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**Universidad**  
Zaragoza

Tesis Doctoral

THE TRANSLATION OF HUMOUR IN THE  
AMERICAN SITCOM MODERN FAMILY

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**The translation of Humour  
in the American sitcom  
*Modern Family***

PhD Thesis

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# The translation of Humour in the American sitcom *Modern Family*

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## LIST OF ACRONYMS

The following list shows the common acronyms used in this study.

<b>Acronym</b>	<b>Meaning</b>
CNMC	<i>Comisión Nacional de los Mercados y la Competencia</i>
CPS	Characters per second
WPM	Words per minute
SO	Script opposition
LO	Logical mechanism
SI	Situation
ST	Source text
TT	Target text
SL	Source language
TL	Target language
VEH	Verbally expressed humour
CC	Contextual case
OV	Original version
DV	Dubbed version
SV	Subtitled version
CI	Element about the Community and Institutions
CSH	Element about the Community Sense of Humour
L	Linguistic element
V	Visual element
G	Graphic element
PL	Paralinguistic element
S	Sound element
NM	Non-marked element
H	Hotchpotch element

## LIST OF SYMBOLS

The following list of symbols describes their function within the tables used for the transcription of the subtitled versions in Chapter 5, Analysis. These symbols indicate the way subtitles appear on screen.

Symbol	Meaning
/	End of line of subtitle
//	End of subtitle on screen
///	End of the scene's speech
-	Dialogue
[--]	No subtitle when there is a character talking
--	Unfinished sentence
...	The sentence continues in the following subtitle
<i>Sentence</i>	The subtitle indicates the character is talking but s/he is not on screen
“Sentence”	The character remarks what s/he says

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## 1. INTRODUCTION

This study arose from the idea of comparing the corpus that is analysed, the situation comedy –or sitcom– *Modern Family*, with the text that is not only translated but also adapted to Spanish in the two most popular modes of audiovisual translation in our country, dubbing and subtitling. Focus is placed on analysing the humorous aspects that define this kind of genre and the possible changes that are necessary to match the target conventions and be accepted by the target audience.

The choice of this series was not a random decision, since it was a sitcom that I already knew about and enjoyed watching in its Spanish dubbed version on television at home. The final decision to choose this corpus was made after confirming its great success in both the source and the target countries. By means of this analysis, some of the characteristics that define the corpus and that make it so appealing to the audience are expected to be discerned, in an attempt to justify the fantastic audience share this sitcom enjoys. The humour factor is an added difficulty because of cultural aspects, which may affect the strategies or solutions adopted. It is really interesting to see how a text can change in order to satisfy the cultural requirements of another country, while maintaining the same or similar characteristics that define it in order to preserve the same essence as in its source version, and which makes it so popular.

It is always interesting to analyse how people communicate and interact with each other, not only through the use of a specific language, but also by using different registers, depending on who they are talking to.

This is the reason why I decided to study the Degree in Translation and Interpreting, not only to learn languages, but also to learn about the adaptations a text has to undergo in order to be accepted by the target readers. Although during my years as a student, my field of specialisation was a different one, when the time came to decide on the theme for my doctoral thesis, I was attracted by the idea of studying audiovisual translation. This decision was also motivated by the increase in audiovisual products brought about by the emergence of new television platforms, which increase the options of watching an audiovisual text, when, where and how the audience wishes. These options open up a new window of possibilities, and allow the production of new texts, which are accessible to more and more people, and which need to be translated to many more languages in order to be consumed.

The increasing number of audiovisual products that are now available, thanks to the abovementioned multimedia platforms, create the need to teach and train new professional translators who are able to satisfy today's needs. At the same time, and in order to train those professionals, it is crucial to revise existing literature on audiovisual translation, and study it in depth. New technologies create new needs and new points of view that should be studied and explored in order to respond to that new reality.

Although in recent years translation studies in both printed and audiovisual texts have increased, further research in the latter field is still necessary. This is a relatively new area of study that may be very fruitful and profitable for everyone, from production companies to translators, and

even beneficial for consumers of any kind of audiovisual products. Indeed, the more specific the studies in this field of knowledge, the more precise the translated texts will be, as translators will be better prepared and trained to develop their jobs.

### *Aims of the study*

The main aims of this study can be summarised in a few points:

- Research and review existing literature on audiovisual translation, as well as the concept of humour and its implications in the translation of audiovisual texts.
- Study the specific area of linguistic humour, the cornerstone on which the research will be based.
- Define the concept of stereotype and consider it as a source of humour.
- Identify the different humorous elements involved in the examples taken from the corpus, and compare them with the ones used in the dubbed and subtitled versions.
- Present the results of the previous analysis and observe the translation tendency in each case.

Throughout the study, only specific scenes that base their humour on different types of stereotypes are selected, in addition to the resources and



strategies used to achieve this humour. The linguistic element, as one of the strategies used to create humour, is especially interesting as it will provide the necessary information to analyse the translator's job and compare the solutions given in each specific version. Apart from analysing stereotypes, language is also considered the source of humorous scenes, and provides valuable information for the study.

From the beginning, it was decided to base the study on a comparison of the three versions (source, dubbed and subtitled), in addition to the humorous elements involved in each case, with the aim of observing possible tendencies that are preferable to others. The intention, therefore, was not to describe the different translation theories in depth, or to try to extend existing literature on this issue. However, it was essential to review the theory on audiovisual translation that could be of interest for the specific purpose of the study, in order to establish a framework on which to ground the study and its subsequent analysis.

Moreover, and although it might be an interesting approach, this study does not focus on humour reception. This idea could be considered as a future project that would complete the present study but, in this case, it was deemed preferable to focus on the final texts and the solutions given in each case.

## *Hypothesis*

As stated above, the aim of this study is to deal mainly with humour, and the different repercussions this has on a text, due to its intrinsic cultural roots. Discussing whether the translation of humour is a feasible task is avoided, since this is understood to have been proven, thanks to the popularity of humorous audiovisual products imported into our country, which, indeed, is a fact and a reality in our daily media consumption.

It is not strange that, nowadays, due to the fast moving world we live in, series, understood as a set of regular programmes that tell a story about certain characters and that last for a relatively short period of time, have reached a high level of popularity. Besides, people usually want to be entertained and enjoy their free time. For this reason, situation comedies – series whose main feature is humour– have become an important option when it comes to choosing an entertainment option.

After justifying the field of study and its interest, the procedure chosen was to analyse the humorous scenes of the selected corpus in order to compare the tendencies that the dubbed version (DV) and the subtitled version (SV) follow in the target language (TL), and how similar or different they are to the source text (ST), as it was originally conceived.

At a more specific level, the eclectic nature of the different characters that appear in the corpus enables us to study humour from another perspective. We base our research on the idea that humour can be created through stereotypes, which are inextricably linked to the culture of

a country, but also share certain universal common traits.

In this sense, the general points raised in this study are, if:

- The translation of humour through diverse stereotypes is related to each of the characters of the corpus. Each character has particular traits which make them special and enrich the text. These different characteristics enable us to study humour from several perspectives.
- The stereotypes analysed follow a common tendency regarding the use of humorous elements in each version, or if they only depend on the context and the situation where they are developed.
- The humorous elements that are used in the ST are the same as the ones that appear both in the DV and SV, in order to maintain the humour load. The analysis will clarify if it is possible to use the same elements or, on the contrary, if it is necessary to adapt them to the translated texts in order to fit in with the cultural reality, and the respective dubbing and subtitling restrictions.
- The humour load is transferred to the target texts (TTs), if it is lost during the translation process, or if there is any case in which the translator chooses to create humorous content in either or both of the TTs to compensate for possible losses that may take place.

- In agreement with the previous point, the elements are more liable to be transmitted, to be lost, or to be created.
- There are some translation tendencies in audiovisual texts and, specifically, in this corpus.

This has been an arduous task, although it is only a starting point for the development of further studies on the translation of humour.

### *Structure*

This study has been divided into six chapters. First, it was necessary to review some of the theory on which the study was going to be grounded. Thus, we were able to establish a framework in which to include it, and a starting point from where to confirm, after the analysis, whether the translator's decisions follow the different precepts mentioned by scholars who have studied the area of specialisation of audiovisual translation, and this specific genre, or whether, on the contrary, s/he has made his/her own decisions, and has tried to find other solutions that match the TT better, and meet the target conventions.

The study includes the following sections:

- Chapter 1, Introduction: the reasons that have motivated the study of this doctoral thesis are explained. Information about the results expected to be obtained, after finishing the

research, is included, and the hypotheses are presented. The structure of the dissertation is also discussed, as well as the methodology followed in order to develop the study, briefly introducing the corpus that will be analysed.

- Chapter 2, Audiovisual translation: the literature in this field of knowledge is reviewed, and several points of views of different scholars on this theme are considered. Information about the audiovisual market, comparing the two countries in question –the United States and Spain– is included. This chapter ends with an explanation of the most common modes of audiovisual translation, dubbing and subtitling. The priorities and restrictions in terms of the translation process are specified, and one of the main characteristics of these modes, synchrony, is studied in depth.
- Chapter 3, Humour: the main point of the study is developed. The concept and the different types of humour are defined, and the relationship between humour and its implication in the translation process is discussed, also highlighting the difficulties entailed.
- Chapter 4, Methodology and Corpus: it explains the way in which the main part of our study –the analysis of the corpus– is developed. The three versions –original version (OV), DV and SV– are included in a table where the dialogues can be compared and the humorous elements can be identified and

discussed. It concludes with an introduction to the genre of the text, ending with a summary of the corpus and the presentation of its characters.

- Chapter 5, Analysis: this is the main section in the thesis. By analysing the corpus, it is possible to discern the different stereotypes included, and through which humour is created. The elements used in each example are commented on, i.e., if they are transmitted, omitted or added, as well as any possible modifications the translator makes in order to maintain the humour load in the DV and SV. This information is also supported by the percentages that corroborate these data.
- Chapter 6, Final conclusions: it includes the percentages associated with the information presented in the previous chapter and that show the procedures adopted by the translator in each specific case. It is here where the theoretical information, explained in the first chapters, is related to the results obtained from the analysis of the corpus.

The Bibliography section lists, in alphabetical order, the articles, chapters, books, doctoral theses and, in short, any publications considered interesting and relevant for the study and that were consulted during the research process.

An Appendix provides a link to a file in Google Drive where the examples analysed in Chapter 5 can be found. Additionally, further examples detected during the viewing process are included in this section, although they do not contain as much relevant humour load as the ones in Chapter 5. These scenes also show the three versions discussed in this study –the English OV, and the Spanish DV and SV–.

### *Methodology and corpus*

The steps followed to conduct the present study go from a global approach to a specific analysis of the corpus:

1. Reading the relevant publications that discuss the appropriate issues for our study.
2. Selection of the episodes to be analysed and justification of this decision. After this, these episodes were viewed in the OV, as well as in the DV and the SV.
3. Comparison of the three texts in order to see the different humorous elements used in each case, together with an explanation of those options.
4. Analysis and study of the results that arise from the previous comparison, considering whether the elements or the solutions given by the translator are different or not from the ST and, if they are different, the way in which they are

modified.

5. Conclusions that summarise the analysis, giving some explanations to justify the findings of the study.

As stated above, the corpus analysed in this study is the situation comedy, *Modern Family*, chosen due to its popularity both in the United States and in Spain. Although this series is broadcasting its 11<sup>th</sup> and final season, my decision was to analyse the first seasons, as it is in these first moments of the series where the characters are presented and where they develop all their traits. The aim was also to observe the evolution of these characters, and if the stereotypes associated with each one evolve in the same way as the characters do. This is the reason why seasons 1 and 2 –where the audience meet the characters–, are analysed, as well as seasons 5 and 6, in order to see any change in their behaviour or in the way other characters see them.

The series portrays the everyday life of an eclectic family comprised of a nuclear, a step- and a same-sex family. The diverse origins and backgrounds of the different members of the family, which define them, enrich the series and provide many features that are interesting for the present study. Furthermore, the idea of portraying the series as a mockumentary –a mock documentary–, where the characters express their feelings and problems directly to the camera, bestows originality.



## **2. AUDIOVISUAL TRANSLATION**

### **2.1 Definition**

In recent years, audiovisual translation has undergone considerable growth due to the increase in audiovisual products, especially in the cases of cinema and television. Considering that this tendency has continued to grow, more and more literature that studies this area of specialisation can be found, since different scholars have become aware of the importance of researching and specialising in this specific field within Translation Studies.

Scholars are now more interested in this field of study, and both audiovisual translation and translators are better recognised, due to the great impact that audiovisual texts have on our society, and the growing number of imported products that are broadcast both in the cinema and on television. This sector has, therefore, become an important and competitive discipline that is worth studying.

Translation Studies is the area that focuses on the different types of translations, including audiovisual translation, which is the field developed in this study. According to Martínez Sierra (2004:13), there are some scholars who recognise it as an autonomous and independent discipline with its own identity.

As stated above, the current audiovisual consumption trend makes it necessary to study and define this discipline in depth, as well as to

recognise the factors that characterise it, and the reasons that justify the study of this specific field. Some scholars delimit the definition of audiovisual translation by considering only film translation. In our opinion, this does not do justice to reality, as new means to enjoy audiovisual products can be found, such as television or TV on demand, the use of tablets, smartphones, etc. If we were to focus on the cinema alone, we would be reducing the area of study to one single branch.

By widening the field of study, we realise that the traditional types of translation, namely intralinguistic –reformulation of verbal signals using others of the same language–, interlinguistic –interpretation of verbal signals in another language–, and intersemiotic –the change of verbal signals using others from a non-verbal system–, do not encompass the specific features that define this kind of texts (Zabalbeascoa, 1997:327).

This classification considers interlinguistic translation as the type of translation that is commonly recognised when discussing translation activity. However, although intralinguistic translation is also included in this classification, we agree with Martínez Sierra's reluctance (2004:16) to recognise it as a type of translation “puesto que entendemos que ésta ha de implicar, como mínimo, dos lenguas y dos sistemas culturales distintos en mayor o menor grado”.

It is important, however, to bear in mind the intersemiotic aspect within a text, and more importantly when tackling the translation of an audiovisual text. We agree with Delabastita (1990:99) when he mentions that audiovisual translation needs an interdisciplinary approach. Bassnett

(1991:7-8) divides Translation Studies into four categories and she includes audiovisual translation in this fourth category:

Although Translation Studies covers such a wide field, it can be roughly divided into four general areas of interest, each with a degree of overlap. Two are *product-oriented*, in that the emphasis is on the functional aspects of the TL text in relation to the SL text, and two of them are *process-oriented*, in that the emphasis is on analysing what actually takes place during translation. [...]

The fourth category, loosely called *Translation and Poetics*, includes the whole area of literary translation, in theory and practice. Studies may be general or genre-specific, including investigation of particular problems of translating poetry, theatre texts or libretti and the affiliated problem of translation for the cinema, whether dubbing or subtitling.

Audiovisual translation, according to Chaume (2004:140-142), can also be classified and studied as a process, which means translation from one audiovisual text to another, the strategies used or the different features of both texts; and as a product, the already translated audiovisual text is analysed from a linguistic-discursive point of view, or studied in order to know its influence within the target culture.

If audiovisual translation is considered as a process, Chaume (ibid.:116) refers to the “fases que conlleva la translación de un texto audiovisual a otro, las estrategias empleadas, la configuración textual de cada una de ellas, con especial énfasis en el *texto origen*”. As far as the study of the product is concerned (Chaume, 2004), the audiovisual text can be deemed as a translation of a previous text into another language, or it can be analysed according to the cultural impact of the audiovisual text once it has been translated.

Bearing in mind the previous classification, we understand that both the process and the product are approaches to be considered by scholars when developing a translation theory. However, we agree with Martínez Sierra (2004:17) when he states that “si bien los marcos teóricos son necesarios, no nos parece productivo ceñirnos a su elaboración de manera tal que sus aplicaciones prácticas sean ignoradas”; in other words, it is necessary to base the study of translations on well-grounded theories, but bearing in mind that every translation has its own features, specifications, requirements, and/or settings, which may force the translator to adapt the text to these specific needs.

The reluctance of some scholars to develop a translation theory might be caused by the different communicative situations that audiovisual translation is involved in, and that may make it difficult to include the many different features in only one definition, as Zabalbeascoa (1997:329) states. It should also be taken into account that both modes, dubbing and subtitling, are included in the genre of Audiovisual Translation. Moreover, each one has its own features and is governed by different rules, which have also complicated its study and definition.

Agost (1999:139) postulates that scholars should avoid the traditional approach when trying to define audiovisual translation. That is because, in this kind of translation, not only does the text have to be considered, but also the way it is rendered, the soundtrack, the different types of synchrony, the space limit, etc. All these features mean that the traditional concept of translation does not fulfil the needs of these texts, and

that it is necessary to broaden the approach, as Mayoral *et al.* (1988:358) claim:

[A] semiological focus which allows us to consider the message to be composed not only of the linguistic system, but also of other non-linguistic systems which, though not specific objects of the translation process, must be considered by the translator.

The abovementioned aspects that scholars have to consider when analysing audiovisual texts give an idea of the scope of this area of study, and justify its study apart from other disciplines. In this line, Martínez Sierra (2004:18) states that

la traducción audiovisual se ocupa de un tipo de texto determinado y presenta una serie de características propias que la definen como una actividad traductora y un ámbito de estudio de pleno derecho frente a la traducción oral (a la que preferimos llamar interpretación) o la escrita.

However, there are some difficulties when classifying texts within the area of audiovisual translation. According to Chaume (1994:396):

a) Audiovisual Translation encompasses other kinds of texts than films, although it is the type of product we think of first. We can find series, documentaries, streaming content, among others.

b) It is very difficult, or almost impossible, to classify audiovisual texts within one group. In this regard, Chaume (1994:396) states that

el debate se ha de establecer más en términos de géneros y tipos de texto que en aspectos concretos de los géneros y de los tipos de texto. Así, es imposible clasificar la traducción audiovisual como un todo, siguiendo criterios de campo del discurso o de estilo. La traducción audiovisual, como género, es específica para el traductor por su modo del discurso. Del mismo modo que nadie clasificaría la traducción de libros en un único apartado, [...] es imposible clasificar la traducción audiovisual en un único apartado, a no ser que se atiende a su modo del discurso, al canal de comunicación, al medio empleado para el acto de comunicación, puesto que esto es lo que une a todos los textos audiovisuales, su denominador común y, a nuestro modo de ver, el foco de atención para el traductor de este género de textos.

