want you to be prepared for any surprises that might happen tomorrow.

Amy: What surprises?

Bernadette: We don't want to spoil anything, but you should know that Sheldon said he's ready to be physical. (...)

Scene: Sheldon's bedroom.

Arthur: Why isn't it ever Angie Dickinson's bedroom?

Sheldon: You're back.

Arthur: It, it doesn't seem like it's up to me.

Sheldon: I suppose you're here because I've decided to be physical with my girlfriend, and I've never done that before.

Arthur: Eh, excuse me for a moment. Well, it was worth a shot.

Sheldon: So, can you help me?

Arthur: Uh, all right. Um, once, once the man gets the, the woman out of her, out of her bloomers...

Sheldon: Oh, no. Not that. I, I understand the mechanics.

Arthur: Oh, good, good. 'Cause, uh, I have no idea what kids these days are calling their, their parts.

Sheldon: I think they say junk. (...)

Amy: Um, that sounds nice, but I'm not really hungry right now. I thought maybe we could do presents first.

Sheldon: Oh. All right. Um. I should probably tell you something about this gift.

Amy: You mean before you give it to me?

Sheldon: Yes. May I ask you a question before I give it to you?

Amy: Of course.

Sheldon: Why are we saying give it to you like that?

Amy: Sheldon, I know your present is for us to be intimate tonight. (...)

Scene: The cinema.

Leonard: So, if you don't like Star Wars, why are you here?

Wil: Oh, I'm just having fun. Everyone takes Star Wars so seriously. Like if the movie's bad, it's gonna ruin their lives.

Raj: Is it bad? Did you hear something? Oh, my God. It's bad. Somebody kill me.

Wil: See? That's what I mean. When you wake up in the morning, whether this is the greatest movie ever or a total piece of crap, your life isn't gonna change at all. (...)

Series 09 Episode 12

Howard: What's up?

Stuart: Uh, well, I know the remodel is coming up, so I thought I'd make it easy on you guys and find my own place.

Howard: Wow. I thought I was done getting lucky tonight. (...)

Scene: Howard and Bernadette's house.

Howard: You know, once we get the house back to ourselves, we can be romantic in any room we want. (...)

Series in Spanish:

Capítulo 01 Temporada 01

(...) Leonard: Compramos comida india. Y... Sé que mudarse puede ser estresante... y descubrí que cuando estoy estresado una buena comida y compañía pueden ser reconfortantes. Además, el curry es un laxante natural, y no es necesario que te lo diga, pero un colón limpio es algo menos de que preocuparse.

Sheldon: Leonard, no soy un experto, pero creo que en el contexto de la invitación quizás quieras evitar hablar de movimientos estomacales. (...)

Penny: Así que, ¿qué hacen para divertirse?

Sheldon: Bueno, hoy intentamos masturbarnos por dinero. (*Taboo*) (...)

Sheldon: Bueno, eso es interesante. Leonard no puede procesar maíz. (...)

Leonard: No estoy diciendo que si se diera una relación carnal, no participaría. Aunque sea brevemente. (...)

Howard: ¿Y nos quieres afuera porque estás anticipando el coito? (*Orthophemism*)

L: No estoy anticipando el coito.

H: Entonces, ¿está disponible para el coito?

L: ¿Podrías dejar de decir coito?

Sh: Técnicamente eso sería "coitus interruptus". (*Orthophemism*)

L: Me pidió que le hiciera un favor, Sheldon.

Sh: Sí, bueno, esa pueda ser la causa próxima de nuestra aventura, pero ambos sabemos que esto existe en contradicción al alto nivel de causa distal.

L: ¿Qué es...?

Sh: Estás pensando con tu pene. (*Orthophemism*)

0102

(...) Sheldon: Entiendes que nuestro esfuerzo aquí de ninguna manera incrementa tus posibilidades de tener relaciones con esta mujer. (...)

L: Bien, ahora nos vamos. (...)

Penny: ¡Nerds enfermos y bastardos!

Leonard: Esto es lo que pasa. “Penny. Así como Oppenheimer se arrepintió de su colaboración en la primera bomba atómica, yo también me arrepiento de mi participación en lo que fue como mínimo, un error de juicio.” (...)

0103

Leo: Estoy bien. Penny está bien, él que la está besando está realmente bien.

H: ¿Besando, qué tipo de beso? ¿En su mejilla, labios? ¿Beso francés? (...)

Sh: Bien, ahora puedes recuperar la caja negra con los restos de quien alguna vez fue la fantasía de una cita y analizar la información para que no vuelvas a chocar contra la montaña de los nerds.

H: No estoy de acuerdo. El amor no es una pequeña carrera, es un maratón. Una búsqueda implacable que sólo termina cuando ella cae en tus brazos o te dispara con el rociador de pimienta.

(...) Sh: No creo que tengas oportunidad. Parece que Leslie Winkle le ha estado depilando sus piernas, últimamente. Dado que se acerca el invierno uno sólo puede asumir que ella está disfrutando de disponibilidad sexual. (...)

H: Son unas tramposas. Créanme, lo sé. Cuando se trata de acoso sexual, soy un experto. (...)

Leo: Estaba pensando en una exploración bio-social con una mirada neuroquímica.

Lesley: Espera, ¿me estás invitando a salir?

Leo: Lo iba a describir como una modificación a nuestro paradigma colegas/amigos con la adición de una cita como componente. Pero podemos no abusar de la terminología científica. (...)

H: ¿Cómo te fue con Leslie?

Leo: Intentamos besarnos, pero la Tierra no se movió. O sea, no más de las 383 millas que se iban a mover de todas formas. (...)