There are many classifications proposed by different scholars, like Snell-Hornby (1988:32), who distinguishes three categories or prototypes according to the types of texts: literary translation, translation of general language, and translation of specific languages. However, we agree with Chaume (1994:397-398) when he states that a classification based only on the field of discourse is insufficient, as any field of discourse may be dealt with in the audiovisual texts.

There are scholars, like Hurtado (1995), who claim a more comprehensive classification and the inclusion of other parameters. She also considers that the *translator mode* is a main parameter to classify any translation, and that Semiotics is the key science to study audiovisual translations. Chaume (1994:398) points out among other parameters “el campo del discurso o la materia tratada, o el evaluativo, es decir traducción literal y libre, comunicativa y semántica, o el del grado de traducibilidad, es decir traducción relativa, parcial, *overt* y *covert*”.

Due to the great variety of texts that form the branch of audiovisual translation, it is difficult to find a definition to describe it. Chaume (2000a:47-48) remarks that although there are different names to define the same concept, in Spain *audiovisual translation* is well-accepted and recognised as a text where both the acoustic and the visual channel converge. Martínez Sierra (2004:19) sets out other names that some scholars have given to this activity such as: *film dubbing* (Fodor, 1976), *constrained translation* (Titford, 1982), *film translation* (Snell-Hornby, 1988), *film and TV translation* (Delabastita, 1989), *screen translation* (Mason, 1989), *media translation* (Eguíluz et al., 1994), *comunicación cinematográfica* (Lecuona, 1994), *traducción cinematográfica* (Hurtado, 1995), *traducción filmica* (Díaz Cintas, 1997) and *multimedia translation* (Mateo, 1997).

Despite the discussion on this issue, some scholars try to point out the features that characterise audiovisual translation. Mayoral (2001b:34-37) mentions four different types of peculiarities:

1. The first peculiarity states that communication:

se realiza mediante múltiples canales y a través de diferentes tipos de señales; básicamente a través de los canales auditivo y visual y sus diferentes tipos de señales característicos: imagen en movimiento, imagen fija, texto, diálogo, narración, música y ruido. (ibid.: 34)

This convergence makes it necessary to adjust or synchronise the different types of signals and channels involved in

communication. This way, concepts such as synchrony are of great importance.

2. The second peculiarity remarks that:

la traducción no es realizada tan solo por el traductor sino también por toda una serie de protagonistas, como son los actores, director de doblaje, director de subtítulo, ajustadores, etc., ninguno de los cuales tiene por qué conocer ni bien ni mal la lengua original y muchos de los cuales ni siquiera han visto la obra completa antes de abordar su traducción. (ibid.: 35-36)

Many people have access to the original or final text in order to perform adjustments to fulfil the requirements of the target language and culture.

3. The third peculiarity refers to how the audience simultaneously receives the audiovisual product through two channels, the same channel (acoustic channel in the case of voice-over, half-dubbing and simultaneous translation), or different channels (acoustic and visual channels in the case of subtitling).
4. The fourth peculiarity deals with the conventions that translated products have to fulfil in order to be accepted by the audience as an original product.

There is a difference between the definition proposed by Agost and Mayoral. Whereas Agost (1999:15) defines audiovisual translation as “una traducción especializada que se ocupa de los textos destinados al sector del cine, la televisión, el vídeo y los productos multimedia”, Mayoral



(2001b:34) states that “cuando hablemos de traducción audiovisual hay que hablar de lo que es específico de este tipo de traducción”. The key difference is the adjective used by them, “specialised”, in the case of Agost, and “specific”, in the case of Mayoral. We consider audiovisual translation to be a “specific” type of translation, since we think that not all texts are “specialised”. It will depend on the subject that needs to be translated to determine whether a text is specialised or not.

We would like to add the definition proposed by Martínez Sierra (2004:22) about the concept “audiovisual translation”:

una modalidad general de traducción que se ocupa de los textos audiovisuales, los cuales se caracterizan porque se transmiten a través de dos canales simultáneos y complementarios (el acústico y el visual) y por presentar una combinación, también simultánea y complementaria, de varios códigos de significación (lingüístico, paralingüístico, visual, etc.) cuyos signos interactúan y construyen el entramado semántico del texto audiovisual. Se trata de una variedad de traducción que presenta una serie de características propias que la definen frente a la traducción escrita y a la interpretación, y que tienen que ver principalmente con los condicionantes (internos y externos) que dicha modalidad presenta y las estrategias que requiere.

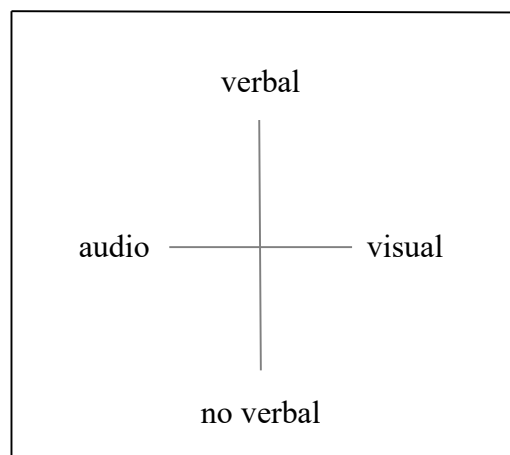
We agree with this definition of audiovisual translation, since it explains all the characteristics that have already been pointed out:

1. It is a general type of translation, in contrast to the term “specialised”, coined by Agost; we consider the term “specific” to be more appropriate in this case.
2. It translates audiovisual texts, which are characterised by

being simultaneously transmitted through two different channels, the acoustic and the visual.

3. It contains different codes, which interact and form the audiovisual texts.
4. It has its own characteristics, which define and distinguish it from other types of translations.
5. It is necessary to study all its features in order to develop strategies that fulfil the needs of the genre.
6. It is preferable for the theory to be based on empirical cases in order to see how the hypothesis is applied to real texts.

Zabalbeascoa (2001b:114) goes further and, with the help of a graphic, describes the characteristics of audiovisual texts, which makes it easy to understand how these texts can be classified, and explains the channels and codes involved in the communication.



**Figure 1**

According to Zabalbeascoa (2001b:114), every audiovisual text stands in a different position along the axes, depending on the percentage of each element included in the text. In this sense:

En la intersección central de estos dos ejes (fig. 1) se encontraría un texto audiovisual en el que los elementos del audio y del visual tienen exactamente la misma importancia comunicativa y en el que los signos verbales y no verbales están repartidos en un 50% tanto cualitativa como cuantitativamente.

However, this scholar adds that audiovisual texts do not include these elements in the same percentage. These texts will be similar in terms of the elements that comprise them, but different in terms of the proportion of these elements within the text. In other words, translators have to bear in mind the different channels, codes and signs that are part of the audiovisual text and that define it, in order to carry out their work in the best possible way.

Not only are the abovementioned elements important when an audiovisual text is translated, but also other possible visual and written paralinguistic elements, which also form part of these types of texts and fulfil a particular purpose or communicative function. In order to visually define and classify these elements, Zabalbeascoa (2001b:119) creates a table that summarises them in a simple way:

## Elementos paralingüísticos orales y escritos

Elementos paralingüísticos:	
<u>orales</u>	- <u>escritos</u>
• Entonación, ritmo	• Tipo(s) de letra
• Velocidad de habla	• Tamaño(s) de letra
• Tipo de voz	• Color(es) de letra y fondo
• Volumen de voz	• Variedad de formas
• Pausas, anacolutos...	• Disposición del texto
• Dicción	• Puntuación

**Table 1**

Although these are important elements, we will discuss and analyse this later when the different characteristics of dubbing and subtitling are studied.

Zabalbeascoa (2001b:120) also includes a new concept, which is the idea of “*separabilidad*”, and he defines it as

la observación de que los distintos tipos de signo (verbal y no verbal) dentro de un texto audiovisual tienen formas muy diversas de combinación e interrelación. Admitimos que el texto audiovisual prototípico es el que emplea todos sus signos de tal manera que forman un entramado que es el que da coherencia al texto, y se hace imposible, desde este punto de vista, analizar ningún elemento separado de los demás componentes textuales. Por eso decimos, por ejemplo, que es una temeridad traducir una película (su componente verbal) sin tener acceso a una copia en vídeo.

This scholar (2001b:121) explains the existing interrelations between the signs of different channels and codes, and that determine how dependent the different elements are within the text: 1) complementarity, the elements, as they complement each other, are difficult to separate, since one needs the other to complete the idea they are transmitting; 2) redundancy, extra information that supports the main and same idea; 3) contradiction, used to create a comical effect; it appears when two elements transmit different ideas at the same time; 4) incoherence, the main difference with the previous point is that incoherence is used to talk about unfortunate results in the ST or in the translated one; and 5) separability, which explains the possibility, or not, of separating two elements, and analysing whether these may function on their own.

The translation of audiovisual texts must be a process in which the translator, in contrast to other types of translations, has to consider not only the words within the text, but also all the visual, acoustic, and paralinguistic elements. These other elements, apart from the words, are crucial when tackling the translation of an audiovisual text. In this sense, visual elements may be more important than words themselves, so it will be the translator's decision to determine whether to carry out a more or less faithful translation of the original. According to this idea, Zabalbeascoa (2001b:122) states that

Esto nos lleva a pensar que, a veces, la traducción audiovisual puede llegar a ser más satisfactoria en algunos casos si el traductor / la traductora se «aparta» del componente verbal original e intenta crear elementos verbales en la lengua de llegada complementarios con las imágenes originales; en cualquier caso, el resultante siempre será un nuevo texto por mucho que se mantengan inamovibles los elementos *visuales* del texto de partida.

In some cases, the translator does not have any other possibility than to opt for a translation that is not so faithful to the original text, in order to transmit the main idea, rather than translating the exact words from the ST. It is also possible to compensate some elements to match the text to the images. There are many cases and different ways of compensation, but Zabalbeascoa (2001b:123-124) refers to five of them: verbal (words) by non-verbal (paralinguistic or non-linguistic) or even by omission of redundant verbal elements; non-verbal (paralinguistic or non-linguistic) by verbal (words), when the visual content allows it; visual by acoustic, when a voice-over reads what it is written; acoustic by visual, in order to help the audience to understand the acoustic text, for example including the lyrics of a song; and non-verbal by non-verbal of the same level, which can be at acoustic or visual level, substituting a piece of music with another that the audience may be more familiar with, or manipulating the images to adapt to the TL, if this were possible, which is something that is happening in some of the more recent films.

## 2.2 The audiovisual market in the United States and Spain

The number of imported audiovisual texts from the United States has risen enormously in recent years. The access and use of new audiovisual platforms have created a new way of consuming these products. According to the latest report *Series TV de EEUU*, published by *Barlovento*

*Comunicación* (2017), which retrieves data from *Kantar Media*, 72% of the series broadcast on Spanish television come from the United States of America. This figure is even more noteworthy when we consider the series broadcast on pay-per-view TV, as this percentage rises to 86%. It is interesting to mention Martínez Sierra (2004:58), who justifies the importance of the audiovisual texts within the audiovisual industry:

De hecho, nos parece que el medio televisivo es incluso más poderoso que el mundo del cine por el mayor grado de exposición de su público a los distintos programas (incluidas las películas) de procedencia extranjera que se emiten a diario por este medio.

Although some years ago these audiovisual texts were only broadcast on TV, the development of new technologies has created new platforms, such as desktop computers, laptops, tablets, smartphones –the latter being the most popular among teenagers– to enjoy them. According to the figures offered by the *Comisión Nacional de los Mercados y la Competencia* (CNMC) in its 2017 report, the consumption of audiovisual contents differs depending on the age range. This report shows that TV continues to be the audiovisual platform par excellence, as it is chosen by almost every age group. However, this tendency changes when considering the age range from 16 to 24, that is, teenagers and young adults, as they prefer to consume audiovisual materials on their smartphones –37%–, rather than on TV –29%–.

Different companies have realised that the tendency is to watch everything on the go, on the bus, on the train, in the car; thus, they are

adapting to this trend to widen their target audience, particularly among teenagers and young adults, who are becoming more and more important target spectators. Another interesting piece of information to consider is the use of TV on demand or pay-per-view TV services, as these are the preferred options to watch series episodes –49%– and movies –47%–, according to the abovementioned CNMC report. These services and the change in the way the audience consumes audiovisual contents are leading to an increase in the audiovisual texts offered to their consumers, and therefore, the importance of audiovisual translation is also increasing in the same way. Translating has become a crucial tool, especially for those who consume audiovisual texts, not in their OV, but in their dubbed or subtitled versions (Antonioni and Chiaro, 2009). Nida (1964:177) also explains the importance of this process and its impact on our societies:

Some persons regard translating for the cinema as peripheral and not too important. However [...] in interlingual communication, film translating probably surpasses book translation in total impact. Successful motion picture translating is increasingly vital to the cinema industry [...].

After having explained what characterises audiovisual translation, its definition and consumer trends, our next step is to focus on the two most common modes of translation, which will be the focus of this research work: dubbing and subtitling.



### 2.3 Dubbing

Dubbing is the most common mode of audiovisual translation in Spain. In this country, every imported series or film which is broadcast on TV, has been dubbed. The series we have chosen for this study follows this tendency, hence the importance of explaining this translation mode, since a large percentage of the audiovisual texts consumed in Spain are imported products –most of them from the United States–, which are broadcast after being dubbed.

The aim of the dubbing process is not only to obtain a final product that is broadcast in another country, in another language and that is consumed by a different audience, but to obtain a text that is considered an original by the target consumers, fulfilling the cultural and linguistic demands of the target community, too.

Although, during this process, the texts go through many phases: “la traducción, el ajuste o adaptación, la producción, la dirección e interpretación o las mezclas, sin olvidar otras etapas en las que participan agentes como las distribuidoras, las empresas y cadenas de televisión, los asesores lingüísticos, etc.” (Martínez Sierra, 2004:69). In this study, the analysis focuses on the translating phase, comparing the final text broadcast in the United States with the final text broadcast on Spanish television.

According to Agost (1999:58), “[l]a técnica del doblaje consiste en sustituir la banda sonora de un texto audiovisual por otra banda sonora”. However, we only consider it as dubbing when the source language (SL) of

the actors and actresses is replaced with the language of the target country, without changing any other aspect of the soundtrack. Although dubbing is the most common translation mode in Spain, it is not exempt from criticism. The keyword when discussing whether dubbing is a good option to consume imported audiovisual texts or not is “to replace”. This verb means change, modification, substitution, and it is the reason why some cinema-goers or audiovisual consumers are against it. They claim that if the soundtrack is modified, the entire text suffers due to this change, and it ruins the enjoyment of watching the production in the same way as the director and producer conceived it.

On the other hand, not dubbing the imported audiovisual texts requires the audience to have a relatively high level of knowledge of the SL in order not only to understand the plot, but to appreciate all its nuances (Zabalbeascoa, 1994a:92). This fact can be an obstacle because it is difficult for the audience to know about the different topics the texts deal with, and some specific vocabulary that may appear. Zabalbeascoa (1994a:92) also adds that “[n]o-one can be expected to know more than a limited number of foreign languages out of the vast number of existing languages”.

After considering these two points of view, we find some pros and cons in relation to the discussion in favour or against dubbing.

In favour of dubbing:

- Not everybody masters the English language, so it could be difficult for the audience to follow the plot or sequences.
- Moreover, the fact that American English is the variety of English that appears in most productions cannot be ignored, and variations of accents, expressions, colloquialisms, etc., which may complicate the understanding of the texts, have to be borne in mind.
- Another reason is that the audience, like the entire population, lives in a society where what is important is the here and now. Therefore, dubbed texts allow the audience to enjoy them immediately, without any effort, without having to translate or think about what they are watching. The aim of these texts is to amuse and entertain.

Against dubbing:

- Although the imported audiovisual texts are filmed in another language, most of them come from the United States. In Spain, English is the first foreign language that is studied, so some spectators may have a good level of English and could, therefore, understand the texts.
- Another reason not to dub is that watching audiovisual

material in its OV may allow the audience to learn or practice this language.

- It could be also interesting for spectators to be able to listen to the original voices of the actors and actresses and to appreciate their real performance, as it was originally conceived and produced.

Despite the different reasons the audience has to choose watching audiovisual productions in their SL, or to opt to watch them in their dubbed version, there are some habits and social conventions that may determine the dubbed option as their preferable alternative (Zabalbeascoa, 1994a:93). In our specific case, Spain is a dubbing country due to different economic, ideological, cultural and political factors. Children in Spain usually consume dubbed audiovisual texts, so when they grow up they continue to prefer this option. Of course, thanks to the new ways of consuming audiovisual texts, this tendency is slowly changing, but the immediacy of being entertained in our own language and understanding everything without any effort is still an important reason for choosing dubbing over any other alternative.

During the dubbing process, different factors that condition the translator's job are found. Due to its special nature, this mode differs from other types, and the techniques used are different to texts that are only transmitted through one single channel. It must be borne in mind that in audiovisual translation the translator has to handle technical and linguistic

aspects, as well as words, sounds and images (Zabalbeascoa, 1996a:359). All these features make audiovisual translation one of the most demanding modes of translation, so translators must have a good knowledge of the resources and of the different techniques in order to carry out their job in the best possible way.

Taking into account the abovementioned features, a list of the different priorities and restrictions that characterise this type of texts can be established.

### 2.3.1 Priorities and restrictions in the dubbing process

Although the dubbing process has different stages, this study focuses only on the final product, the last version that is broadcast and commercialised, in other words, what the audience receives when they watch the series. Due to the fact that audiovisual texts are formed not only by words, but also by images and sounds, there are some conditions the translator has to fulfil in order to transfer the text in the most accurate way. This process entails great difficulty, since the translator has to deal not only with the words of the text but also with other elements involved in the communication.