H: Creo que la Sra. Tishman quedó encantada contigo. He estado ahí. Es una oportunidad única.

(...) Sh: Creo que tienes las mismas oportunidades de una relación sexual con Penny que las que tiene el telescopio Hubble de encontrar que el centro de todo agujero negro es un hombrecito con una linterna, buscando un corto circuito. Sin embargo, me siento obligado a remarcar que ella no te rechazó. Tú no la invitaste a salir. (...)

Leo: ¿Puedes notar que estoy un poco transpirando?

Sh: No. Los oscuros patrones con forma de cresta bajo tus brazos lo ocultan muy bien. ¿A qué hora es tu cita?

Leo: 6:30.

Sh: Perfecto. Eso te da dos horas y 15 minutos para que esa densa nube de moléculas de Aramis se disipe.

(...) P: ¿Estás seguro que no quieres ir a emergencias?

Leo: No, estoy bien. Ya dejó de sangrar.

P: Lo sé, pero vomitaste. ¿No es seña de contusión?

0104

(...) Sheldon: No puedo creer que me despidió.

Leonard: Dijiste que era un profesor de ciencias de escuela secundaria con título cuyo último experimento exitoso fue prender uno de sus propios gases. (*Dysphemism*) (...)

Penny: ¿Por qué no fuiste a trabajar hoy?

Sheldon: Me estoy tomando un año sabático, no me rebajaré a mentes mediocres.

P: ¿Así que fuiste despedido?

Sh: Los físicos teóricos no son despedidos, pero sí. (...)

P: No hablaré de eso contigo.

[Sh: Penny, eso es un proceso natural, y estamos hablando de un gran ahorro. Ahora, si asumimos que usas 15 tampones por ciclo, y un ciclo de 28 días... ¿Eres bastante regular? (...)]

Otra escena.

L: Oye, acabo de venir de casa de Penny. Parecía disgustada sobre algo.

Sh: Creo que es esa época del mes. Marqué el calendario para futuras referencias.] (*Discussion on tabooed topic of menstruation*)

Mrs Cooper: Bueno, oigan todos, es hora de comer. Oh, señor, te agradecemos por esta comida y todo lo que nos das. Y rezamos para que tu ayuda haga que Sheldon se recupere. Luego de una silenciosa meditación, terminaré con “en el nombre de Jesús”, pero ustedes dos no se sientan obligados de acompañarnos. Salvo, por supuesto, que el espíritu Santo los mueva.

0105

La otra escena.

Lesley: Admiro como tocas.

Leo: Gracias.

Lesley: Podrías probar eso en mi instrumento.

Salto de tiempo

(...) Leo: Fue divertido. Gracias por incluirme.

Lesley: Eres bienvenido. Si quieres, podríamos intentar esa parte de la mitad de nuevo.

Leo: Seguro, ¿por qué no?

Lesley: Para dejarlo en claro, te diste cuenta que quedarme a practicar contigo es un pretexto para hacerte saber que estoy sexualmente disponible.

Leo: ¿De veras?

Lesley: Sí, estoy dispuesta.

Leo: Pensé que no estabas interesada en mí.

Lesley: Eso fue antes de que te viera tocando esa preciosa pieza de madera entre tus piernas.

Leo: ¿Te refieres a mi cello?

Lesley: No, me refiero a lo obvio, ordinario, doble sentido. Te estoy seduciendo.

(...) Lesley: ¿Es la mesera?

Leo: ¿Qué pasa con ella?

Lesley: Creí haber visto tus pupilas dilatadas cuando la miraste. Que si, no eres un adicto a la heroína, apunta a una atracción sexual. (...)

Lesley: Entonces, ¿estás abierto a una relación sexual?

Leo: Sí, Sí, Supongo, que sí.

(...) Leo: Estoy listo para ir.

Lesley: Yo también.

(...) P: Bien, mira, una corbata en la puerta generalmente significa que hay alguien que no quiere ser interrumpido, porque está, tú sabes, ocupado.

Sh: Entonces, ¿estás diciendo que Leonard tiene a una chica adentro?

(...) Sh: No sé cómo es el protocolo en estos casos. ¿Me quedo? ¿Me voy? ¿Los espero y los recibo con una bebida refrescante?

P: Le estás preguntando a la chica equivocada. Generalmente estoy del otro lado de la corbata.

(...) P: Así que, ¿cómo va todo?

Leo: Bastante bien.

P: ¿Sólo “bastante bien”? Pensaba que estarías muy bien.

Leo: Bastante, muy... En realidad, no hay una escala objetiva para delinear las variables de bien. ¿Por qué preguntas?

P: Bueno, un pajarito me contó que tú y Leslie durmieron juntos anoche. (...)

P: Muy bien. Hablamos después, pero estoy muy feliz por ti.

Leo: Gracias. ¿Qué quiso decir con que está feliz por mí? ¿Está feliz porque estoy saliendo con alguien? ¿O está feliz porque cree que yo lo estoy? Porque cualquiera que le importa alguien querría que fuera feliz, incluso si la razón de su felicidad lo hace infeliz. Porque el otro, aunque feliz, ahora no está disponible para la primera persona.

Sh: ¿Te das cuenta que voy a tener que compartir un premio Nobel con tu compañera de sexo?

(...) H: Miren. ¡Es el Dr. Semental!

Leo: ¿Dr. qué?

H: La blogosfera está llena de noticias tuyas y de Leslie Winkle haciendo música sexual.

0106

H: Sólo un pequeño anuncio, amigos. Si alguno tiene suerte, tengo una docena de condones en mi carcaj. (...)