Some scholars establish priorities that this kind of texts should meet to obtain a TT that is equally accepted by the target audience as the ST is by its source audience. Nida and Taber (1982:14) mention four priorities “as a basis for judging what should be done in specific instances of translating”:

1. The content is more important than a “word-for-word concordance” (ibid.:14). It is more important to transmit the idea of the ST rather than the exact words used.
2. It is preferable that both, the source and target audiences, react in the same way rather than having a “formal correspondence” (ibid.:14). We want to highlight this priority, as texts whose main characteristic is humour are analysed. It is, then, more important to transmit the humorous content so that the text is accepted in both communities.
3. Spoken language prevails over written forms. Even if some linguistic rules are not followed due to this priority, it is advisable to transmit the content of the text as people talk and not as they write. It has to be borne in mind that audiovisual texts are written texts created to be spoken, so informal language has priority over formal language.
4. In this fourth priority, Nida and Taber focus on the audience, since texts will have to be adapted according to the people to whom they are intended to be addressed. It is not the same translating a text for children, teenagers or adults, for example.

Newmark (1988) establishes four different levels of analysis in order to determine the priorities of a text. These levels are: textual, the content or lexical units which have to be transmitted; referential, the context in which that content is framed; naturalness, the translator has to find the best translating option, considering that the translation must be accepted in the target country, so the text has to sound natural for the audience; and cohesive, the text must have a sensible structure where the words, the pictures and the sounds fit together. Newmark (1982:12) mentioned, some years before, that the translation should “be as literal as possible, and as free as is necessary”. This is a very appropriate quote for our study, since the translator has to communicate the same message, keeping the main features of the text, and taking into account the scene in which the message is said, that is, the pictures and sounds that accompany it.

Apart from the abovementioned priorities and characteristics that have to be considered when translating an audiovisual text, there is one that stands out among the others, and that is synchrony. Due to its great relevance, we find it necessary to study it in depth.

### 2.3.2 Synchrony

Before starting to explain the concept and types of synchrony, Whitman (1992:17) sets out the different aspects to be considered when translating an audiovisual text:

Recreating a script in a foreign language demands that each visible sign of speech activity must be accounted for, bodily gestures must be justified in conjunction with meaning and emphasis of text, pragmatic appropriateness to context must be retained, connotations must be transposed and dramatic requirements must be respected.

In other words, an audiovisual text is considered to be accurate when all the elements involved in the communication –words, pictures and sounds– fit together and create a final product that fulfils the features and requirements of this type of texts.

Agost (1999:58) explains the difficulty of dubbing due to the abovementioned words-pictures pair, but also because the translation has to transmit the content of the ST, which makes the translator's job more difficult. In our specific case, the translator has to translate the humorous elements, as well. This scholar (1999:58-59) mentions and distinguishes three types of synchrony, which include all the elements involved in an audiovisual text:

1. Synchrony of content. It focuses on the information the translator has to transmit from the ST to the TT, which should be the same, not in form but in meaning.
2. Visual synchrony. This is the type of synchrony we first think of when we deal with this issue. It consists in matching the actors' movements with the words they are pronouncing. It is a difficult task, since the movements of the different actors, their speech and the moment when they say it should fit together. In



order to achieve this, the adapter will have to make any necessary changes to the speech, in order to make it more natural, and for it to be accepted by the target audience (ibid.:65). In another study, Agost, Chaume *et al.* (1999:184) include three types of visual synchrony to be kept in mind when dubbing an audiovisual text:

- Phonetic synchrony. The speech fits together with the lip movement of the person who is talking. The more accurate the adapter's job is, the more natural and accepted the text will be by the target audience. It also depends on the scene, as in a close-up the adjustment must be more precise than in other scenes where the actors are not that close. There is, furthermore, a difference between the cinema and the TV, as in the latter case phonetic synchrony is not as precise as in texts that are taken to the cinema, due to the size of the screen. The smaller the screen is, the easier it is for details to go unnoticed.
- Kinetic synchrony. The actors' speech is adjusted to their movements. “[E]l significado de sus gestos y su comportamiento no verbal han de ser coherentes con la propuesta de traducción, que, por tanto, será subsidiaria a la intencionalidad de esos gestos”

(ibid.:184). It is important for the translator to know the body language used in each country, in case there are differences that should be taken into account in order not to cause a sense of strangeness among the audience.

- Isochrony. “Adecuar, en mayor o menor medida, la traducción a la duración temporal de cada enunciado del actor de pantalla” (ibid.:184). This is the reason why some translations have to be adapted to adjust them to the sentences, pauses, etc. made by the actors on screen. Not all languages use the same number of words to express the same idea, thus this factor is relevant for the quality of the dubbed text.

3. Acoustic synchrony. The dubbing actor's speech fits with the actor's movements and gestures. Within this category, Whitman (1992:39-53) establishes three different types of acoustic synchrony: idiosyncratic vocal type, that is, that the voice the audience hears and the physical appearance or behaviour fit together; paralinguistic and prosodic elements, the different sounds and voice features an actor is able to transmit; cultural variations, accents and dialects, these aspects should be taken into account when translating and dubbing the text as they give some extra information about the film. Whitman also remarks

that dialects are the most difficult elements to dub.

The importance of synchrony in the dubbing process and for the final text to be accepted is unquestionable, which is why visual synchrony is considered the most relevant type. However, Chaves (2000:142) explains that each country has its own preferences as far as synchrony is concerned.

## 2.4 Subtitling

Although we have already explained that dubbing is the most common and consumed mode of audiovisual translation in Spain, subtitling is another option that is gaining popularity among spectators. Thanks to the new technological devices and audiovisual platforms, the audience has the power to choose how they want to consume audiovisual products.

Some years ago, subtitling was a translation mode that was relegated to a few and specific cinemas showing auteur films. It was also used at certain times when it was necessary to include the information of some messages that appeared in the OV, or the lyrics of a song that could be heard. This tendency has changed over the years thanks to the commercialisation of DVDs and, years later, with the different platforms where the audience can choose the way in which they see the text –original version, dubbed version, original version with multi-language subtitles, among other options–.

Mayoral (1993:50) defines subtitling as “la sobreimpresión o sobreproyección en la película de un texto escrito que traduce lo que se oye en la pantalla en la lengua original. La duración de los subtítulos se hace coincidir con la de sus correspondientes palabras pronunciadas”. In other words, the audience, who chooses to watch an audiovisual text with subtitles, listens to the original soundtrack –words, noise and music– and reads what the actors say –this can be in the original language or in any translated language– at the bottom of the screen.

This fact raises the confrontation between defenders and detractors of dubbing and subtitling. There are some critical voices that defend subtitling over dubbing and they justify this option:

- The original soundtrack is not covered, so the original and real voices and performances of actors and actresses can be enjoyed.
- Defenders of subtitling claim that the option of subtitling keeps the essence with which the text was conceived.
- Spectators can improve, practice or even learn the language in which the audiovisual text has been filmed.

On the other hand, other people think that the text, which appears on screen, is annoying, as they have to read to be able to understand what is happening and it therefore distracts the audience from the other pictures and from the performance of actors and actresses. These voices claim that when they

watch an audiovisual product, they expect to be entertained and have a relaxing time, which is not the case if they have to read along.

In this study, we are not discussing which option is preferable or more convenient for the audience, as we understand that this will depend on the spectators and their audiovisual preferences. We agree with some authors who state that, “no hay razones sólidas para preferir una u otra manifestación” (Chaume, 2000a:56), since it depends on many variables. Martínez Sierra (2009a:180-181) also adds that, “[e]s más, podemos entenderlas como dos prácticas que pueden perfectamente convivir y atender a mercados distintos de modo complementario”. We agree with this statement, since each translation mode can cover a specific market and satisfy the necessities and preferences of a wide range of audiences at each particular moment.

The scholar Marleau (1982:273) describes this mode of linguistic transposition as:

Le mot “sous-titrage” désigne dans un film parlant étranger présenté en version originale, la traduction condensée du dialogue projetée au bas des images. [...] La traduction s'effectue au moyen d'une brève apparition à l'écran d'une inscription lumineuse rédigée dans la langue réceptrice.

Other scholars like Gambier and Soumela (1994) state that subtitling is a linguistic and cultural transfer that takes place at two levels at the same time: on the one hand, there is a change from the oral to the written code; and on the other hand, there is a change in the language which appears on screen, from a SL to a TL. These two levels are aspects any audiovisual

translator has to bear in mind, together with the priorities and restrictions inherent to this audiovisual translation mode.

When we think of an audiovisual text, there are several codes involved in communication that should be kept in mind. We assume that most of this information is transmitted through the images –what the audience sees on screen–, and together with the music, noise, etc., this could be enough information to transmit a message. Therefore, words should reinforce the images and not impede the communication. This is an important feature the translator has to respect, since there may be some scenes where visual elements are more important than verbal elements and vice versa. However, images are not always universal since there are some source cultural elements or non-verbal communication that are not shared with the target country or community consuming the audiovisual products. The translator should then avoid this problem and offer a solution that fits best in each specific case.

Álvarez and Rodríguez (1998:708), who study the difficulties of subtitling, state that:

La función estética será la más delicada; el traductor deberá, en la medida de lo posible, a través de sus subtítulos, reflejar la estética imperante en la producción original. Así los distintos registros, las características propias de un personaje o grupo, el habla regional o afectada, los efectos en la pronunciación, los sobrentendidos, etc. deberán verse reflejados en el resultado de la traducción; todo ello sin facilitar demasiado la tarea al público y alejándose si es posible de tópicos y tipismos.

They remark the aesthetic aspect within the text. The subtitled text should let the audience enjoy the images, the voices, the sounds, the music, as well as the subtitles. The aim of subtitled texts is for spectators to be able to focus their attention on the same points the director wanted them to focus on when s/he created the original text.

Although there are many aspects the translator has to bear in mind when tackling the subtitling process, s/he also has to consider the differences that appear when the oral and the written productions are compared. It is clear that our reading speed is not as fast as our listening speed, we are able to understand more information if it is said rather than it is written; thus, subtitling is characterised by techniques such as explicitness, compensation or linguistic condensation (Álvarez and Rodríguez, 1998:708). In other words, the translator should be able to express the same information the different actors say but summarising it in about 35 characters per line –depending on the platform where the text is broadcast, the number of characters per line may differ– with a maximum of two lines, with the added difficulty of transmitting other elements involved in the audiovisual discourse as well. However, it is not possible to include every oral resource used in the ST; hence the text should complement the images the audience is seeing, avoiding unnecessary duplications.

#### 2.4.1 Priorities and restrictions in the subtitling process

As stated before, images transmit more information than words, especially in American texts, where what we see has even more relevance than what the characters say, since they tend to include more action than other kinds of texts. This is the reason why words should complete the information of the images, and never disagree with the latter. Thus the translator has to use a functional language, transmitting only what is important without including unnecessary and redundant information. S/he must also use a standard and neutral language, in order to avoid rejection among the audience.

Due to its special nature, subtitling must follow some standardised rules in order to fulfil the requirements of this type of translations and satisfy the language needs of the audience. There is some general advice to tackle the translation of an audiovisual text, which could be summarised as follows:

- a) Translate the content of the text, its essence, not the exact words.
- b) Make the audience think they understand the scenes without reading the subtitles.

Recommendations about how to present subtitles according to different scholars, such as Marleau (1982), Agost (1996), Gottlieb (1997), Gambier (2007, 2009), or Georgakopoulou (2009), among others:



1. Fit the space limit. Subtitles should include around 35 characters, although it depends on the multimedia platform where the text is displayed. On the other hand, the reading speed is another aspect to bear in mind, since the audience can read and assimilate a maximum of information in a short period of time. The age of the intended audience will be determinant in order to adapt subtitles to a specific reading speed.
2. Avoid including more than two lines per subtitle. This is important as the audience needs to have enough time to read all the information. If they cannot read everything, they may have the feeling that they are missing something.
3. Avoid including many punctuation marks if they do not add relevant information. The aim of the subtitle is to transmit the content and not the way the characters say it –as the audience can listen to the characters’ speech from the soundtrack–. These punctuation marks could slow down the reading pace and complicate the understanding and enjoyment of the audience.
4. If a sentence is not finished, because of the space limit, the end of the subtitle and the beginning of the following one should include ellipsis. This punctuation mark shows that the sentence the audience is reading is unfinished. Although this was the traditional tendency, nowadays this resource tends to be used only when the character wants to leave his/her speech

unfinished or when s/he is interrupted (Álvarez and Rodríguez, 1998:709).

5. The use of a full stop after a sentence means that the sentence and the information it transmits has finished.
6. The use of capital letters in the subtitles is restricted to the translation of titles, and other information that appears on screen, not for the characters' speech. Capital letters are associated with shouting.
7. Avoid spelling mistakes. Any mistake slows down the reading and understanding of the subtitles.
8. Italics are used when there is information to be transmitted, but the character who is speaking does not appear on screen. It is used for dreams, memories, thoughts, and songs.
9. The subtitle which appears on screen should be clear and complete, even if the content has not finished and continues in another subtitle. It should have an individual structure.
10. Subtitles should follow a similar structure to that of the dialogues in the text. The translator has to be careful with the order of the words used and try to fit the subtitles in with the characters' gestures or behaviours.
11. If the lines of a subtitle start with a dash, it means that there are different characters talking.
12. The translator can use cushion words –words that do not add extra information or meaning– in order to complete the

minimum of words required in a subtitle.

Apart from the previous recommendations, it is also important to clarify some other concepts in order to produce a correct and useful subtitle. The minimum unit of measure in any subtitle is the character, a notion that Castro (2001a) describes as any number, letter, space or punctuation mark in a subtitle. Martínez (2011) summarises the theory of Ivarsson and Carroll and simplifies the subtitle measurements “2 líneas = 80 caracteres = 8 pies de película = 128 cuadros = 5 segundos y 1/3 (15 caracteres por segundo)”, which means around 175 words per minute.

Although the subtitles are constrained by the space limit, the evolution of the quality and size of the screens enables them to reduce the font size by 20%, and include more characters per line. However, Martínez (2011) does not recommend including more than 50 characters per line, as a matter of security and legibility.

#### 2.4.2 Synchrony

As seen for dubbing, synchrony also stands out as one of the most important features of subtitling. In this mode of translation, the translator will focus on the different aspects of the text, but always keeping concordance between the dialogue, images, sounds and music. Díaz Cintas and Remael (2007) remark on other characteristics that determine the subtitler’s translation practice:

- The space limit: discussed before, stating that there should not be more than 50 characters per line, two-line subtitles, which contain around 35 characters per line, being more common. However, this number may differ depending on the platform where the text is broadcast, as they could impose their own preferences.
- The temporal limit: subtitles should be on screen the same time as the dialogue lasts and should be comfortably read during that specific time, since “[e]l espectador no puede leer las cosas antes de que se digan” (Torregrosa, 1996:77) or continue reading a subtitle that refers to a previous scene. All this would lead to confusion and to an irreparable desynchronization with the images and sounds.

It is for this reason that the translator also has to bear in mind the audience's ability to read the subtitles. This capacity to comfortably read the subtitles is expressed by two parameters: “characters per second (CPS) and words per minute (WPM)” (Martí Ferriol, 2013:202), and it follows the “six-second rule”. Romero-Fresco (2009:114) develops this theory according to some empirical researches and states that:

Using eye-tracking technology, he tested three different presentation times for subtitles: two lines of 32 characters in 4 seconds (approximately 192 wpm), 6 seconds (130 wpm) and 8 seconds (96 wpm) respectively. The object of this study was to ascertain if the six-second rule (a full two-line subtitle displayed on screen for 6 seconds and shorter subtitles scheduled proportionally), accepted as

common practice in most subtitling countries, could be validated by empirical research on reading speed. His results leave little room for doubt, the six-second rule being identified as setting the appropriate reading speed for the participants. This rule has later on been supported by other scholars such as Díaz Cintas (2003), who applies it to longer lines than the ones referred to by D'Ydewalle (72 characters instead of 64), thus setting the recommended speed at 144 wpm (12 cps).

At this stage, we know that the translator has to adapt the transcription of the dialogue in order to obtain a suitable subtitle. However, this task entails another problem when the languages involved in the translation have different lengths regarding their expressions. In this case, apart from translating the ST and adapting it to the subtitling requirements, the translator must bear in mind both the greater amount of words used in the TL in relation to the SL—in our specific case, English is considered a more concise language than Spanish—and the diction speed or how much information can be transmitted within the same period of time—the Spanish language has a higher diction speed if we compare it to the English language—.

All these features, which are intrinsic to each country, culture and language, complicate the translator's task and entail a number of changes and adaptations in order to summarise the ST to fit the respective requirements. Some of them are related to (Mayoral, 1993:52-53):

- a) Expressions: colloquial expressions, taboos, phatic language, adjectives or adverbs that are not relevant for the content, some unnecessary grammatical forms.

- b) Style: subtitles are recognised by their functional language, avoiding extra and irrelevant information. However, the translator should be careful not to obtain a telegraphic language that leads to rejection by the audience.
- c) Characteristics of the language: it is preferable to use a standardised and neutral language.
- d) Characterisation: there are some expressions that can be eliminated as they can be transmitted through the images and sounds.

Torregrosa (1996:82) also adds another characteristic to summarise the content that appears in the subtitles: to replace long words with shorter ones that transmit a similar meaning; to use simple verb tenses instead of compound tenses; to avoid periphrasis; to use abbreviations and numbers in figures; to replace long words and phrases with lexical proforms.

Other scholars like Álvarez and Rodríguez (1998:711-716) focus their attention on the adaptations the translator has to undertake for the text to be accepted by the target audience. They mention, among others, cultural adaptations –as in the case of names of food or drinks, celebrities, institutions, regional dances–, the translator should know both the source and target culture to be able to decide when s/he should change these references to be recognised by the target spectators; puns, they are a challenge for the translator who has to find an acceptable solution in each case –this is an important feature in our study, since our corpus is a

humorous text that contains this resource—; and other specific features that may be different depending on the type of text analysed.