P: ¡No! Vamos, va a ser divertida. Y todos ustedes se ven genial. O sea, mírate, Thor... y, Peter Pan. Es tan tierno.

Leo: De hecho, Penny, es Robin Hood.

H: Soy Peter Pan. Y tengo un puñado de polvo de campanita con tu nombre en él.

P: No, no tienes. (...)

Leo: ¿De dónde sacas esas cosas?

H: Ya sabes, jornadas de psicología, búsqueda en internet, y está ese gran programa en VH1 sobre cómo levantar mujeres. (...)

Leo: Muy bien. Comprendo tu impulso de querer intimidarme físicamente. Quiero decir, no puedes competir conmigo en un nivel intelectual, así que lo llevas a un nivel animalístico.

Kurt: ¿Me estás llamando animal?

Penny: Claro que no. No lo está. ¿No lo estás? ¿Verdad, Leonard?

Leo: No, dije a nivel animalístico. Claro, que todos somos animales, pero algunos de nosotros hemos trepado un poco más alto en el árbol de la evolución.

0107

(...) P: En fin, ella llegó hoy y sólo ha estado en mi departamento hablando sobre cada chico con el que se acostó en Omaha que es básicamente cada chico de Omaha y lavando la más provocativa colección de ropa interior que hayas visto en mi lavabo.

H: ¿Lo está haciendo una tanga a la vez, o las arroja a todas en una especie de bouillabaise erótica?

P: Él necesita calmarse de verdad.

Leo: Lo sé. Entonces, si no te agrada Christy, ¿Por qué la dejas quedarse?

P: Bueno, ella estaba comprometida con mi primo mientras se acostaba con mi hermano, así que es como de la familia.

Sh: Me disculpo de mi arrebató de hace un momento. ¿Quién necesita Halo cuando podemos divertirnos con la hermosa historia de la zorra de Omaha? (*Dysphemism*)

Leo: No creo que sea una zorra. (*Dysphemism*)

P: No, sí, definitivamente es una zorra. (*Dysphemism*) Quiero decir, no tiene ningún criterio. Una vez, ella estaba en... ¿Dónde está Howard? (...)

Sh: Está bien, es suficiente. No sé cómo, pero ella está haciendo trampa. Nadie puede ser tan atractiva y tan hábil en un videojuego.

P: Espera, espera, Sheldon. Regresa. Olvidaste algo.

Sh: ¿Qué?

P: Esta Granada de plasma. ¡Mira, estás lloviendo! (...)

Leo: ¿Qué sucede?

P: Bueno, Howard y Cristy están haciéndolo en mi habitación. (...)

Sh: Bien, ya que obviamente soy ignorado aquí vamos a repasar el horario de la mañana. Yo uso el baño de 7:00 a 7:20. Planea tus abluciones y tus funciones corporales de acuerdo a eso.

P: ¿Cómo se supone que planeé mis funciones corporales?

Sh: Sugiero no tomar líquidos después de las 11:00 p.m. (...)

P: ¿Usaste mi esponja?

H: Más precisamente, nosotros usamos tu esponja. Exfolié hasta su cerebro.

P: Puedes quedarte con esto también.

H: Tal vez deberíamos hablar de tu colección de osos de peluche.

Christie: ¿Howard?

H: ¡Aquí, mi dama!

Ch: Aquí está mi “pequeña locomotora que sí pudo”.

H: Chka-chka-chka-chka-chka-chka-chka.

Sh: Aquí va otro libro infantil que no volveré a leer. (...)

P: Entonces, Christy, ¿cuáles son tus planes?

Ch: Howard dijo que me llevaría de compras a Beverly Hills.

P: Quise decir planes para encontrar un lugar donde vivir. Ya sabes, otro lugar que conmigo. No es que no me guste tenerte, pero está un poco lleno. (...)

Madre de Howard: ¿Para qué? ¿Para que tú y Howard puedan revolcarse en él?

(...) Madre de Howard: ¡Él no es un hombre, es un marica! ¡Y no usas ese tono conmigo, cazafortunas! (*Dysphemism*)

Ch: ¿Cómo me llamaste?

Madre de H: ¡Ya me oíste! Y te digo algo más, estás ladrando en el árbol equivocado, porque mientras estés en esta casa Howard estará fuera del testamento.

Ch: ¿Sabes qué? Tengo mejores ofertas. Me largo de aquí.

Madre de H: Muy bien. ¡Vuelve a Babilonia, zorra! (*Dysphemism*)

H: Así que, noche de Halo.

Raj: Pensé que era la prostituta de Omaha. (*Orthophemism*)

01 08 (*without subtitles*)

(...) Raj: Leonard, quiero presentarte en directo desde Nuevo Deli al Doctor y a la Doctora Koothrappali.

Leo: ¡Hola!

Dr Koothrappali: Levanta la cámara. Le estoy mirando entre piernas. (...)

Dr Koothrappali: ¿Vosotros sois científicos como nuestro hijo?

Juntos: Sí.

Dr Koothrappali: ¿Y vuestros padres se contentan con un puesto de salario tan limitado? (...)

Sra. Koothrappali: ¿Rajesh, te acuerdas de Lalita Gupta?

Raj: ¿Aquella cría gorda que me daba patadas en mis partes y me llamaba intocable? (...)

Sra. Koothrappali: Porque ya sabes lo que les pasa a tus partes cuando se llevan eslips ajustados.

Raj: Por favor, podemos dejar de hablar de mis testículos...

01 09

(...) Sheldon: Tal vez quieras ponerte pantalones.

P: ¿Qué? ¡Paren! ¡No! ¡Déjame en paz!