To conclude, we would like to borrow Torregrosa's words (1996:85-88), who mentions that subtitles appear on screen only a few seconds. During that brief period of time, the audience should be able to read and understand all the information, not only that transmitted through the words of the subtitles, but also through the pictures, images, gestures, behaviours, sounds, music and noises that are part of the text, and if they do not do this, they miss this information forever, as the subtitle disappears. Therefore, it is essential for the subtitle to have an appropriate distribution and contain the necessary information to follow the story that the text is telling.

Torregrosa also states in her article that subtitles should go unnoticed; they should only complete the original information. Because of this, if the audience focuses their attention on a specific detail from a subtitle, they will miss the opportunity to read the following ones and they may get lost, since there is no chance of feedback. This is the reason why this scholar thinks that it is advisable not to use unusual words, not to leave blank spaces within the subtitle or even a blank subtitle if there are sounds that can be heard.

We want to finish this chapter with a closing paragraph written by Torregrosa (1996:88) which summarises the nature of subtitles:

Y todo el mundo la juzga, las más de las veces sin conocimiento de causa; olvidando que la subtitulación es una traducción al margen porque es una traducción de márgenes, una traducción que crea textos que han de ser *incompletos* para poder convivir con la imagen y el sonido: textos que, para ser

perfectos, han de aprender primero el duro oficio de ser imperfectos.



### 3. HUMOUR

Before establishing the possible categories and discussing the different implications of humour within the field of audiovisual translation, there is a need to address the concept of humour as a starting point from which to develop this study. Humour, in this case, stands as the cornerstone on which the following research is based.

According to the definition given by the online version of *Oxford Dictionary* (accessed in March 2018), the noun 'humour' can be defined as:

humour (*US humor*)

NOUN

*mass noun*

**1** The quality of being amusing or comic, especially as expressed in literature or speech.

*'his tales are full of humour'*

**1.1** The ability to express humour or amuse other people.

*'their inimitable brand of humour'*

**2** A mood or state of mind.

*'her good humour vanished'*

*'the clash hadn't improved his humour'*

**2.1** (*archaic count noun*) An inclination or whim.

*'and have you really burnt all your plays to please a humour?'*

**3** (*historical count noun*) Each of the four chief fluids of the body (blood,

phlegm, yellow bile (cholera), and black bile (melancholy) that were thought to determine a person's physical and mental qualities by the relative proportions in which they were present.

Although humour can be considered, and in fact is, a universal human quality, people do not perceive, process, understand or react to humour in the same way. Although we all form part of the category of human beings, “humour is a matter of personal taste” (Ross, 1998:xii). Each of us has our own personal perception of the concept of humour. However, the number of different points of view increases when countries, cultures, communities, sex, age, etc. are also taken into account, since our personalities, tastes, and even the perception of the world around us are also determined by our backgrounds.

Many scholars have offered their interpretations of humour in order to establish a universal definition that might be accepted worldwide, although there are different and heterogeneous variables that might contextualise humour and the way it is perceived. Some researchers distinguish humour from other concepts such as fun, wit, or laughter (Fuentes, 2000). This is the case of Chiaro (2010), who goes a bit further and relates the term *humour* to the concept of *funniness*, defining funniness as “a positive humour response in terms of smiling and laughter, as a reaction to some kind of stimulus” (ibid.:2). However, she observes that people do not react in the same way when they watch and listen to a funny programme. Thus, she differentiates the concepts “positive humour

response”, which only encompasses the perception of what is funny from a humorous stimulus, from “exhilaration”, which includes physical reactions (laughing and smiling) as a response to what it is being seen. In this sense, “the term comedy has come a long way from the original meaning of the Greek word *komos*, which involves the notion of misfortune followed by a happy ending” (Chiaro, 2010:2). All these approaches, considering humour in its broadest sense, are included in this research. All the possible variables of humour are borne in mind, in order to analyse and classify its typology and the way it is transmitted to the TL.

As Zabalbeascoa (2001c:255) states, humour is understood as “todo aquello que pertenece a la comunicación humana con la intención de producir una reacción de risa o sonrisa (de ser gracioso) en los destinatarios del texto”, and although laughter is a universal physiological reaction, the perception of humour will depend on each culture, person, situation or mood. It is interesting how scholars such as Bergson, Nash or Zabalbeascoa define humour as a typically human feature. According to this, they establish that humour and laughter are characteristics that are only shared and understood among what Fuentes (2000:9) refers to as “*homo ludens*” or “*homo humoris*”.

If the source of humour is considered as a benchmark, there are some voices, like Critchley's (2002:1), who state that “humour is produced by a disjunction between the way things are and the way they are represented in the joke, between expectation and actuality”. In other words, incongruity is an important feature when what the audience expects is not

what happens. According to Ross (1998: x), “this is the essence of humour: surprise, innovation and rule-breaking”. Therefore, the humorous effect will appear when we manage to shatter the (logical) expectations from a determined situation, with an expressed purpose (Fuentes, 2000:11, my own translation), namely, the breach of these core ideas leads to a humorous effect, as there is a contrast between the content (what is said) and what is derived from the situation. The resource of incongruity is reasonably used in situation comedies to create humour, so it will be taken into account for our analysis in order to recognise it both in the ST and TT. Once the source of humour is detected, its use and how it is created will be explained.

Other scholars, like Fuentes (2000:9), claim that humour is a response to an auditory or visual stimulus. Even though his contribution is of great importance for our study, since he includes the two possible channels that are involved in audiovisual texts, we agree with the clarification made by Martínez Sierra (2004:174), who states that the stimulus may be auditory, visual, or both together. We find it necessary to include this explanation, as we base our research on audiovisual texts, where most of the humorous stimulus comes from both channels at the same time. It is necessary to bear this characteristic in mind, as in the analysis, the source of humour is classified. Thus, in other words, it is necessary to clarify if the humour comes from the visual content, on the one hand, from the auditory content, on the other hand, or if it comes from both of them at the same time.

Although the act of humour, and response to it, is a simple and natural human reaction, its study is a complex and serious issue. Nash (1985:1) makes an important contribution to the definition of the *act of humour*, making a distinction between *humour*, as a human and natural quality, and the *act of humour*, which may be defined as a deliberate act created in order to obtain a specific reaction. This is an interesting and useful concept for the study, since the humour which appears in audiovisual texts is deliberately created to amuse and to obtain a certain reaction in the audience. This concept is divided into three main ideas:

- a) A ‘genus,’ or derivation, in culture, institutions, attitudes, beliefs, typical practices, characteristic artefacts, etc.
- b) A characteristic design, presentation, or verbal packaging, by virtue of which the humorous intention is indicated and recognised.
- c) A locus in language, some word or phrase that is indispensable for the joke. (ibid.:9)

Thanks to this contribution, the three categories, which will uphold this research and the forthcoming analysis of the different types of humour, can be established. This classification will enable us to recognise the piece of humour from the OV, and to analyse how it is transferred to the TL, making it possible to compare the changes or adaptations the final text might have undergone. In this sense, this definition encompasses: (a) the origin of

humour, the nature of the piece of humour, and the reason why it is written; (b) its intention or purpose, what the author wants to achieve by including that specific piece of humour at that precise moment; and (c) the content, or the key idea around which the whole specific piece of humour revolves. The latter factor will indicate the type of humour or the category that the humour belongs to, so it is the most important factor for the study. Although we agree with Nash about the idea that knowing the origin and purpose of the humorous element is crucial in order to write a humorous script which fits in with situation comedy parameters, this is an activity that involves many people and many stages, which modify the source text. Therefore, the final text that is broadcast –both in the United States and Spain– will be the one considered in the research. It will be analysed and classified in order to establish the types of humour used in the ST and in the TT, and whether there are any differences in the form, content or moment when the humorous elements appear.

Apart from the previous considerations, Zabalbeascoa makes his contribution by adding another factor to the definition of humour that he calls “direction of humour” (1994a:95), and which describes the purpose of humour according to the context in which it appears. This is an important concept because, although the images seen on the screen cannot be changed, the context and perception of the situation could differ depending on the country where the text is broadcast, since humour is not perceived in the same way. This is an important concept to bear in mind when

analysing the texts, as a way to justify or explain the solutions suggested by the translator.

In accordance with the previous concept, Zabalbeascoa establishes five different types of humour: “‘light entertainment’ or ‘morbid’ or ‘caustic’ (cynical, bitter, etc.), ‘harmless’, or even ‘pedagogical’” (ibid.:95). The use of these types of humour will be determined by the genre of the text and the author’s intention. In this specific case, the type of humour described by the text is “light entertainment”, since the corpus selected –classified as television comedy– stands out mainly as a source of amusement, with the aim of entertaining the audience and making them have a good and relaxing time while watching it.

Besides classifying the humour according to the context, it is also interesting to mention another factor, which classifies the relevance of the humorous content depending on the genre of the text analysed. Zabalbeascoa (1994a:95) defines this factor as the “role of humour” and divides it into four points according to how important the humour is within the text. It is remarkably important to mention how relevant this classification is, as the role of humour in situation comedies is crucial when it comes to defining this kind of television product. Thus, these four categories are:

1. *Top*: like in TV comedy, a joke-story, one-liners, etc. As stated before, this is the point that is considered in the research, since humour is the main feature that defines situation comedies and

it is their *raison d'être*. Sitcoms are characterised by their high humorous content which, in the words of Zabalbeascoa, will be one of the main priorities the translator will have to take into account when tackling the translation of these texts.

2. *Middle*: like in happy-ending love/adventure stories, TV quiz shows. In these audiovisual texts, humour may appear or be part of them, although it is not their main or their distinctive feature.
3. *Marginal*: like a pedagogical device, Shakespeare's tragedies. In these kinds of texts, humour has minimum importance, or it is even advisable not to include it.
4. *To be avoided*: like in certain moments of drama, tragedy, horror texts; or in other inappropriate situations. In this type of genres, it is necessary to avoid humour in all its forms, since including it could offend or hurt people's feelings in some way.

After analysing the concept of humour and its variables, the main ideas are: firstly, humour and the response to it are typical human features; secondly, humour that appears in audiovisual texts, and specifically in situation comedies, is a feature that is deliberately created to amuse and entertain the audience, and it stands out as the main and most important feature of the text; and finally, the research is based on the study of the humorous content, received by the visual or the auditory channels, or both together. This content is detected, classified, analysed and discussed in order to elucidate



whether there are differences or similarities when comparing the same texts in the SL and in the TL. In order to develop this study, it is necessary to clarify the types of humour that can be found in this television genre, as well as how they can be translated. Once the theoretical framework is established, the analysis of the corpus will be carried out.

### 3.1 Types of humour

An important part of the research is based on the analysis, categorisation and subsequent comments on the different humorous elements found in the corpus. It is for this reason that it is worth classifying them in order to create a theoretical framework on which to base the study. Many scholars have contributed to the classification of humour with their own points of view.

Fuentes (2000:17) provides a basic list of types of humour that can be found in any text. He mentions visual humour, verbal humour, audiovisual humour, and graphic humour. This author points out that, with the exception of silent humour, which is purely visual, the other types of humour rely on language as the means to transmit the intended humorous effect. This scholar and his proposal for the classification of humour must be mentioned as he includes *audiovisual humour* as an independent type of humour. This is the reason why it is a point of great relevance for the research. Although previous scholars only bear in mind the humour transmitted through one single channel –visual or auditory–, Fuentes goes a step further and considers the possibility of transmitting humour through

both channels at the same time, also creating a new category to include this specific type of humour. Therefore, this is the category that defines the corpus, as it is an audiovisual text.

Apart from this basic classification, Fuentes (2000:16) states that “en todo idioma, el humor se puede expresar de diversas maneras. Por tanto, las posibles taxonomías del humor pueden seguir distintos criterios, más o menos definidos”. He adds that the only common feature the different types of humour share is their function and effect, which is making people laugh or smile (ibid.:16, my own translation). According to this premise, there may be an endless number of classifications of humour, depending on the feature taken as a reference. Fuentes (2000:16) suggests a simple classification, which divides humour into two categories “*juegos de palabras*” (puns or wordplays), related to the language and its structure, and “*juegos de ideas*” (games of ideas), related to the context. He (2000:18) specifies that “jerárquicamente, la progresión iría desde los juegos de sonidos, pasando por los juegos de palabras, hasta los juegos de ideas”, namely, the most simple concept of humour would be *games of sounds*, as the most primitive linguistic expression; followed by *puns or wordplays*, these being a more elaborate way of expression and a specific feature of human beings; and finally the *games of ideas* in which, apart from the language itself, other external circumstances must be borne in mind. Fuentes (2000:24) also establishes a new category, “*juego de expresiones*”, when he refers to certain constructions within the context of audiovisual translation which cannot be categorised in the “*juegos de palabras*” group.

Homonymic, homophonic, homographic or paronymic constructions, as they will be defined below, may be included in this group. In this specific case, and taking into account that the texts analysed are framed within an audiovisual context, the three categories have the same importance for the study, as not only what is said, but the way in which things are said, must be analysed, as well as other external features, such as sound, paralinguistic, visual or graphic elements, among others.

To start with, it is extremely important to explain the abovementioned concept of *juegos de palabras*, since most of the research focuses on the analysis and comments of the transmission of linguistic content from a SL to a TL. So, according to this notion, there are different scholars who have contributed to its definition and categorisation. Although there are some authors who undervalue the nature and use of wordplays like Freud (1960:142), who defines this resource as “the lowest form of verbal joke, probably because they are the cheapest”, many other linguists advocate its use. Among these scholars, Nash (1985:137) affirms that

[w]e take punning for a tawdry and facetious thing, one of the less profound forms of humour, but that is the prejudice of our time; a pun may be profoundly serious, or charged with pathos. We also take it for a simple thing, which it is not.

He (1985) proposes a classification of puns and wordplays. His contribution is remarkable since he creates a thorough typology of puns, dividing them into the following twelve categories:

1. **Homophones** “are pairs (or more) of words having the same sound but different meanings” (ibid.:138). An example to include in this category would be “The wedding was so emotional that even the cake was in tiers”. The pun lies on the word “tiers” (layers overlapping each other) sounding similar to “tears” (water falling in drops from the eyes when you cry)<sup>1</sup>.
2. **Homophonic phrases** have the same sound “syllable for syllable, [...] but the sum of the meaning is different” (ibid.:139). The main difference with homophones is that homophonic phrases must be created, as they are “not readily available in the stock of the language” (ibid.:139). Nash illustrates this category with an example: “Where did Humpty Dumpty leave his hat? Humpty dumped ‘is ‘at on a wall” (ibid.:139). This example is taken from the well-known Humpty Dumpty nursery-rhyme.
3. **Mimes** are “phonetic similitudes, usually rhymes, with the appeal of homophones” (ibid.:139). They are usually allophones (one of two or more variants of the same phoneme)<sup>2</sup>. The example offered by Nash is: “What do cats read? The Mews of the World” (ibid.: 139) and the humorous

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1 <https://www.bloomsbury-international.com/blog/2018/04/26/pun-tastic-puns-art-wordplay/>, accessed on 14<sup>th</sup> November 2018.

2 Definition extracted from the Merriam-Webster online dictionary (<https://www.merriam-webster.com/dictionary/allophone>), accessed on 14<sup>th</sup> November 2018.

effect is achieved through the use of “mews” instead of “news”, relating it to the sound cats make.

4. **Mimetic phrases** are not commonly used, and they refer to biblical or well-known phrases. Nash proposes this example: “Hollywood, land of mink and money”, which refers to the Biblical phrase “land of milk and honey” (ibid.:140).
5. **Homonyms** are words which have the same spelling and sound, but different meaning. An example could be: “Two silk worms had a race and ended in a tie”<sup>3</sup>. In this case, the pun lies in the word “tie”, understood as a clothing accessory, and a result in a game or match in which two or more teams have the same score.
6. **Homonymic phrases** are similar to homonyms but they are common in idioms and sayings. Nash gives this example: “‘I have designs on you’, as the tattooist said to his girl” (ibid.:141). The phrase “designs on you” may mean “to have plans” or “to design”.
7. **Contacts and blends** “echo other idioms and take a colour of meaning from them; there is a casual contact of ideas, or a blending of semantic components” (ibid.:142). This resource could be subtle, and in some cases they are not humorous. Blends are “idiomatic portmanteau” (ibid.:142). The difference with a portmanteau is that a blend appears within a phrase,

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3 <https://www.bloomsbury-international.com/blog/2018/04/26/pun-tastic-puns-art-wordplay/>, accessed on 14<sup>th</sup> November 2018.

while portmanteaux appear within a word. They are usually mistakes made in idiomatic expressions. An example could be the expression “a proposition of a different colour”, which is a combination of “a proposition of a different kind” and “a horse of a different colour” (ibid.:142).

8. **Pseudomorphs:** words which are “invented to make a homonymic pun” (ibid.:143). There is another type which uses an “arbitrarily detachable pseudo-morpheme” (ibid.:143). For example: “What do you do with a wombat? Play wom” (ibid.:143).
9. **Portmanteaux** are “word[s] or morpheme[s] whose form and meaning are derived from a blending of two or more distinct forms”. For example, the word “smog”, created from “smoke” and “fog”<sup>4</sup>.
10. **Etymological puns** “are often coldly, even angrily received, being regarded as pretentious and undemocratic” (ibid.:144). They are based on the etymology of words, including words that come from the Greek or Latin cultures. The audience must have a vast knowledge. The etymological pun mentioned by Nash is: “Nero made Rome the focus of his artistic attention” (ibid.:144). There are two denotations in the word “focus”, the modern definition “hypocenter”, and the Latin denotation of

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4 Definition and example extracted from the Merriam-Webster online dictionary (<https://www.merriam-webster.com/dictionary/portmanteau>), accessed on 14<sup>th</sup> November 2018.

“home”.

11. **Bilingual puns** are similar to the previous category in the sense that the audience is expected to have some knowledge of the pair of languages involved in the pun. Nash defines these puns stating that “the essence of the bilingual joke is that a foreign word is made to bear the sense of an English word, whether by homophonic accident, by homonymic/semantic contrivance [...], or by literal translation” (ibid.:145). The example Nash shows is: “Here lies Willie Longbottom Aged 6, *Ars Longa Vita Brevis*” (ibid.:145). In this case, the first part of the Latin phrase “*Ars Longa*” means the same as the surname of the boy.
12. **Pun-metaphors** are metaphors used in a way that they create a joke or a humorous effect. An example could be: “Council puts brake on progress of cycle path scheme” (ibid.:146). In this case, the expression “puts brake on” means that the Council has stopped the scheme and it relates the term “brake” to “cycle”.

Apart from the previous list of puns, Nash (1985) also proposes a section called *graphologies*, which includes visual representations of the pun, using different graphological tricks. He adds freak typography, acrostics, the rebus, the palindrome, and the anagram to this category. To finish with this classification proposed by Nash (1985), there is another type, *lucky lapses*, which can be seen as a non-intended language blunder that creates a humorous effect (Fuentes, 2000:22, my own translation). They usually

receive the name of people to whom they are attributed, and include:

- a) Spoonerism: comes from William Archibald Spooner, a priest in Oxford. It is defined as “a mistake made by a speaker in which the first sounds of two words are changed over, often with a humorous result”. An example could be saying “wrong load” instead of “long road”<sup>5</sup>.
- b) Malapropism: created by the character Mrs Malaprop in Sheridan's play *The Rivals* (1775), who misused words. It is “the unintentional misuse of a word by confusion with one of similar sound, especially when creating a ridiculous effect”, as in “I am not under the affluence of alcohol”<sup>6</sup>.
- c) Goldwynism: created by the film producer Samuel Goldwyn. Expressions as “include me out” and “im-possible” (Fuentes, 2000:22) are creations of this scholar.

Another resource that was developed by Nash (1985) is *irony*. He states that it is “indisputably a major stylistic resort in humour” (ibid.:152), although he affirms that it is difficult to find a definition which describes this rhetorical element, emphasising that “dictionaries and books of reference are a little uneasy about its narrower import, as denoting a type of linguistic

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5 Definition extracted from Collins online dictionary (<https://www.collinsdictionary.com/es/diccionario/ingles/spoonerism>), accessed on 14<sup>th</sup> November 2018.

6 Definition extracted from Collins online dictionary (<https://www.collinsdictionary.com/es/diccionario/ingles/malapropism>), accessed on 14<sup>th</sup> November 2018.



usage” (ibid.: 152). In spite of this consideration, Nash proposes his own version of what he thinks is a more precise definition of *irony*, comparing it, too, with another similar rhetorical element, *sarcasm*.

The ironist insincerely states something he does not mean, but through the manner of his statement –whether through its formulation, or its delivery, or both– is able to encode a counter-proposition, his 'real meaning', which may be interpreted by the attentive listener or reader. Irony is generally said to differ from sarcasm in this particular, that the sarcastic statement is ostensibly sincere, though it, too, is coded with some mark of peculiar emphasis. (ibid.:152)

He clarifies this definition and comparison with an example that “encode[s] sarcastic and ironic expressions of the proposition *Tommy is lazy*. Sarcastically, it might be said that *Tommy doesn't strain himself*; ironically, that *Tommy is renowned for his labours*” (ibid.:152). With this example, the difference between these two terms, which could be difficult to distinguish, can be understood. He finishes his explanation pointing out that *coding* is essential to differentiate the two concepts, and he uses terms like *pro-code*, *counter-code*, and irony *mal-code* to define them.

Sarcasm uses a *pro-code*, that is, a form of words ostensibly equivalent in denotation to the parent proposition. [...] The *pro-code* must involve a pejorative *counter-code*, expressing the speaker's unsympathetic or hostile attitude. [...] Irony *mal-codes*, designedly choosing forms of words that misrepresent the content of the message. [...] [T]he ironic counter-coding is not, like that of sarcasm, a means of emphasizing an attitude, but rather, a matter of reversing significances. (ibid.:152-153)

It is then necessary to explain these concepts, as they are stylistic resources used in the corpus. They can be classified following a new category proposed by Chiaro, “verbal humour”, where she includes and defines the term wordplay as “every conceivable way in which language is used with the intent to amuse” (1992:2) and continues clarifying that “the term wordplay conjures up an array of conceits ranging from puns and spoonerisms to wisecracks and funny stories” (1992:4). Besides images, humour is also transmitted through the words said by the different characters of audiovisual texts. This is the reason why this category proposed by Chiaro is important for the study, as it is a humorous typology frequently used in the texts analysed.

A few years later, Delabastita (1996:128) also contributes to defining the specific concept of *wordplay*, a term he uses interchangeably with *pun*, as

[t]he general name for the various textual phenomenon in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings.

This scholar continues his definition, adding that this humorous element is created by “contrasting linguistic structures, with different meanings on the basis of their formal similarity” (ibid.:128). Delabastita (ibid.:128) classifies puns in four categories:

1. **Homonymy** (identical sounds and spelling): like the word *left*, which can be, i) the past tense of the verb *to leave*; and ii) the opposite of right;
2. **Homophony** (identical sounds but different spellings): like in the words *right* and *write*;
3. **Homography** (different sounds and meanings but identical spelling): like the word *sow*, which i) as a verb means *to plant seed* and is pronounced /səʊ/; and ii) as a noun means *female pig* and is pronounced /saʊ/;
4. **Paronymy** (there are slight differences in both spelling and sound): as in the words *affect* and *effect*.

Gottlieb (1997b:213) proposes three subcategories of homonymy, which are added to Delabastita's classification:

1. **Lexical homonymy** (single-word ambiguity): as the word *seal*, which can mean i) a sea animal; and ii) a design printed on paper by means of a stamp<sup>7</sup>;
2. **Collocational homonymy** (ambiguity of the word in context): as in “bear children” (Rogers, 2016:131). As the word *bear* is a homonym, depending on the context where it appears, it may give rise to confusion.
3. **Phrasal homonymy** (ambiguity within the clause): as in “Once

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<sup>7</sup> Example extracted from the website (<https://studfile.net/preview/4536648/>), accessed on 14<sup>th</sup> November 2018.

you've seen one shopping center you've seen a mall” (Zysko, 2017:90). This ambiguity is created as the common expression could be “Once you've seen one shopping center you've seen them all”.

Attardo (2001) creates six “knowledge resources” in order to explain a “General Theory of Verbal Humor”. It includes script opposition (SO); logical mechanism (LO); situation (SI); target; narrative strategy; and language. Of these six resources, the last four are the ones that may be interesting for our study, since they focus on the language and narrative strategies –they belong to the auditory channel–, and on the objects or other paralinguistic elements (situation) used to transmit humour –they belong to the visual channel–. It is also important to know for whom the humour is created or who is the object of the joke.

Another proposal for the classification of humour is found in Elwood’s (2007:4) essay, which focuses on the specific kind of humour that appears in television and magazine advertisements. This is an interesting categorisation for the study, since the corpus meets the typical characteristics of this genre –as it is a situation comedy– and therefore, humour is its main feature. The text was also created to be broadcast on television, so the corpus fulfils the two main characteristics of her proposal. This scholar classifies the types of humour that appear in these texts:

1. **Comparison:** when two incoherent, bizarre, or contradictory elements appear together. As mentioned above, Critchley (2002:1) states that humour appears when there is “a disjunction [...] between expectation and actuality”.
2. **Personification:** attribution of human characteristics to non-human elements. This is a resource which is not expected by the audience.
3. **Exaggeration:** intensifying elements, such as volume or emphasis of the voice.
4. **Pun:** using the language to create humorous elements, as already explained.
5. **Sarcasm:** comments that mean the opposite of what is said. This category was developed by Nash and has already been described.
6. **Silliness:** funny, foolish, or ridiculous situations. This kind of humour is typical of visual humour.
7. **Surprise:** unexpected situations.

As seen throughout this chapter, there are many scholars who develop different theories in order to describe humour, and many other taxonomies which try to define and classify it. By means of the research undertaken, it is clear that each scholar gives his/her own point of view on this issue. However, for our specific study, we will use those classifications that describe and define audiovisual humour, and whose humorous elements are

transmitted through visual or auditory channels, or both together.

In the following chapters, we will research and analyse the proposals made by scholars about the specific humour appearing in situation comedies and how those humorous elements can be translated and fit in with the TT.

## 3.2 Humour and translation

### 3.2.1 Factors in translating sitcoms

As pointed out in previous chapters, sitcoms or situation comedies belong to the category of humorous television programmes. When these types of series are imported from other countries, these texts need to be translated in order to be understood in the target country and by the target audience. Before starting to enumerate the different factors involved in the translation of this kind of texts, it is important to establish the theoretical framework in order to understand the translation process. According to Zabalbeascoa (1994a:89), there are two approaches that explain “what translation is and what it involves”:

1. A prescriptive theory of translation: this includes the different theories and strategies proposed by scholars, which the translator should know in order to develop his or her activity in the best possible way.

2. A descriptive theory of translation: this is what translators do and it describes the decisions taken in each case.

However, the translating activity is not such an isolated act as it may seem, since the translator receives instructions or requirements from employers or directly from the final clients, who play an important role within the translation process

The client's role is so important because the actual translation should be made to suit his or her instructions, and those very instructions can be determining in themselves if they are specific or restrictive enough. The TI [Translation Initiator] can be a help or an obstacle. (Zabalbeascoa, 1992:41)

This factor has been developed in-depth in chapter 3.2.1.1, Priorities and restrictions in the translating process.

Furthermore, the translation must follow some criteria and conventions in order to be accepted. Thus, “translations must be evaluated according to their success in achieving predefined goals against the operative constraints for each occasion: that is, their success as a communication act” (Zabalbeascoa, 1994a:90). This definition establishes the purpose and aim of the translation within a specific context and audience.

As stated before, the translating process is not an isolated activity, as it depends on several aspects that constrain it. Zabalbeascoa (1994a:90) proposes three different contexts: the original context –related to the different features that define the ST–, the context of the TT –features that

define the TT and that may be the same as the ST or not– and the translator and the context in which the translating process takes place –this focuses on the translator's capacity and conditions to develop his or her activity–.

Zabalbeascoa (1994a:91-92) summarises the different constraints that may arise when dubbing or subtitling television comedy texts, distinguishing three factors involved in translating television comedy:

First of all, there is the common ground of all translating processes and general questions and aspects related to the nature of translating. Then we have to take into consideration the current dubbing [and subtitling] techniques, means, conventions and technologies. Thirdly, the factors involved in television production. Fourthly, the professional context; the degree of teamwork (how much is required and how much there actually is). Finally, it is also important to have a good grasp of the nature and devices of humour and, in particular, of comedy: its language, how it works, and its varieties.

From these words, the translator's knowledge about diverse aspects of the translating process, television productions and humour can be remarked. The translator's cultural background must cover the knowledge of the two languages and of the two cultures, as s/he should be capable of detecting all the nuances from the ST and transmitting them to the TT, always bearing in mind the specific factors that characterised both of them.

As seen in this chapter, many aspects determine the final result of the television comedy. However, we consider training as the main aspect that determines the quality of the translation and its acceptance by the audience. Zabalbeascoa (1994a:96) states that “courses designed for training translators of audiovisual texts need to show future professionals



what kinds of techniques are effective, appropriate or inappropriate and in what types of texts and contexts”. This specific and specialised training will lead to a better knowledge of the resources the translator has at his or her disposal, and the different techniques s/he may use.

### 3.2.1.1 Priorities and restrictions in the translating process

In line with the factors that are associated with the translation of sitcoms or television comedy programmes, the multiple priorities and restrictions involved in the translation process have to be discussed. Zabalbeascoa is one of the scholars who has further developed the classification of the priorities and restrictions appearing in the translation of television comedy.

In order to explain and criticise the production of any translation, it is important to consider what Zabalbeascoa (1996a:352) establishes as “a set of priorities” and “a set of restrictions”. These are variable factors the translator will have to bear in mind to produce “a coherent, faithful translation” (ibid.:352).

Before enumerating the aforesaid, it is necessary to clarify the kind of texts the translator has to work with. Zabalbeascoa (1996a:352-353) establishes three considerations, which are the starting points for the discussion of the features that characterise this type of texts: they are audiovisual texts, so the translator has to bear in mind sounds –spoken words and other sounds– as well as images; they are framed within the category of television comedy, so they are broadcast on television and they

belong to the fiction genre; and their main feature is humour with the aim of entertaining.

After establishing the distinctive characteristics of this kind of texts as an introduction to the translator's priorities when tackling a text, the previous theories on audiovisual translation, developed by some authors, must be reviewed. Nida's four priorities (1969) are remarked:

1. The priority of contextual consistency over verbal consistency.

Nida considers that the translator translates texts and not just words, and that the texts which are translated are based on contexts and not on the words that form them. According to this author, words, or verbal consistency, are fixed systems that do not represent the text they describe. In contrast, context, understood as a variable factor, should be considered as a priority for the translator.

2. The priority of dynamic equivalence over formal correspondence. According to this priority, it could be understood that it is more important for the source and the target audiences to react in a similar way to a text, than the traditional theories which stand for an equivalence between formal and semantic structures. Zabalbeascoa (1993:55) defines dynamic equivalence

in terms of the degree to which the receptors of the message in the TL respond to it in substantially the same manner as the receptors in the SL.

This response can never be identical, due to differences in cultural and historical setting, but there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purpose.

3. The priority of the spoken language over written language. This priority says that a text should be able to be understood both when reading it for ourselves, and when reading it aloud. The problem of this idea is that it is not a priority in all kinds of texts. However, it is a priority in the texts analysed in this study, as these are written texts, but recited by actors.
4. The priority of the needs of the audience over the forms of language. Zabalbeascoa (1993:57) states that

according to this priority, one must attach greater importance to the forms understood and accepted by the audience for which a translation is designed than to the forms which may possess a longer linguistic tradition or have greater literary prestige.

It is also necessary to mention the two priorities proposed by Newmark (1982:12), who states that “the translation should be as literal as possible and as free as is necessary”. He establishes a “dual system of priorities according to semantic and communicative factors, and four levels of analysis and synthesis: textual, referential, naturalness, and cohesive” (Newmark, 1988). According to Newmark, translations should be semantically literal, as part of the authoritative requirements, but communicatively free for the translator to be able to adapt the text to its purposes and to be accepted by the target audience. In such a way, this

scholar is in favour of a functionalist theory.

Snell-Hornby (1988:13) explains what “the illusion of equivalence” is. In this sense, this could be interpreted as a priority, since the translator should produce a text which seems to be equivalent to the ST, but adapted to the requirements and necessities of the target culture. According to this point of view, the translator prioritises the cultural context involved in the translation of any text rather than the words used.

Zabalbeascoa develops a list of translator's priorities when translating audiovisual texts. Before enumerating the abovementioned priorities, Zabalbeascoa (1996a:355) explains the parameters that can be found in any translation, like the participants –understood as any person who takes part in the translation process–; the context –distinguishing the source and the target context, since they could share some similarities or they could be different–; the language –comparing the two language systems and highlighting their communication strategies and conventions–; and the text analysis and production –in order to classify texts depending on their genres–.

The translator should bear these general factors in mind to be able to transmit the ST to the target audience but fulfilling the target culture and language requirements. In order to do this, the translator will have to decide, in each specific case, the most appropriate option for the interests of the translation. All this will enable him or her to produce the most acceptable translation. It will then be the translator's task to analyse, assess and decide what solution, resource or strategy is more appropriate or

effective for each specific case.

Apart from the previous priorities, there are also some other restrictions that determine what a translation should be like, and what the translator should or should not include. Zabalbeascoa (1996a:357) divides the translator's restrictions into three different groups: textual, considering all the characteristics of the ST and the possible differences with the mode of discourse or the genre of the TT; contextual, bearing in mind the source and target audience, as well as both cultures when tackling the translation of the text; and professional, related to the translator's constraints or the restrictions imposed by the client. All these restrictions determine the final product and the way in which the translator has to conceive the TT. The fewer restrictions imposed, the more freedom the translator has to create the TT, since they are understood as obstacles that complicate the translating process.

All the abovementioned priorities and restrictions are important factors, since they determine the comprehension of the ST and the final product after the translating process. In both steps, the translator plays an important role, as s/he will have to analyse the different options and choose what is more appropriate and what adapts best to the context/text, or to the possible requirements that may be imposed.

### 3.2.2 Translating humour

Humour is the cornerstone on which sitcoms are developed, and “somehow all this gleeful material must be made accessible to speakers of all languages, which is where the issue of translation comes in” (Chiaro, 2014:15).

Even though this definition of humour can be applied worldwide, “every nation has its recognizable comic dimensions” (Chiaro, 2014:22). In this sense, humour will be one of the most challenging factors the translator has to face. The aim of his or her work will be to transmit the humour created in the OV and for the source audience, to the target version and for the target audience. A series of changes need to be made for the text to be equally accepted in both countries and communities where it is broadcast. As Raskin (1985:16) states, the audience’s background will be essential for the humorous element to be understood. This statement explains why the same joke might not be received and accepted in the same way in different countries, and even in the same one, and justifies the modifications or adaptations made to the text.

The fact that humour takes “high” priority in these audiovisual texts (Zabalbeascoa, 2001c:256), along with the close connections of humour with “the pragmatic and sociocultural structures of the society” (De Rosa, 2014:107), makes the translator opt for a functional translation. The functional approach puts the humorous effect ahead of the content and form of the ST. All the changes made to the ST are justified in order to achieve

the same or similar reaction both in the source and target audiences.