(...) Sh: En el futuro, cuando nuestros cerebros estén en frascos, veremos esto como ocho horas de trabajo bien utilizadas.

Raj: No quiero estar en un frasco. Quiero que mi cerebro esté en el cuerpo de un androide. De 2,50 metros de alto y corrugado.

H: Estoy contigo. Si seré un hombre sintético, sólo tengo que asegurarme de seguir siendo judío. Se lo prometí a mi madre.

Raj: Supongo que podrías hacer que te circunciden tu pene de androide. Pero eso es algo que tendrán que discutir tu rabino y el fabricante. (*Orthophemism*)

(...) Leo: Cállate, Howard. Sheldon, tenemos que hacerlo.

Sh: No. Tenemos que alimentarnos, desechar los residuos e inhalar el suficiente oxígeno para evitar que nuestras células mueran.

(...) P: Sólo pregunto si es difícil estar peleando con tu mejor amigo.

Sh: No lo había pensado de esa forma. Me pregunto si he estado experimentando manifestaciones fisiológicas o algún tipo de confusión emocional inconsciente.

P: Espera, ¿qué?

Sh: No pude ir al baño esta mañana.

(...) Leo: No puedes ser tan arrogante.

Sh: Continuas sobreestimándome, mi buen amigo.

Leo: Mira, si no estabas contento con mi presentación, la hubieses dado conmigo.

Sh: Como te expliqué repetidas veces, a diferencia de ti, no necesito la validación de mentes inferiores. Sin ofender.

0110

(...) Sheldon: Acabas de mentirle a Penny.

Leo: Sí.

Sh: Y lo hiciste tan tranquilo. Sin respiración rápida, sin aumento de la transpiración.

(...) Leo: ¿De qué estás hablando? Ya está, se lo ha tragado. Se acabó.

Sh: Lamentablemente, no. El abuso de sustancias es un problema de por vida, pero además de eso creo que el Leo que describí no habría aceptado rehabilitarse.

(...) Un desconocido: Buenos días.

Leo: ¿Quién eres tú?

El desconocido: Soy Leo, el primo de Sheldon.

Leonard: Sheldon no tiene ningún primo Leo.

El desconocido: Au contraire. Tengo 26 años. Soy originario de Denton, Texas, pero soy hijo de marinos, así que fui criado en bases militares alrededor del mundo. Como resultado, a menudo me sentía como un extraño, nunca encajé en ningún lado. Tal vez sea ésa la razón de mi problema con el abuso de sustancias.

Sh: Disculpame, ya repasamos eso. Por ser el hijo del medio tu adicción proviene de una necesidad de atención.

(...) P: Hola, Leo. ¿Cómo te sientes?

Toby: Déjame preguntarte algo, Penny. ¿Alguna vez te has despertado en un motel cubierto en vomito al lado de una prostituta transexual? (*Orthophemism*)

(...) Toby: Esto es asombroso. Sentado en un sofa, viento TV con una mujer. Sin estar borracho o drogado, o preguntándome si eres un hombre allá abajo.

01 11

(...) Leo: Sheldon, ¿no crees que estás exagerando?

Sheldon: Cuando esté yaciendo comatoso (*orthophemism*) en un hospital confiando en que mentes inferiores me curen, estos cultivos de gelatina y mis notas adjuntas les darán una oportunidad de luchar.

Leo: Me vuelvo a la cama.

Sh: Espera. Pon esto en el baño.

Leo: ¿Para qué?

Sh: Tengo que medir mi balance de líquidos para asegurarme de que mis riñones no estén fallando.

(...) Sh: Bueno, como predije, estoy enfermo. La fiebre ha estado aumentando exponencialmente desde las 2:00 a.m., y estoy produciendo esputo con un índice alarmante. (*Orthophemism*) (...)

(...) Sh: No. Visitando a un profesor. Como sea, la cocina local estaba basada en más embutidos de los que estaba acostumbrado, y el resultado fue una Guerra Relámpago con mi intestino bajo haciendo el papel de Checoslovaquia.

01 12

(...) Leonard: ¿Algo que quieras compartir? ¿Un cuento de infortunio, quizás?

Sh: 15 años de edad. Dennis Kim tiene 15 años, y ya está corrigiendo mi trabajo. Hoy pasé de ser Wolfgang Amadeus Mozart, a ya saben, ese otro tipo.

(...) Sh: ¿Por qué desperdiciar comida? En Texas, cuando las vacas se secan, no las alimentan ellos sólo la sacan y le pegan un tiro entre los ojos.

(...) Sh: Ingeniería. Donde los trabajadores semicalificados llevan a cabo lo que ven y sueñan. Hola, Oompa Loompas de la ciencia.

(...) H: Tú sabes, biología. Lo único que puede descarrillar completamente una mente brillante.

Leo: Howard, tiene 15 años.

H: Sí, ¿y? Cuando tenía 15, conocí a Denise Palmeri y mi promedio cayó de 5.0 a 1.8.

Raj: ¿Ella dormía contigo?

H: No, yo sólo desperdiciaba mucho tiempo pensando en cómo sería si lo hiciera.

(...) Leo: Bien, entonces tenemos a un genio socialmente torpe en una habitación llena de mujeres atractivas de edad apropiada.

H: Todo lo que tiene que hacer ahora es conectar con una de ellas.

(...) Sh: No se preocupe, yo me ocupo. Damas y caballeros, hijas honradas, mientras el Sr. Kim, en virtud de su juventud e ingenuidad ha caído presa de la inexplicable necesidad por el contacto humano, permítanme intervenir y asegurarles que mi investigación seguirá adelante ininterrumpidamente y que las relaciones sociales continuarán desconcertándome y repugnándome. Gracias.

(...) H: Increíble, Los componentes que construí están en la Estación Especial Internacional y me ponen una multa por lanzar una maqueta de un cohete en el parque.

Leo: No sé, si la multa era más por lanzamiento o por decirle a la policía “Tiene que registrarme. Tengo otro cohete en los pantalones.”

09 01

(...) Penny: No. No, sí quiero hacerlo. Mira, ya lo hemos pospuesto suficiente tiempo. Hay que hacerlo.

Leo: Eso mismo dijiste la primera vez que dormimos juntos. Disculpa. Sheldon. Hola.

Sh: ¿Leonard, ya te casaste?

Leo: No, ¿por qué?

Sh: Bien, ¡no lo hagas!

Leo: ¿Por qué no?

Sh: Ha salido a la luz información nueva e importante. Las mujeres son lo peor. Pensé que lo peor era cortarte con papel, pero me equivoqué. Ningún pedazo de papel me ha cortado así nunca.

(...) Amy: Sheldon, yo te avisaré cuando esté lista para hablar.

Sh: Está bien. Parece que vas a algún lugar. ¿Puedo acompañarte?

Amy: Está bien.

Sh: ¡Vaya! Me alegra que estemos juntos otra vez.

Amy: No estamos juntos.

Sh: ¿Por qué? ¿Hay alguien más? No podías aguantarte las ganas de acostarte con otro, ¿no?

(...) Sh: Amy, no entiendo, ¿hemos terminado o no? Es como si no pudieras decidirte.

Amy: Es porque no me das espacio para pensar.

Sh: Bueno, deberías pensar rápido, porque los hombres podemos engendrar hijos durante toda nuestra vida, pero tus óvulos tienen fecha de vencimiento.

(...) Leo: Te pregunté si estabas bien una y otra vez. ¿Por qué seguiste con la boda si no estabas bien?

P: Creí que estaba bien, pero resulta que no es así.

Leo: Está bien, escucha, puede que no haya sido completamente fiel, pero tú pesas mucho y no es fácil cargarte.

(...) Sh: Espera un minuto. Sé que esto puede parecer una locura, pero ahora estoy libre. ¿Sabes? Si saliera con Mandy, eso podría darles una lección a Leonard y Amy.

09 02

Sh: ¿Por qué estás levantado?

Leo: ¿Cómo me voy a dormir? He estado casado menos de 24 horas y mi mujer ya no me habla.

Sh: Quizás puedas pensar en ello de manera positiva. En un día has sido capaz de hacer lo que a muchas parejas les lleva décadas conseguir.

(...) Leo: ¿Qué vamos a hacer?

P: No sé.

Leo: Por favor, dime cómo puedo solucionarlo.

Sh: Me alegra que lo hayas preguntado. Tal y como yo lo veo, hay una solución sencilla. Tus labios tuvieron un flirteo con los labios de otra mujer. Parece lógico que para establecer el equilibrio de la relación, deberías encontrar otro hombre y flirtear con él. Y por flirtear me refiero a alguna acción explícita boca con boca.

Leo: Vale, esa es la cosa más estúpida que he oído nunca.

P: En realidad, creo que no va desencaminado.

Leo: No puedes estar hablando en serio. Porque la cagué y me enrollé con una chica, ¿vas a hacer lo mismo con un tío al azar?

(...) Raj: No puedo creer que te enrollaras con Mandy Chao.

Leo: Te lo aseguro, ojalá nunca hubiera pasado.

(...) Leo: Espera, espera, espera, ¿cómo es que mi matrimonio de un día desamorándose se convierte en algo entre vosotros dos?

Raj: Espera. ¿Qué tengo que hacer para que confíes en mí?

H: Crees que es difícil tener una mujer, intenta tener dos.

Raj: Seguro que a Bernadette le contaste todo sobre que él se tiraba a Mandy Chao. (*Dysphemism*)

Leo: No me la tiré. Solo nos emborrachamos y nos enrollamos.

(...) Amy: ¿Qué estás haciendo aquí?

Sh: Estoy aquí para devolverte tus pertenencias. Eso es lo que hacen las personas que han roto.

Amy: Y no hiciste tu ritual llamada compulsiva para que abriera la puerta.

Sh: Al contrario, ya no vas a disfrutar de mis encantadoras excentricidades. No somos amigos con beneficios.

(...) Amy: ¿De quién es este sujetador?

Sh: ¿No es tuyo? Dios mío. Que embarazoso para ambos.

Amy: Es de Penny.

Sh: Oye, tú rompiste conmigo. No es asunto tuyo qué seno desnudo estoy magreando como si fuera masa de pizza. (...)

Sh: (...) Y afortunadamente, de todas las cosas que mi novia solía hacer, se puede ocupar mi mano derecha. En fin, no pasemos más tiempo hablando de ella. Estamos aquí para hablar de banderas. El tema de esta noche: banderas de países que se han dividido y que tengo el presentimiento que las mujeres fueron las responsables.

(...) Leo: Genial, ahí está Mandy.

H: ¿Por qué las biólogas marinas son siempre tan monas?

Raj: No lo sé, pero me gustaría perderme en su Triángulo de las Bermudas.

Leo: Eso no me ayuda nada.

H: Entonces no diré que me gustaría cubrir tres cuartas partes de su superficie.

Leo: ¿Hemos terminado?

Raj: Todavía no, esto es divertido. Ya sé. Dejaría que liberara a mi Willy. ¿Dónde vas?