The translation of humour is in itself an arduous task (Delabastita, 1989; Díaz Cintas, 1997; Gottlieb, 1997; Fuentes, 2001; among others), which becomes even more complicated when it is based on cultural aspects and references (Zabalbeascoa, 1993, 1996; Fuentes, 2001; Martínez Sierra, 2008). Regarding the translation of cultural references, two approaches can be adopted: *domestication* and *foreignization* (Venuti, 1995). These approaches go from modifying and making all the necessary changes, in order to adapt the ST to the target audience, to leaving the ST almost unaltered.

Although translation studies are a relatively new area of study, the translation of humour has established its own niche:

The dearth of serious work on humor translation in the translation studies suggests that humor translation is qualitatively different from 'other types' of translation and, consequently, one cannot write about humor translation in the same way one writes about other types of translation. (Vandaele, 2002a:150)

It is at this point where concepts such as “the translatability and the reproducibility of humor” (De Rosa, 2014:108) become relevant, even more “in audiovisual translation, due to technical, linguistic and cultural constraints” (De Rosa, 2014:108). All these restrictions make it necessary to carry out “an interdisciplinary approach [...] in order to understand how humorous stimuli/effects in a source language (SL) and culture may or may not produce the same or similar humorous stimuli/effects on the target audience” (Veiga, 2006:160).

The interaction of the two elements, which are part of any audiovisual text –the visual and the auditory–, is not always received in the same way by the source audience as by the target audience, given that other features such as cultural elements come into play. Hence, the TT might be altered to fit the images and to make the entire text more comprehensible to the target viewers. In the same vein, the way the spectators interpret the images and the message transmitted may be different; therefore, translators should be able to transfer not only the information within the text, but also its meaning (Chaume, 2001a).

Considering all these factors, namely, visual and acoustic channels, humorous features and cultural elements associated with humour, the audience may react to humour in a different way even in the same language and culture, making the translator’s work even more difficult. The solutions available to the translator can range from direct translation, omission –losing the humorous element–, compensation –losing the humorous element at that precise moment but adding a new one afterwards–, to the creation of a new humorous element.

Translating audiovisual texts is a challenging task, made even harder when humour is one of the features of the text to be translated. Some translators find it difficult to find funny solutions to the ST, so this could, according to Chiaro (1992:85), be one of the problems the translator will have to face:

If it were not for the canned laughter many jokes and humorous quips occurring in foreign versions of imported American comedies could easily pass by



unnoticed. Despite signals which indicate that someone has just said something funny, it is not always the case that the audience is going to be amused by the translated quip.

When judging the translation of situation comedies, “it would seem logical to judge the merit of a dubbed version on how funny the result is, rather than on how faithful it is on any other level” (Zabalbeascoa, 1996a:245). However, the translator's work can be restricted by other elements, such as visual constraints, which may make him or her consider other alternatives in order to transmit humour (Zabalbeascoa, 1996a:245).

The restrictions, which translators of situation comedies have to face, somehow justify the final decisions they make. Zabalbeascoa (1996a:248) mentions that some recurrent restrictions

may include differences in background knowledge of the original and prospective audiences; differences in cultural and moral values, customs and traditions; differences in conventional themes and techniques of joke-telling; the translator's professional context; timing and lip-synchronization, verbal humour depending strictly on features of the source language and/or the visual context which defies manipulation, and so on.

Apart from all these restrictions, Zabalbeascoa (1996a:248) adds another one: the translator himself as another variable in the process of translating the ST. However, in many cases, it is not the translator alone that makes the final decisions, sometimes s/he is constrained to make a specific choice by a higher authority, even if it is not the solution or strategy s/he would have made or used. In this regard, Chiaro (1992:85) states:

It would appear that translators are often afraid of moving away from the text and replacing an untranslatable joke with another one which would work in the target language, even if it is completely different from the original.

It could be concluded, from this statement, that the sole responsibility devolves upon the translator, whereas, in fact, the translator is just one of the many steps the text has to pass through. Moreover, the translator is sometimes constrained by some other restrictions that are imposed by higher authorities, as well as by a short deadline to finish the translation. All these conditions, apart from his or her previous experience and knowledge, might lead the translator to choose the fastest or a literal translation option, rather than a more convenient one. Nevertheless, in order to translate humour in audiovisual texts, the translator must have a vast linguistic, cultural and pragmatic competence, as well as a great deal of creativity when transferring any humorous element from the ST to the TL (Díaz Cintas, 2003:254), always bearing in mind the final receptors of his or her translation. Thus, the decisions taken should be target-audience-oriented choices.

In the classification of the different types of humour, not only what is heard has to be considered, but also what is seen. This is the reason why translating audiovisual texts, and especially humour in audiovisual texts, is one of the most difficult tasks a translator has to deal with. Chaume (2004:186) argues that:

Los textos audiovisuales constituyen un género paradigmático en el cual la información no verbal desempeña un papel sumamente relevante. Precisamente

aquello que nos permite agrupar estos textos en un género paradigmático, o género de géneros, es que en casi todos ellos el significado emana de la interacción entre información verbal e información no verbal.

This statement shows that what the character says is as important as what s/he does not say, in other words, his or her gestural performance (Díaz Cintas, 2003:253). Some types of humour can be created from the interaction or the confrontation of the verbal and the visual or nonverbal message, when what is said does not correspond to what the audience sees. Thus, this incongruity might create a humorous scene.

All these strategies need to be borne in mind, as Chiaro (2000:28) states that when words are involved in the production of humour, translation problems arise. Most of the times, humour is based on linguistic elements which may create different syntactic, morphological, phonetic and lexical problems when translating texts from the English to the Spanish language. The reason for these difficulties is that Spanish discourse needs to use more words to explain the same ideas, whereas the English language is more concise. This leads to some synchrony and timing obstacles the translator will have to solve, among other types of restrictions such as visual, acoustic, or other nonverbal constraints. Chiaro (2000:32) explains that “puns on screen are totally dependent on, and at the same time restricted by, the visual code”.

In the specific case of situation comedies, Chaume (2004b:850) states that this audiovisual genre is identified by “a prefabricated use of oral language”; and Gregory (1967:192) states that it is a text “written to be

spoken as if not written”, a characteristic shared with other audiovisual products. As seen in a previous chapter, another important consideration when translating a humorous audiovisual text is what Zabalbeascoa calls the “role of humour” (1994a:95), in other words, how important humour is within a certain text, and how necessary it is to be kept in the TL. Regarding sitcoms, and according to Zabalbeascoa's ranking, the importance of humour is “top” (1994a:95) in this case.

### 3.2.3 Difficulties in translating humour

It is well-known that every country, apart from having its own language, has a different culture, which is its distinguishing feature. Culture identifies customs, traditions, lifestyle, among others; and regarding humour, every country reacts to different situations in a different way. Every country, every community and even every person has their own idea of what is funny.

The problem of linguistic transfer is that the source audience does not always necessarily share the same concepts as the target one, making the translation process an arduous task. The translator not only has to cope with the change in the linguistic code, but also with what could be called an adaptation of the meaning of the text that is transferred, so that the target audience can accept it as an original.

Being aware of the difficulties of translating, it is clear that translating audiovisual texts may require an extra effort by the translator,

as s/he has to keep in mind what is said, as well as the way in which it is said, taking into account both the visual and acoustic elements involved in the scenes. It is clear, then, how arduous the process of transferring information from one language/culture to another is, although this can be more or less difficult depending on the pairs of languages involved.

There are countries and languages that have more features in common than others. In the case dealt with here, English and Spanish languages, and American and Spanish countries/cultures are involved. As far as the linguistic code is concerned, it is well-known that the English and Spanish languages have little in common, as both have different roots and evolution. It is for this reason that it could be thought that the transfer of information between these two countries/cultures –or communities– could be problematic. Nothing could be further from the truth; the main reason why American humour has been so widespread over the years is the great amount of audio-visual material exported. This leads to the fact that, nowadays, American culture, customs and traditions are considered common in Spain. Today, the information imported from the United States is accepted in our country with no big surprise, or rejection (cf., e.g., Rossato & Chiaro, 2010:122).

Although this fact could make us think that the information, and more specifically the humorous elements, could be easily transferred, some changes have to be carried out in order to obtain a text that can be broadcast in Spain. The Spanish audience does not necessarily find the same elements funny as American people do, so a number of adaptations have to be carried

out for the audiovisual text to be accepted in the same way as the source audience did.

In order to undertake all the necessary changes to the ST, there are many researchers who provide a wide range of possible strategies. According to the requirements of the audiovisual texts, the translator will have to choose the most suitable options to obtain both a culturally accepted text and a solution that meet the genre's requirements. In this case, as the corpus selected is a sitcom, the major priority to be considered is the transfer of humour. Most of the suggested strategies need a great deal of creativity, on behalf of the translator, in order to find the best and most suitable solution to the different types of humour nuances that appear in the text. Many authors have suggested strategies that are closely related to creativity. We also find scholars like Venuti (1995), who establishes concepts like domestication –when foreign concepts are adapted to the target culture– and foreignisation –when the source concept is transferred without adapting it to the target audience–. Fawcett (1997) lists eight strategies:

1. Borrowing: when the TL takes a form from the SL to fill an existing gap, like the word CD;
2. Calque: when the TL adopts a meaning from a SL of an existing word, like the word “high resolution” which in Spanish is “*alta resolución*”;
3. Literal translation: “This is the rare but always welcome

case when a text can go from one language into another with no changes other than those required by the target language grammar” (ibid.:36), like in “the girl eats a pizza” and “la chica come una pizza”;

4. Transposition: when the usual order of the words in a sentence is altered (RAE, accessed in December 2017), in the specific case of translation because the SL structure does not exist in the TL, like in “working with...” and its translation “trabajar...” or “el trabajo...”;
5. Modulation: “the signifier changes while the signified remains the same, and this is achieved by various forms of metaphor, metonymy and synecdoche” (Kelly, 1979:133), like in “it is easy to understand” and “it is not complicated to understand”;
6. Equivalence: he explains this term with the translation of an idiom, when the translator has to decide whether translating the meaning or keeping “the flavour of the original” (ibid.:38), like in “it's raining cats and dogs” and “está lloviendo a cántaros”;
7. Adaptation: it appears when a “kind of substitution is supposed to take place when the receiving culture has little or nothing in its experience that would allow it to understand a close translation” (ibid:39), for example, changing the name of a brand appearing in the ST for a more recognisable

one by the target audience;

8. *Compensation*: this strategy is used when a humorous element cannot be translated from the SL to the TL, so the translator chooses to create a new element in the TT, which does not exist in the original. This strategy is used so as not to lose the humorous components of the text.

Regarding the techniques a translator can use during the translating process, there are 18 options, proposed by Hurtado (2001), which try to cover the different casuistries the translator may face:

1. *Adaptación* (Adaptation): the referent that appears in the ST is replaced by another one recognised in the target culture.
2. *Ampliación lingüística* (Linguistic amplification): several linguistic elements are added to the TT to make it more natural.
3. *Amplificación* (Clarification): some explanations are included in the TT to clarify or clear up a concept.
4. *Calco* (Calque): a word or expression is translated word for word.
5. *Compensación* (Compensation): different explanations or other linguistic elements, which do not appear in the ST, are included within the TT in an attempt to compensate others that have to be eliminated during the translating process.



6. *Compresión lingüística* (Linguistic compression): the different linguistic elements are synthesised.
7. *Creación discursiva* (Discursive creation): the translator creates new information, different to the ST, to adapt the TT to the target audience or culture.
8. *Descripción* (Description): a description of a referent which substitutes that term or expression.
9. *Elisión* (Elision): some information included in the ST is eliminated in the TT.
10. *Equivalente acuñado* (Coined equivalent): a common expression in the SL is replaced by another common expression in the TL.
11. *Generalización* (Generalisation): a more general term or expression is used.
12. *Modulación* (Modulation): there is a change in the point of view or category in the formulation of the ST.
13. *Particularización* (Particularisation): a more precise term is used in the TT.
14. *Préstamo* (Loan): a word or expression from the SL is integrated into the TT.
15. *Sustitución* (Substitution): a linguistic element is replaced by a paralinguistic element or vice versa.
16. *Traducción literal* (Literal translation): the ST is translated word for word.

17. *Transposición* (Transposition): the grammatical category is changed in the TT.
18. *Variación* (Variation): some linguistic or paralinguistic elements are replaced by others which are more appropriate in the target culture.

Apart from the previous classification of translating techniques proposed by Hurtado, there are other proposals from several scholars who also define the different techniques that can be used in order to obtain an appropriate and acceptable TT. Díaz Cintas and Remael (2007:202) summarise them in nine points which share certain similarities with the abovementioned list:

1. Loan
2. Calque or literal translation
3. Explicitation
4. Substitution
5. Transposition
6. Lexical recreation: “or the invention of a neologism in the target language” (ibid.:206)
7. Compensation
8. Omission
9. Addition

Fuentes (2000:22, my own translation), discusses the ways of transmitting the humorous elements that are included in a pun or wordplay. Fuentes (2000) proposes some parameters to be considered when transferring the humorous content from the SL to the TL:

- Scope of application: concision is important. Only the necessary amount of explanation should be given, as too much information could eliminate the humorous effect.
- Avoid proper names, as the audience might not recognise them, or replace them with recognisable ones.
- Use of known references.
- Adaptation of references to the situational context.
- Use of an appropriate register.

Delabastita (1996:134) also proposes a classification of eight outcomes of the translated pun. The translator can choose one or combine them as s/he considers appropriate to transmit humour from the ST to the TT:

- The first outcome proposes translating the ST pun into another one in the TT, “PUN > PUN, [...] which may be more or less different from the original wordplay in terms of formal structure, semantic structure, or textual function” (ibid.:134). According to Delabastita, the only requirement

is that both texts contain a pun, no matter what humorous element is used in both cases.

- The second outcome is “PUN > NON-PUN” (ibid.:134). In this case, the ST contains a pun that is not transmitted to the TT, although the humorous effect can be maintained by using other resources.
- The third outcome is “PUN > RELATED RHETORICAL DEVICE” (ibid.:134). This method substitutes the ST pun with another rhetorical device that can be a “repetition, alliteration, rhyme, referential vagueness, irony, paradox [...]” (ibid.:134). Although the exact pun is not transmitted, the final aim is to keep the humorous effect from the ST in the TT.
- The fourth outcome is “PUN > ZERO” (ibid.:134). This strategy is used when it is not possible to translate the pun, so the humorous effect is lost. There are many reasons that justify the use of this strategy, problems with synchrony or context, when the pun is culturally specific and the target audience might not understand it, among many others.
- The fifth outcome is “PUN ST = PUN TT” (ibid.:134). This resource appears when the translator uses the same pun and the same context in both the ST and the TT.
- The sixth outcome is “NON-PUN > PUN” (ibid.:134). The translator creates a pun in the TT when there is not one in

the ST. This could be used to compensate a previous humorous omission.

- The seventh outcome is related to the previous one and is called “ZERO > PUN” (ibid.:134). It is another resource to compensate the lack of pun. However, the main difference is that, in this case, there is no other kind of humorous element in the ST, either.
- The final outcome is “EDITORIAL TECHNIQUES” (ibid.:134). These techniques are “explanatory footnotes or endnotes, comments provided in translators’ forewords, the ‘anthological’ presentation of different, supposedly complementary solutions to one and the same source-text problem, and so forth” (ibid.:134). Although this is only used in literary translations.

Thanks to these parameters and strategies, which have been explained, the translator finds some kinds of rules in order to successfully transmit the humorous content from the ST to the TT, to provoke the same reactions in both audiences, and to keep the core feature of this kind of text, which is humour.

### 3.2.3.1 Translating jokes

If audiovisual humour is taken as the starting point from which to develop a taxonomy of humorous elements or jokes, different proposals from scholars such as Zabalbeascoa, Fuentes or Martínez Sierra can be found. Fuentes (2000:61) proposes defining the unit of translation of audiovisual humour in order to resolve the unit of translation which permits establishing the framework on which to base the analysis.

Si concordamos que la unidad de traducción en el modo de traducción audiovisual es el texto audiovisual completo, cuando este es de género humorístico o en él se encuentran pasajes humorísticos, estos deberán también considerarse como un todo en el conjunto de una supraunidad constituida por el texto audiovisual completo, conformando una unidad básica a partir de la cual analizar y reconstruir la nueva versión en la L/CT [lengua / cultura meta].

After defining the unit of translation, it is clear that it is necessary to specify the unit analysed in this research. According to Martínez Sierra (2004:177), “el humor se crea (o se realiza) a través de diferentes medios. Los chistes constituyen uno de los modos en los que producimos o recibimos el humor”. Therefore, the *joke* is established as the unit of analysis in this study. Martínez Sierra (2009a:2) also states that:

todo chiste posee una carga humorística la cual [...] comprende la suma de los distintos elementos que puedan combinarse para generar humor. Así, la carga humorística de un chiste podrá estar compuesta por un solo elemento (chiste simple) o por varios (chiste compuesto).

On account of this, different classifications of jokes are found “according to the way jokes lend themselves to translation and the sorts of translation techniques required to translate each one of them” (Zabalbeascoa, 1994a:97). Zabalbeascoa (1996:251-254) proposes a list in which to classify jokes appearing in any audiovisual text:

- The international or binational joke: these jokes do not need any adaptation since they are easily recognisable in the source and the target audience. In order to understand these jokes, both audiences need to share the same cultural knowledge.
- The national-culture-and-institutions joke: it is necessary to perform an adaptation when transmitting this kind of jokes from the ST to the TT in order to be understood by the target audience and not to lose their humorous effect. This is because the joke refers to a cultural or institutional issue.
- The national-sense-of-humour joke: these jokes are more difficult to translate and need a greater amount of adaptation, as the humorous effect is bound to cultural elements which are rooted in a specific country or community.
- The language-dependent joke: this joke-type plays with the language and uses any resource or feature it provides to create a humorous scene. The closer the two languages, the

easier it is to translate the joke.

- The visual joke: humour lies only on what we see on screen, so it is purely visual and there is no translation involved, or on a combination of what we see and what we hear, the visual element being the main feature.
- The complex joke: a combination of two or more of the abovementioned joke-types.