Leo: Voy a preguntarle si estaría dispuesta a hablar con Penny que le diga que no tiene nada por lo que preocuparse.

H: Leonard, espera.

Leo: ¿Qué?

H: Me gustaría Esponjearle sus Bobs.

Raj: Ahora ya hemos terminado.

(...) Mandy: Oh no, ¿también me acosté contigo?

Leo: No, solo nos enrollamos.

(...) Sh: Entonces la República Checa le dice a Eslovaquia, “No creo que entiendas lo que significa una ruptura”. ¿Se lo pueden creer? Uno pensaría que la República Checa no tiraría la toalla por lo que tuvieron dado que no es tan joven como solía ser. Y no veo a otros países haciendo cola para invadir a su frontera sur.

(...) Leo: Si crees que es cursi, abróchate el cinturón de seguridad. Penny Hofstadter, ¿querías, por favor, seguir casada conmigo?

P: Maldita sea, te superaste. ¿Vamos a la habitación y hacemos oficial este matrimonio?

Leo: ¡Sí, por favor!

(...) Amy: ¿Cómo te atreves a salir por internet diciendo cosas malas sobre mí y comparar mis genitales con parte de Checoslovaquia? (*Orthophemism*)

09 03

(...) Amy: Sé que no la vamos a liar, pero por el espíritu de las despedidas de soltero hice galletas con la forma de genitales masculinos. (*Orthophemism*)

(...) Sh: Normalmente no apuesto mucho por amuletos y talismanes. Sin embargo, debo admitir que sentir el hueco del culo de Richard Feynman conteniendo mi propio trasero eso hace que fluyan los jugos de la creatividad.

H: Oye, tengo que devolver esta furgoneta. Conserva tus jugos creativos en tus pantalones. (...)

P: Bueno, no necesariamente. Mi padre no va a rejuvenecer, así que si espero lo suficiente, simplemente le diré que me llevó por el pasillo y que fue mágico.

(...) Raj: ¿Cuándo aprendiste a cambiar una rueda?

H: Todo caballero que se respete a sí mismo debería saber cómo hacerlo en caso de que se encuentre una damisela en apuros en el arcén.

Sh: Si veo un escorpión, me voy a subir a los hombros de alguno y no voy a bajar nunca.

Leo: Y ahí está tu damisela. (...)

El padre de Penny: ¿Sabes ese rotocultor que compré para el tractor?

P: No.

El padre de Penny: Deberías verlo. Es una pieza de maquinaria preciosa. Da igual... Atropellé a tu cerdo mascota con él.

P: ¿Bailarín?

El padre de Penny: Sí, bueno, ya no va a bailar más.

P: ¿Has matado a mi cerdo?

El padre de Penny: No lo maté. El veterinario se encargó de eso.

09 04

(...) H: ¿En qué tipo de música estás pensando?

Stuart: Me gusta todo tipo de música, pero mi género favorito es la gratuita.

Raj: Oye, siempre hemos hablado de tocar juntos.

H: Bueno, podría ser divertido probar un poco la cosa acústica.

Raj: Podríamos tocar música “filk”.

S: ¿Qué es eso?

Raj: Existe desde hace años. Es como música folk, pero con temática fantasía/ciencia ficción.

S: Me gusta. Suena exactamente como algo por lo que no debería necesitar pagar. (...)

Raj: Te lo digo, amigo, la canción no tiene ritmo. No puedes bailarla.

H: ¿A quién le importa? Creía que lo importante de Huellas en la Luna era escribir canciones que hagan a la gente pensar.

Raj: Puedes hacer ambas cosas, como “Billie Jean” de Michael Jackson. Mientras bailas, piensas, como “Demonios, ¿de quién es este bebé?” (...)

Raj: Ella no tiene nada que ver con esto. Soy mi propio dueño.

H: Por favor. Tu cerebro pertenece a cualquiera que duerma contigo.

09 05

(...) P: ¿En serio? ¿En una tienda de cómics?

S: No te preocupes, tengo una cámara justo ahí arriba, así podría vigilar desde el mostrador y asegurarme que no hubiera ningún perverso.

(...) Sh: ¿Cuándo puedo apuñalar a uno de mis amigos?

Barry: En esgrima no le llamamos apuñalar. Lo llamamos un toque.

Sh: Sí, lo sé. Pero si digo que quiero tocar a uno de mis amigos, me llamarían de Recursos Humanos.

(...) Sh: “En garde”, Leonard. Prepárate para un toque preciso.

(...) Barry: Has recibido una lección. Te destrozaré.

Sh: Es por eso que el duelo se llevará a cabo al medía día dentro de tres años. Si eres eficiente como instructor, debería estar preparado para ese momento. Sí, y quedas avisado. Te voy a tocar por todas partes.

(...) Leo: Solo estás sudando por el ejercicio.

Sh: Es algo delicioso. Me pregunto cuántos chupetones harían falta para llegar a mi centro.

Leo: Sé que solo hace falta un dedo de médico.

09 06

(...) Leonard: Bueno, vaya mierda.

Sh: ¿Vaya mierda? ¿Por qué no estás más enfadado? ¿Te he minimizado demasiado el impacto? Porque esta parte de aquí se parece más a un cuadro de Picasso. (*Referring to his face*)

(...) Bernadette: Mirad sus dientes pequeñitos. Parece un hombre-delfín.

P: Espera, si es bueno en la cama, puedes lanzarlo un pescado.

(...) Leo: Probablemente sea la inicial de alguna Universidad.

Sh: Sí, ¿pero qué pasa si es “Propiedad de Estado”? Hay una reserva nacional de helio en Amarillo, Texas. Si fue robado de allí, seríamos cómplices de un delito federal.