In the same vein as the classification proposed by Zabalbeascoa, we find the contribution of Martínez Sierra. He proposes a similar categorisation. However, he introduces the concept “community” instead of “nation”, used by Zabalbeascoa. In addition to the previous classification, Martínez Sierra (2008:143-150) adds: graphic elements, referring to any message that appears on screen, and gives additional and humorous information; paralinguistic elements, any kind of paralinguistic feature that creates humour; sound elements, any acoustic element, apart from words, which produces humour; and non-marked elements, miscellaneous elements that do not fit into the abovementioned groups, and cannot be easily categorised.

Although audiovisual texts use the visual and acoustic channels, most of the important information is orally transmitted. This is why Chiaro's research focuses specifically on verbal humour, since, according to this scholar (2000:28), when words are involved in the production of humour, translation problems arise. However, Chiaro (2000:32) also



explains that “puns on screen are totally dependent on, and at the same time restricted by, the visual code”. All this leads to some synchrony and timing obstacles the translator has to solve, among other restrictions such as visual, acoustic or other nonverbal constraints. Chiaro (2006:200-203) suggests three different strategies to translate verbally expressed humour (VEH): to substitute the source VEH in the TL; to replace the source VEH with an idiomatic expression in the TL; and to compensate the source VEH at another moment within the TT.

This is an important approach for the study and forthcoming analysis, since, after identifying the humorous elements appearing in the ST, the proposals the translator gives when translating them into the TL are categorised according to Martínez Sierra’s classification. We think this is a thorough categorisation, which perfectly adapts to our necessities and to the characteristics of the text. Hence, we will be able to see whether the humorous effect has been maintained, changed, or eliminated in each case.

## 4. METHODOLOGY AND CORPUS

The lines of research in order to perform the analysis, as well as the objectives and the methodology used to classify and justify the types of humour found in the corpus, are established in this chapter. In the subchapter, Corpus, the reasons why the sitcom *Modern Family* has been chosen are presented, and a brief description of its characters is included to introduce them before performing the analysis.

### 4.1 Objectives

As previously stated, the translator does not just work at a linguistic level but at a cultural level, too. It is then necessary to adopt a pragmatic approach in order to classify and analyse the different humorous examples found in the corpus. Therefore, a descriptive methodology, which permits contrasting the humour that appears in the OV with its translation in the DV and the SV, needs to be adopted. After comparing all these three versions, the possible translation tendencies of this audiovisual text will be identified.

Another objective is to classify the different types of humour, basing this categorisation on Martínez Sierra's proposal (2004, 2008). Once the humorous elements that appear in the three versions have been identified, the decisions the translator makes in each version will be compared, and the reasons leading him/her to use each strategy, considering

the audience and the culture where the text is broadcast, will be explained.

## 4.2 Methodology

In order to have representative material and examples that could justify the analysis and objectives, seasons 1, 2, 5 and 6, from the American sitcom *Modern Family*, have been chosen. Although this series will end in 2020 with its 11<sup>th</sup> season, it is more interesting to focus the study on the first seasons, since it is then that the characters are introduced to the audience and where more personal features, which depict each character, may be found.

After deciding to choose the first seasons from this unfinished series –seasons 1, 2, 5 and 6– to undertake the analysis, the humorous elements which appear when the characters are introduced will be compared. There is, furthermore, a need to determine the characters' roles within the series. It can also be interesting to prove if there are any changes in the humorous elements that are used over the seasons, and that are related to each character.

The format chosen to watch the episodes was DVD, as this permits access to the commercialised original version, in English, and to the DV and the SV, in Peninsular Spanish.

The steps followed during the analysis have evolved through different stages. The first stage entailed viewing the 96 episodes of the four selected seasons, with 24 episodes each. During this first step, the

humorous elements which could be interesting for the study were detected and their scenes transcribed. The same steps were followed with the DV and the SV. After identifying and transcribing the humorous scenes, a table was designed in order to include all these data in a clear and organised way. Furthermore, the humorous elements identified, according to Martínez Sierra's proposal (2004, 2008), are also included. Apart from this, the corresponding notes or comments, which explain the elements found in the three versions and the strategies used by the translator, appear below these tables.

After completing the tables and classifying the elements, the changes and adaptations the translator undertakes to transfer the humour load from the OV to the Spanish DV and SV are studied. In order to do this, a macro category, based on the different stereotypes that appear in the episodes and seasons selected, is established. From this starting point, the strategies adopted by the translator and the elements used to transmit humour are analysed. Another approach is to study if the humour load has suffered any changes, if it has been compensated or even if it has been eliminated. In this way, the translation tendency according to the type of stereotype analysed can be confirmed.

In the study, the humorous scenes in which language is the most important characteristic to create humour are analysed. In the analysis, attention is focused on the translating decisions and solutions proposed by the translator in the Spanish DV and SV and, therefore, the most interesting aspects are those linguistic elements involved in the transmission of

humour from the source to the target language and culture. We are aware that there are many more elements used for the same purpose; however, the bulk of the research will focus mainly on this specific element. Apart from analysing verbal humour, the possible stereotypes used in the series to create humour are also taken into consideration. The interest of this research lies in the fact that the different backgrounds of the characters make them face life in a different way in a shared community.

Before introducing and classifying the different stereotypes found in the corpus, it is necessary to explain what a stereotype is and why this is a recurring resource in this series. As defined in the Merriam-Webster Dictionary (accessed in November 2019), a stereotype is “a standardized mental picture that is held in common by members of a group and that represents an oversimplified opinion, prejudiced attitude, or uncritical judgment”. Gonzalez-Vera (2012:105) adds to this definition that “[s]tereotypes can be the result of ignorance, distorted images, racism, cultural factors and generalisations based on exaggerations or oversimplifications [and they] usually make reference to cultural aspects such as patterns of behaviour and attitudes attributed to different groups of people”. This clarification is key for the study, since most of the humour load which appears in the corpus is based on some exaggerations or simplifications made of the different social groups portrayed in the series.

After viewing and analysing the corpus, a classification of the stereotypes found has been elaborated in order to highlight and justify the most important and recurring stereotypes detected.

- National stereotype: the differences between countries, or even between some states of the United States, are highlighted, and customs and traditions are stereotyped and ridiculed in some way.
- Age stereotype: the differences which arise from different generations are remarked.
- Homosexual stereotype: those features which define this group are stressed.
- Gender stereotype: the differences and peculiarities which exist between men and women are highlighted.
- Bimbo stereotype: some physical features of the characters are portrayed, and the stereotyped idea that beautiful women cannot be smart is developed.
- Bumpkin stereotype: the differences which exist between people who live in the cities and people who live in the countryside are shown.

Another important characteristic from this categorisation is that the stereotypes analysed do not only show how the respective social groups see themselves, but also how other people see those social groups, giving their own points of view, too.

Apart from the analysis of the different stereotypes that appear in the sitcom, those scenes that base their humour load on language, and that

cannot be included in any of the previous stereotypes, since their source of humour is more general, are also analysed.

### 4.3 Corpus

#### 4.3.1 Sitcoms, an important genre in the United States and in Spain

The Cambridge Dictionary (accessed in March 2018) defines *sitcom* or situation comedy as “a funny television or radio show in which the same characters appear in each programme in a different story”. The Encyclopaedia Britannica (accessed in March 2018) extends this information stating that it is a:

radio or television comedy series that involves a continuing cast of characters in a succession of episodes. Often the characters are markedly different types thrown together by circumstance and occupying a shared environment such as an apartment building or workplace. Sitcoms are typically half an hour in length; they are either taped in front of a studio audience or employ canned applause, and they are marked by verbal sparring and rapidly resolved conflicts.

Interestingly, the adjectives *funny* and *comedy* have a very important role in the definition, and that is because humour is the fundamental component that defines this type of audiovisual texts. Chiaro (2010:2) goes a bit further and describes the term *humour* relating it to the concept of *funniness*, defining it as “a positive humour response in terms of smiling and laughter, as a reaction to some kind of stimulus”. However, she finds that people do not react in the same way when they watch and listen to a funny

programme. Thus, she distinguishes the concepts *positive humour response*, which encompasses only the perception of what is funny from a humorous stimulus, and *exhilaration*, which includes physical reactions (laughing and smiling) as a response to what is watched. In this sense, “the term comedy has come a long way from the original meaning of the Greek word *komos*, which involved the notion of misfortune followed by a happy ending” (Chiaro, 2010:2).

Through all the funny and humorous elements that form part of sitcoms, it is not surprising that this kind of texts enjoy great popularity, as 52% of U.S. adults typically watch humorous shows in their free time, according to the Scarborough USA+ Study report of 2012. Moreover, as stated in the CNMC report, 9 out of every 10 Spaniards watch TV for pure leisure and entertainment.

The origin of sitcoms dates back to 1930s, to the days of entertaining radio programmes, which performed, as the Encyclopaedia Britannica (accessed in March 2018) calls them, “gang shows”. They could be considered the first approaches to what today are known as comedy series

in which a cast of performers remaining the same from week to week would make use of a series of humorous situations or catchphrases, gradually building up a familiar background against which the incongruities of the script could exploit humour to the full. (Encyclopaedia Britannica, accessed in March 2018)

From the start, television gained popularity at the expense of the radio, which led to the birth of situation comedies, short programmes that showed



daily life situations performed in a humorous and catchy way. The stories told in these audiovisual texts, apart from being very entertaining, attracted the audience, as they could identify themselves with the actors and actresses.

#### 4.3.2 *Modern Family*

When analysing the types of humorous elements and the strategies used in the sitcom *Modern Family*, it is remarkable that there are different types of humour depending on its characters. This is a very eclectic series, where every character has its own personality. In the forthcoming analysis, the most recurring elements used by each member of the cast, and the solutions given by the translator to each one, are detected.

This sitcom tells the story of a large and unconventional family. It is presented as a mockumentary or “mock documentary, which is a parody presented as a documentary recording real life” (Wikipedia, accessed in March 2018). This feature confers on the series originality and a new perspective when compared to other TV programmes.

It revolves around three different types of family (nuclear, step- and same-sex), where Jay Pritchett appears as the head of the unit. He has married his second young wife, Gloria, a Colombian immigrant. He is the father of one boy, Joe, born during this second marriage, the stepfather of Manny, the son from Gloria's previous marriage, and father of two grown children, Claire and Mitchell, born during his first marriage. The rest of the

characters are part of Claire's and Mitchell's family. Claire is married to Phil Dunphy and they are parents of three children: Haley –the beautiful and rebellious daughter–, Alex –the smart and brilliant middle daughter– and Luke –the scatter-brained son–, not forgetting that Phil is like a child himself. Mitchell is married to Cameron and they have adopted a Vietnamese child, Lily.

The variety of characters, their backgrounds and personalities make the series rich in humorous nuances, and it is considered a benchmark in the sitcom sector. A diagram appears below where the different characters who star in the series are organised according to their family ties:

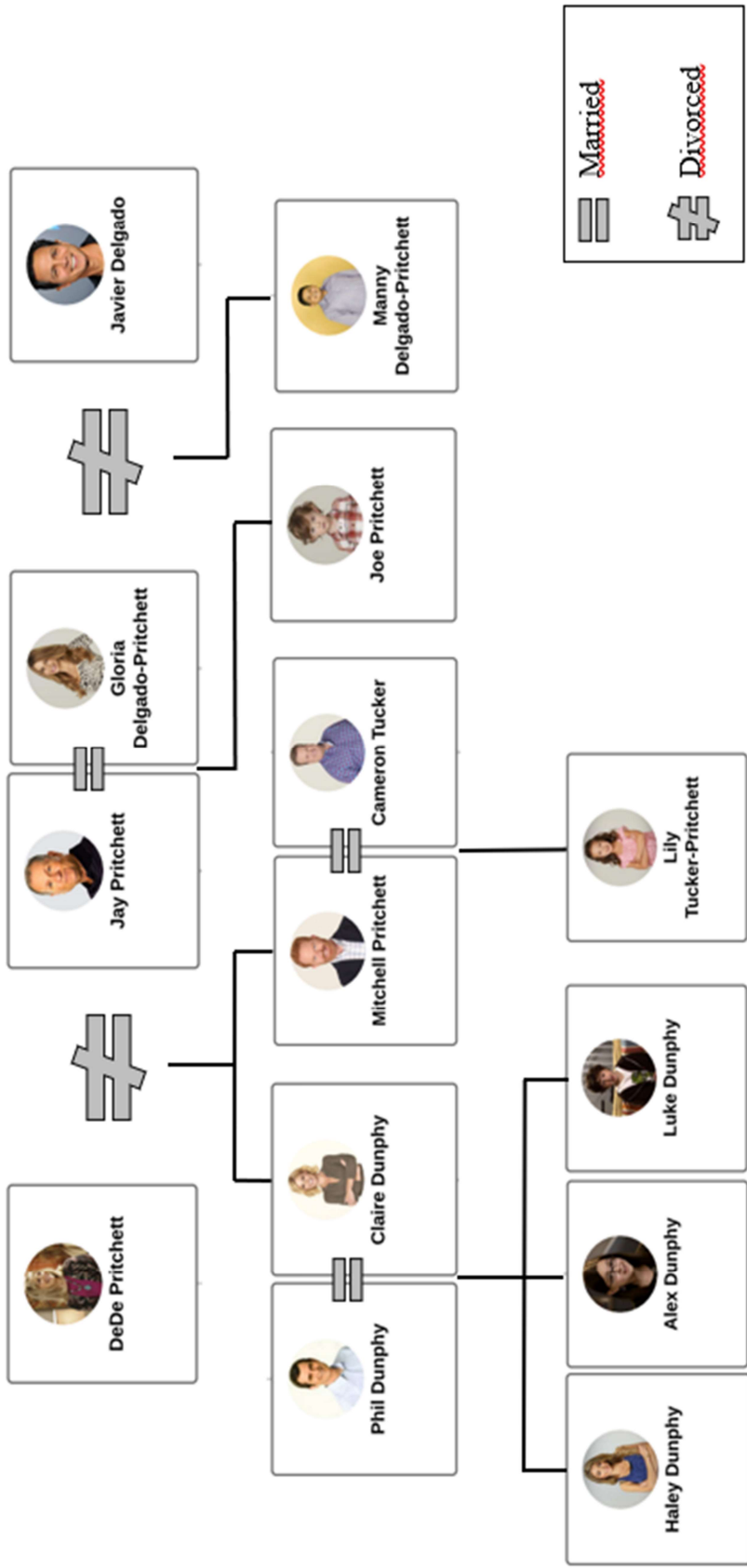


Figure 2

Over the years, there has been an evolution of every character in the series. As a real family, the audience witnesses how the characters grow up, children become adults and adults get older, showing the age changes they are undergoing. This is one of the reasons why this series is so appealing to the audience, as they can see themselves reflected. They represent an American family, with their own problems and worries, but surrounded by a humorous halo.

Since it is important to know the different characters that appear in the series in order to understand the forthcoming examples and explanations included in chapter 5 Analysis, a brief description of each character is introduced.

### **Pritchett-Delgado family:**

#### **Jason Francis, “Jay” Pritchett**

He is the patriarch of the Pritchett family. When the audience meets him, he has recently got married to his second wife, Gloria Delgado. He is the father of two children, Claire and Mitchell, born during his first marriage to DeDe Pritchett. He is also Manny's stepfather, Gloria's son, born during her first marriage.

He is a proud veteran of the Vietnam War and owns the successful company Pritchett's Closets & Blinds, which allows him to enjoy a wealthy lifestyle. Due to his veteran status, Jay is introduced as a strict, tough, and

empowered person. However, as episodes go by, he is portrayed as a decent, faithful, and reliable man who cares about his family. And although he finds it difficult to show his emotions to others, he is the main character and the person the whole family trusts.

The audience can see the evolution of this character. At first, he appears as a grumpy, serious and competitive man, but over the seasons, he becomes aware of his shortcomings as a father and tries to improve his relationship with all his children, Claire and Mitchell –even though they are grown-ups–, and Manny, by spending more time and sharing more activities with them, and making an effort to understand their feelings. He realises his own personality is similar to his father's and tries to become a better one for his own children.

The stereotypes associated with this character are related to his personal ideas about different issues, such as immigration and homosexuality, although there is a clash between his ideas and his reality as his wife is a Colombian immigrant and his son a homosexual.

### **Gloria Marie Delgado-Pritchett**

She is Jay's second wife and mother of Manny, born during her first marriage to Javier Delgado, and of Joe, born during her second marriage to Jay Pritchett.

She is a proud Colombian woman who comes from a poor and crime-filled village. Before meeting Jay, and since she was a single mother,

she had many different jobs as a hairdresser or taxi driver, and this made her the strong woman she is.

She is characterised as a loud, outgoing, and confident woman. Apart from these personality traits, she appears as a beautiful and breathtaking woman who is proud of her roots and defends her Colombian traditions. She is an intelligent woman, although the language barrier makes her feel she is not so smart. Over the seasons, her English improves, as well as her knowledge about American customs. She also studies for and passes the exam to become an American citizen, which makes her think she is losing her Colombian roots.

Gloria appears as a funny character, full of energy, always willing to help others and who values family ties, although she has a strong character. The humour samples found related to Gloria are about the way she talks –very expressive in her speech and very loud when she talks or gets angry– and the misunderstandings that arise from her problems with the English language, and with the differences that appear between North American and Colombian customs. This character evolves over the seasons and, although she does not lose her roots, she softens her manners and temper.

**Manuel Alberto Javier Alejandro Ramírez “Manny” Delgado-Pritchett**

He is the Colombian-American son of Gloria, from her first marriage to Javier. He is very mature for his age, even in the first season, when he is only a child. He likes doing adult-like things and he feels more comfortable surrounded by adults than by children of his age.

He likes literature, he composes poems himself, music, art and he is not afraid of talking about and expressing his feelings to other people, especially girls he likes, getting his heart broken quite often. He is a short, slightly overweight child who cares about his appearance and wants to make the right impression. He is portrayed as an intelligent and learned boy who has developed an intuitive and romantic character. Although he is not very popular at school due to his personality traits –in the first seasons we only know Luke as his friend–, at high school this fact changes when Cam recruits him for the football team.