09 07

(...) Sh: Escuchen. Acabo de recibir un correo de Wil Wheaton. El hijo de Leonard Nimoy está trabajando en un documental que comenzó a elaborar con su padre antes de que falleciera.

Sh: (...) Y sí, voy a decir ese chiste en la entrevista, así que trata de reírte como si lo estuvieras escuchando por primera vez. Ya me entiendes, ríete con ganas. Y con un toque de tristeza porque ya no formo parte de tu vida.

Adam: ¿Y cuál es el primer recuerdo que tiene del personaje de Spock?

Sh: El primer episodio que vi de Viaje a las Estrellas: la serie original fue el “Galileo Siete”. Spock acababa de aterrizar en el planeta Taurus II. Entonces mi hermano vino, se sentó en mi cara y dijo “Huele este pedo”. (*Dysphemism*) Después ese día, quedé fascinado. Por Viaje a las Estrellas, no por los gases que emanaban del esfínter de mi hermano.

(...) Leo: ¿Hay una cámara de seguridad?

Sh: Aquaman viene protegiendo tu hogar desde 2012.

P: Dios mío. Lo hemos hecho en ese sofá.

Sh: Sí, no hace falta que me lo digas.

(...) H: Miren, no creo que puedan tumbarlo, porque es un muro de carga.

Raj: Bueno, es fácil averiguarlo. Solo hay que ir a la parte de abajo de la casa para revisar.

H: ¿Cuándo vence tu visa?

(...) H: Me siento como un arqueólogo. Indiana Jones y la Vivienda Unifamiliar. ¡Mira! Encontré una concha de mar.

Mr Rostenkowski: No, es el cráneo de una rata.

H: Oh.

Mr Rostenkowski: Tranquillo. Ya hay muchos mojoncitos aquí, no es necesario que hagas más.

(...) Mr Rostenkowski: Porque Bernie dijo que no querías tener hijos.

H: Eso no es verdad. Me gustaría que quedara embarazada, créame. Cada vez que puedo me le subo encima. Con... amor y respeto. La cuestión es que yo sí quiero tener hijos.

(...) P: ¿Qué vas a hacer?

Sh: Voy a encontrarla y pedirle que se case conmigo. Y si dice que sí, podemos dejar esto atrás y retomar nuestra relación. Y si dice que no, bueno, entonces puede irse al infierno.

(...) H: Hablando de hacer bebés, ¿qué tal si me lavo y voy a hacer cositas a tu parte abajo?

09 08

(...) Sheldon: Dr. y Sra. Hofstadter, encantado de verlos esta hermosa mañana.

Leo: Estás de buen humor.

Sh: Sí, de hecho lo estoy. He decidido que en vez de revolcarme en la tristeza por Amy, es hora de que encuentre una nueva compañera. (...)

Leo: Oye, hice palitos de tostadas francesas.

Sh: ¿En el día de avena?

Leo: También hice avena.

Sh: Esos son muchos hidratos de carbono para un hombre a la caza de mujeres. ¿Sabes qué? Cómela tú, estás casado, no importa cómo te veas. (...)

Amy: Bueno, yo también la estoy pasando bien. Si no te molesta que pregunte, ¿por qué tu esposa y tú se separaron?

Dave: Ya sabes cómo es... queríamos cosas diferentes. Yo quería hijos y ella quería un chef de pastelería llamado Jean-Philippe.

Amy: Lo... lo siento tanto.

Dave: No, está... está bien. Por eso me fui de Inglaterra. Me recordaba demasiado a ella. Fría, sombría y fácilmente [accedida] por un francés a través de un túnel. (...)

Amy: Sí. Sip. Estábamos en una cita. Muy parecida a ésta.

Dave: Dudo que se parezca a ésta. Me refiero a que él es un genio, y yo no fui lo suficientemente inteligente para descubrir porque mi esposa siempre olía a croissants. (...)

Raj: ¡¿Cómo pudiste echarla?!

Sh: Llegó tarde. Y ella encontraba la espectroscopia atómica aburrida. Bueno, no hubiera tenido coito con sus genitales. (*Orthophemism*) (...)

09 09

(...) Sheldon: Bueno, ¿de qué hablamos?

Amy: No sé. Pregúntame lo que se te ocurra.

Sh: Vale. Sé que has estado saliendo con otros hombres. ¿Has realizado el coito con alguno de ellos? (*Orthophemism*)

Amy: Me lo he buscado yo solita. (...)

Amy: Tenías preguntas sobre los hombres con los que he salido.

Sh: Unas cuantas.

Amy: Adelante.

Sh: ¿Cuántas citas has tenido? ¿Con quién? ¿A dónde fuisteis? ¿Dónde los conociste? ¿Te acostaste con ellos? ¿Y cuánto falta para llegar al acuario? Tengo hambre.

Amy: Veamos. He tenido seis citas con tres personas diferentes. Fuimos a tomar café o a cenar. A uno lo conocí en la librería y a los otros dos por internet. No me he acostado con nadie. El acuario está a 40 minutos. Y hay una bolsa de Cheerios para ti en la guantera.

Sh: ¿Los normales o con miel?

Amy: Los mezclé.

Sh: Los mezclaste. No me extraña que tantos caballeros estén llamando a tu puerta. ¿Tienes alguna pregunta para mí? (...)

H: Tío, es un honor conocerte. Soy un fan de Tesla y SpaceX. De todas tus empresas. Howard Wolowitz, Caltech.

Elon: Un placer conocerte, Howard. Es genial venir aquí y ayudar a los menos afortunados, ¿verdad? (...)

Elon: ¿Crees que podrías volver al espacio?

H: ¿Es una oferta de trabajo? Porque realmente quiero ir a Marte. Asumiendo que pueda llevar a mí esposa. Casi no ocupa espacio. Básicamente, es como equipaje de mano. (...)

09 10

Sheldon: Descenso a la locura de Sheldon Cooper, día número dos. Son las dos y 25 de la madrugada y siento la necesidad de orinar. Mi hora normal de orinar son las siete y 10 de la mañana, pero aquí estoy, en mitad de la noche, luchando por mantener mi mente en su sano juicio y mi pijama seco. Es una cuestión

de tiempo que mi débil vínculo con la realidad se rompa. Supongo que debería ir a hacer pis mientras aun sepa dónde está el baño. (...)

Bernadette: Está bien. ¿Y a dónde te va a llevar?

Amy: Va a venir aquí. Voy a hacer yo la cena.

Bernie: Eso es un gran paso.

Amy: ¿Ah, sí?

Bernie: Sí. Le has invitando a tu casa. Es algo íntimo. Es donde vive tu ropa interior.

Amy: ¿Sabes qué? Bien. Intenté volver con Sheldon y él me rechazó. A Dave le gusto. Quizá lo que necesito sea intimidad.

Bernie: ¿Seguro? Nunca has estado de verdad con un hombre. ¿De verdad quieres empezar con uno que mide casi dos metros?

Amy: ¿Por qué no?

Bernie: Porque es como hacer el examen del carnet de conducir en un autobús. (...)

09 11

(...) Sheldon: ¿Penny? ¿Penny? ¿Penny?

Bernie: ¿Qué sucede si digo “entra”?

P: Bueno, averígualo.

Bernie: ¡Entra!

Sh: ¿Bernadette? ¿Bernadette? ¿Bernadette?

P: ¡Entra!

Sh: Sigan así. No tengo otro lugar adonde ir.

B: Sólo entra.

Sh: Para referencia futura, si quiero ver Mean Girls, las miraré en Netflix. (...)

P: De acuerdo, de acuerdo, de acuerdo. Vamos... vamos a recapitulas nuestras opciones. Muy bien, tenemos la del arpa, la de las ovejas...

B: Lo salvaje.

Sh: ¿Cuál creen que preferiría? Porque revisé la página web del Festival de Ovejas y Lana, y sólo quedan 8.000 boletos.

P: Sheldon, tener intimidad con Amy es un gran paso para ti.

B: Sí, ¿estás listo para esto?

Sh: La intimidad de cualquier tipo siempre ha sido desafiante para mí, pero me gustaría mostrarle cuán importante ella es y siento como que ahora podría ser el momento adecuado.

P: Sheldon, eso es tan hermoso.

Sh: Entonces está decidido. El regalo de cumpleaños de Amy serán mis genitales. (...) (*Orthophemism*)

Amy: Creo que prefiero el restaurante mexicano.

Bernie: Genial. Y tal vez después, podemos ver una película porno, y si alguien tiene preguntas acerca de lo que pasó o cómo, podemos contestarlas.

Amy: De acuerdo, ¿qué está pasando?

P: Sólo queremos que estés preparada para cualquier sorpresa que pueda pasar mañana.

Amy: ¿Cuál sorpresa?

B: No queremos adelantar nada, pero deberías saber que Sheldon dijo que está listo para tener intimidad. (...) Arthur: ¿Por qué nunca es el dormitorio Angie Dickinson?

Sh: Volviste.

Arthur: Parece... parece ser que no depende de mí.

Sh: Supongo que estás aquí, porque decidí tener intimidad con mi novia y nunca antes he hecho eso.

Arthur: Discúlpame un momento. Bueno, valía la pena intentarlo.

Sh: Entonces, ¿puedes ayudarme?

Arthur: De acuerdo... una... una vez que el hombre le quita a... a la mujer sus... sus calzones...

Sh: No. Eso no. Entiendo la mecánica.

Arthur: Que bien. Porque no tengo idea cómo le llaman los chicos de ahora a sus partes íntimas.

Sh: Creo que les dicen genitales. (*Orthophemism*) (...)

Amy: Eso suena bien, pero... realmente no tengo hambre en este momento. Pensaba que quizás podríamos ver los regalos primero.

Sh: De acuerdo. Probablemente debería decirte algo sobre este regalo.

Amy: ¿Quieres decir antes de dármelo?

Sh: Sí. ¿Puedo hacerte una pregunta antes de dártelo?

Amy: Claro.

Sh: ¿Por qué estamos diciendo “dártelo” así?

Amy: Sheldon, sé que tu regalo es que tengamos intimidad esta noche. (...)

Leo: Entonces, si no te gusta Star Wars, ¿por qué estás aquí?

Wil: Sólo me estoy divirtiendo. Todos se toman Star Wars demasiado en serio. Así que si la película es mala, va a arruinarles la vida.

Raj: ¿Es mala? ¿Escuchaste algo? Dios mío. Es mala. Que alguien me mate.

Wil: ¿Ves? A eso me refiero. Cuando te despiertes a la mañana si esta es la mejor película de la historia o una completa porquería, tu vida no va a cambiar en absoluto. (...)

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H: ¿Qué pasa?

S: Bueno, sé que la remodelación se acerca, así que pensé en facilitarles las cosas y encontrar mi propio lugar.

H: Creí que ya no tendría más suerte esta noche. (...)

H: Sabes, una vez que volvamos a tener la casa sólo para nosotros, podemos ser románticos en cualquier habitación que queramos. (...)