Given that this character acts like an adult and due to his serious personality and behaviour, he does not fit in with any of the common stereotypes that represent other members of the family. The humour he develops arises from different visual elements or from the contrast which appears because of the way he acts considering his age.

### **Fulgencio Joseph, “Joe” Pritchett**

He is the son of Jay and Gloria and is Manny's half-brother. Although his name is Fulgencio, like his maternal grandfather, Jay decides to call him by his middle name. He is Manny's brother, from his mother's side; Claire's and Mitchell's brother, from his father's side; Phil's and Cam's brother-in-law; and Haley's, Alex's, Luke's and Lily's uncle.

As Joe is just a baby in the seasons analysed –he was born in the fourth season– we cannot know his personality. However, he can create some humour due to the way he behaves.

### **Dunphy family:**

#### **Philip Humphrey, “Phil” Dunphy**

He is Claire Dunphy's husband and father of their three children: Haley, Alex, and Luke. He is a real estate agent in California. He is in good shape, as he lives a healthy life and practices different sports, such as power walking or tightrope walking.

Family is very important to him, and he always tries to spend time and share hobbies with them, especially with his son Luke, with whom he establishes a tight bond. He describes himself as a “cool dad” and tries to become a friend of all his children, so he acts more like a child rather than like a father, a reason why he sometimes embarrasses his own daughters.



As his children grow up, this character also evolves to adapt himself to their new preferences, so we could say that he matures at the same pace as his children.

He is portrayed as a good and sincere person, who tries to solve all the problems through dialogue, avoiding every kind of conflict. He also appears as a funny, fun-loving, childish, and optimistic person, who has a positive attitude towards problems, a trait that contrasts with his wife's, who has a more serious and mature character.

He is also fond of technology, trying to be up-to-date and to have the latest gadgets. He also likes science-fiction, role-playing and robots. He is portrayed as a dreamer, optimistic, easy-going, and happy-go-lucky person, who faces problems from a positive point of view. However, although he shows a carefree personality, he can also be serious when a member of the family is involved in any important issue, particularly his children.

The humorous scenes found in relation to this character are related to his childlike and clumsy personality. He is also involved in accidental *double entendres* which lead to funny moments.

### **Claire Melinda Dunphy**

She is the daughter of Jay Pritchett, Mitchell's older sister and Phil's wife. She is two years older than her brother, with whom she has always had a good relationship, and used to share some activities, such as figure-skating.

However, she does not have a good relationship with her mother, who was always criticising her, and made her feel she was not doing anything right. All this, together with the fact that she was a daddy's girl, did not help in improving this relationship.

When she was younger, she was a wild girl who usually got into trouble. As she does not want their children to be like her, she hides her past to them and she portrays herself as a perfect woman, since she does not want them to make the same mistakes she made in the past. One of them was getting pregnant with her first child when she was just dating Phil. This is the reason why they got married four months later.

She appears as a perfectionist and controlling person, she always needs to have everything scheduled and under control, traits which lead her to be stressed and be considered as a bossy or arrogant person when she wants to sort everything out. Since she is a stay-at-home mother, she is in charge of the whole family, taking an active part in her children's school activities or organising events. However, she is a trustworthy person and the rest of the family usually go to her for advice.

She is also portrayed as a competitive woman, a trait inherited from her father, who treated her like the son he would have liked to have, since Mitchell was gay and did not want to behave like a man. She is an attractive and active woman who enjoys keeping fit and doing physical exercise, although she sometimes has masculine mannerisms or wears manly outfits. It is not until the fifth season that she goes back to work. She justifies this decision by saying that her children are old enough, so she starts working

for her father, first, and later, when Jay retires, she takes over the whole company as its CEO.

Claire embodies the mother stereotype because of the way she acts, sharing the typical traits associated with this member of the family. She also has her own opinions about immigration and homosexuality, similar to her father's, which is curious since her brother is a homosexual and her father's wife is an immigrant.

### **Haley Gwendolyn Dunphy**

She is the eldest child of Claire and Phil, and the sister of Luke and Alex. She was conceived outside marriage, and she was the reason why her parents got married. She was described as a sweet, lovely, and affectionate child until she hit adolescence.

She appears as a young and pretty girl who develops a rebellious personality, just like her mother at her age. She is considered the pretty girl in the family, and her interests and hobbies are related to beauty and fashion. Before becoming an adult, she developed a liking for drinking alcohol and for parties, just like her mother. She is portrayed as a slow-learning and forgetful girl who needs time to understand jokes or the irony they contain. This lack of intelligence is a constant and recurring source of mockery, especially from her sister. On the other hand, she appears as a stereotypical American teen, since she is very popular at high school, although she is not a very good student. However, she gradually matures as

the series progresses, finding a job and trying to behave more like an adult.

Her interests concern her appearance and shopping. This is the reason why she tries to find, and does find, a job within the fashion world, working as an assistant for a fashion designer. In the fifth season, her interest in photography is revealed, and she is even chosen to display her family photographs in an art gallery.

The stereotypes, associated with this character, are related to physical appearance and the belief that beautiful girls cannot be intelligent. In this case, this character fulfils this stereotype and her personality leads to several humorous scenes.

### **Alexandra Anastasia, “Alex” Dunphy**

She is the middle child of Claire and Phil and is portrayed as the cleverest and most intelligent of the three siblings. As she is an overachiever, she usually uses sarcasm and condescension when she talks to other people, especially to her own family, although most of the time nobody understands her sense of humour. She also takes advantage of her intelligence and fools her siblings, making them believe unrealistic things. However, she loves them and she is always willing to support them, too.

She is used to being the best in everything she does, so she develops a competitive personality, like her mother. She is very independent, as her parents pay more attention to her other siblings, and in many cases she seems to have more common sense than any of them, including her parents.

In contrast to her older sister, she is not concerned about appearance and fashion, although as she gets older, she asks her sister for some fashion advice. Another difference with respect to her sister is that Alex is not a popular girl at school, and finds it difficult to make friends. However, she is an outstanding and hard-working student. She plays the cello and she belongs to the French and debate clubs, activities she does in order to enter a good university when she gets older.

The stereotypes associated with this character are related to smart people who make fun of others who are not as intelligent as them. She also fulfils the stereotype of smart people who are not pretty and who do not care about the way they dress. This character makes use of irony to create humour, being even funnier when other characters do not realise that she is mocking them.

### **Lucas Philip, “Luke” Dunphy**

He is the third and youngest child of Claire and Phil, and the younger brother of Haley and Alex. He is portrayed as a playful, mischievous, and rambunctious boy. He is considered to have low intelligence but this trait gives him some innocence that his mother loves about him. He is also seen as a mindless person due to some bizarre actions, and because he frequently gets distracted by other things when he is doing something important. As he is an innocent and sweet boy, Claire calls him her baby and she does not want him to get older.

The stereotypes associated with this character are related to the idea that he is not an intelligent boy and he is quite innocent, so he believes everything he is told. He also uses the visual element to transmit humour, due to the activities or hobbies he has, some of which are shared with his father.

### **Tucker-Pritchett family:**

#### **Mitchell Vincent Pritchett**

He is Jay's son and Claire's younger brother. He is also Cameron's husband and both are the adoptive parents of Lily, a Vietnamese girl. He is a shy and smart man who works as a lawyer for a law firm in California. Even if he seems a bit of a snob, his aim in life is to help others and the environment. Due to his personality, he is closer to his mother, whereas Claire is closer to his father. Although the siblings have opposite characters, they love each other and they show it from the very beginning, when they were both figure-skating partners during their youth. Claire was also very supportive when he decided to say he was homosexual, since his father was reluctant to hear this news. Before coming out of the closet, he dated some girls and later some other boys, until he met Cameron.

Despite their differences, Mitchell and Claire share a sense of responsibility, and both are portrayed as perfectionist people, since they want to have everything under control. These traits are completely different

to Cameron's, since the latter develops an uninhibited personality; however, one counterbalances the other and they are presented as a strong couple. Due to his peaceful personality, Mitchell always avoids confrontations and tries to solve every problem through dialogue, both with members of his family or with strangers, trying not to disappoint anyone. He has also developed a problem with public displays of affection, blaming his father for this. However, over the seasons, he tries to change this trait of his personality.

The stereotypes associated with this character are related to his job, as a lawyer. It is thought that lawyers behave in a certain way and he shares some of those specific traits. He also embodies the stereotype of a homosexual person but, as he is so shy to show his emotions, feelings, or sexual orientation, he sometimes tries to hide it, a tendency which changes over the seasons.

### **Cameron Scott, “Cam” Tucker**

He is Mitchell's husband and the adoptive father of Lily. He grew up in a farm in Missouri, of which he has good memories and never misses the opportunity to talk about it. He stands out in many fields, such as music, sports, and art. He loves playing and coaching football, as he says this sport has given him the confidence and respect among people around him, especially when he came out.

He is portrayed as a compassionate, empathetic, and kind person.

He cannot stop helping other people, especially the most disadvantaged, something which annoys Mitchell when he spends more time helping others at the expense of his family. He also loves being the centre of attention, in contrast to Mitchell, who prefers to be in the background. These personality differences lead to hilarious and funny scenes in the series. Although Cameron seems to be a strong person, he does not handle criticism, especially concerning his body –he is overweight– and his talents –as he stands out in many fields–. He also has many hobbies, such as flower arrangement, photographing Lily or shooting home films.

Apart from the abovementioned hobbies, it is necessary to remark his interest in clowns, since he makes up his own clown alter ego called Fizbo. Fizbo is an Auguste Clown, and although some members of the family, such as Mitchell, Phil –who is afraid of clowns– or even Lily, do not like it, Cameron is very proud of his creation.

The stereotypes associated with this character are related to his appearance and more specifically to his body, since he is very insecure about it. Another stereotype that represents this character is homosexuality. He fulfils the image people have about homosexuals and embodies the main traits associated with this group.

### **Lillian Elizabeth, “Lily” Tucker-Pritchett**

She is the adopted Vietnamese daughter of Mitchell and Cameron. As Lily is adopted as a baby, she does not have an important role during the first



seasons. However, over the years, she develops a hilarious, entertaining, and charming personality, although her parents claim that she has not demonstrated any sense of empathy. In some episodes, the audience can see that she worries about her parent's welfare or she shares her toys with Joe. Her funniest moments within the series appear when she shows some of the traits that are related to children stereotypes.

After having introduced and learned more about the different personalities developed by the main characters that appear in this American sitcom, the different types of humour, which are analysed in the forthcoming chapter and which are characteristic of each member of the family, can be framed and understood as a whole.

This study focuses on the first half of the sitcom (first, second, fifth and sixth season). A comprehensive and representative sample of episodes has been selected (96 episodes in total, 24 episodes in each season), which will allow us to analyse the humour that identifies each character, and the way in which it changes over the years. The adaptations, modifications or alterations that have been made to the Spanish DV and SV, for the text to be broadcast in Spain and accepted by the target audience, will also be studied.

## 5. ANALYSIS

After selecting the examples of humour that are analysed in the study, a modified table based on the one proposed by Martínez Sierra (2004) is used to adapt it to the purpose of the research. It includes the following sections:

- **Season:** the number of the season the example belongs to.
- **Episode:** the title of the episode.
- **Original version (OV):** the different dialogues of the specific scene in the source version are transcribed. In this section the time code of the example is also included.
- **Humorous elements:** the humorous element of the OV that appears in the scene and that is then analysed.
- **Dubbed version (DV):** the transcription of the dialogues of the Spanish version.
- **Humorous elements:** the humorous elements that appear in the DV.
- **Subtitled version (SV):** the transcription of the dialogues of the Spanish subtitled version.
- **Humorous elements:** the humorous elements that appear in the SV.
- **Cognitive background:** in this section, an explanation of the contextual case (CC) is included. Therefore, the context of each specific scene is described in order to fully understand it.

- **Comments:** in this section, the humorous elements that appear in the selected scene are analysed, as well as the manner in which these elements are transmitted to the DV and SV. The three different versions are compared, and the possible changes or adaptations found are analysed.

This is the template of the table used to analyse each of the humorous scenes selected from the corpus:

<b>[Season], [Name of the episode]</b>	
<b>[Time code]</b> <b>[OV]</b>	
<b>Humorous elements:</b>	
<b>DV:</b>	<b>SV:</b>
<b>Humorous elements:</b>	<b>Humorous elements:</b>
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1.</li> </ol> </li> </ul>	

Comments:

After watching all the episodes from seasons one, two, five and six, 63 scenes, which have been considered interesting for the study, have been selected. For this specific research, the analysis has been divided into two

main sections. On the one hand, the different stereotypes encountered, and that lead to humorous scenes, and, on the other hand, the selection of scenes in which linguistic humour is the main aspect to consider. The choice of linguistic humour for this research is justified by the fact that the origin of the humour of most of the examples analysed lies in the use and manipulation of language.

Regarding the classification of the examples, the following table shows the categories they have been divided into, as well as the number of examples found in each case:

<b>Examples</b>	<b>Number of examples</b>
Stereotypes:	
- National stereotype	11
- Homosexual stereotype	4
- Age stereotype	2
- Gender stereotype	2
- Bimbo stereotype	1
- Bumpkin stereotype	1
Language	42

**Table 2**

In order to understand the following examples, we clarify the meaning of the acronyms of the possible humorous elements that may appear. The categorisation of these humorous elements is grounded in the classification

proposed by Martínez Sierra (2004, 2008). Apart from the categories established by this scholar, the addition of another element, Hotchpotch (H), has been considered necessary, in order to include those examples that do not fit in with the other proposals, since other characteristics define them:

<b>Acronym</b>	<b>Meaning</b>
CI	Element about the Community and Institutions
CSH	Element about the Community Sense of Humour
L	Linguistic element
V	Visual element
G	Graphic element
PL	Paralinguistic element
S	Sound element
NM	Non-marked element
H	Hotchpotch element

**Table 3**

### 5.1 Stereotypes

In this subchapter, the different stereotypes found in the corpus are analysed and classified into categories. Apart from this division, they are associated with different characters that are portrayed according to these stereotypes. This enables the audience to have a broader vision of the characters, since

they are not only represented by their personalities, but also by the way other characters see them.

As stated in previous chapters, Gonzalez-Vera (2012:105) defines stereotypes as “the result of ignorance, distorted images, racism, cultural factors and generalisations based on exaggerations or oversimplifications [and they] usually make reference to cultural aspects such as patterns of behaviour and attitudes attributed to different groups of people”. According to this definition, these specific points of view are compared in order to confirm whether they are transmitted to the Spanish versions, and to detect the possible changes the TTs may suffer in order to fulfil the requirements of the TL.

#### 5.1.1 National stereotype

In this chapter, the stereotyped ideas the audience may have of people who come from other countries are analysed and, in this sense, aspects such as language or others related to customs or traditions are taken into account. In this case, the characters embody those ideas that are framed in a humorous context. Moreover, not only are the characters’ points of view analysed, but also the way other characters may see or judge them.

#### 5.1.1.1 Gloria Delgado-Pritchett

As stated in Chapter 4, Methodology and Corpus, Gloria is a character who was born and brought up in Colombia, so she keeps many of the Latin American roots and traditions from her country, although she lives in the United States and is married to an American man. This character faces the language barrier entailed by speaking in her second language, with all that this implies –sayings, expressions, double meanings, etc.–, and which will lead to humorous misunderstandings and mispronunciations.

One of the features that is interesting for this study is to verify the image this character transmits in both the English and Spanish versions. Although the mistakes the character may make in the OV may be considered acceptable, as she is not talking in her mother language, in the TL those mistakes may portray the character as an uncultured person, a feature that may not agree with the image she portrays in the OV.

The following examples show the scenes in which the national stereotype is associated with this character, Gloria. In examples 1 to 9, Gloria is the subject who embodies the stereotype, whereas example 10 shows how other characters see her and other people from her country.

##### Example 1

**Season 1, Run for your wife**

**03:41-03:47**

Gloria: The last thing Manny needs on his first day of school is you undermelting his confidence.

<p>Jay: Undermining. Gloria: And now you're doing it to me, too.</p>	
<p><b>Humorous elements:</b> L</p>	
<p><b>DV:</b> Gloria: Lo último que necesita Manny en su primer día de clase es que tú le manes la confianza. Jay: Mines. Gloria: Y ahora me lo haces a mí.</p>	<p><b>SV:</b> Gloria: Lo único que le falta a Manny/ en su primer día de clase// -es que le mimes la confianza.// Jay: - Mines.// Gloria: Y ahora me lo haces a mí también.///</p>
<p><b>Humorous elements:</b> L</p>	<p><b>Humorous elements:</b> L</p>
<p><b>Cognitive background:</b></p> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Gloria explains that it is important for parents to support their children.</li> </ol> </li> </ul>	

Comments:

The humour load is based on the national stereotype with the use of verbal humour, where language is the element that creates the humorous scene. It is assumed that foreigners, since they are not using their mother language, may make some mistakes when they speak in their second language, in this case, English. Humour arises by means of the use of a pseudomorph, according to the classification proposed by Nash (1985:143). This resource creates a new word with humorous purposes. Instead of using the verb “to undermine”, Gloria uses an invented verb, “to undermelt”, which makes no



sense and does not exist in English.

In the DV, the translator keeps the L element. However, the strategy used in this version is different to the OV, since the translator chooses paronymy, according to the outcomes of the translated pun proposed by Delabastita (1996:134), to maintain the humour load. The verb “*manar*” (to flow) is mistakenly used, in substitution of the correct verb “*minar*” (to undermine). The verb is conjugated in the second person singular of the subjunctive “*manes*”, instead of the correct one, which would be “*mines*”. This is an appropriate solution to transmit the character’s low level of English, and it also reminds the audience of the name of her child “Manny”, which could also be considered as the source of the mistake when she confuses the verb she has to use with the name of her child.

In the SV, the L element is also kept and, like in the DV, the pun used is paronymy. Instead of using the verb “*minar*”, the character uses the verb “*mimar*” (to pamper), which has a very similar pronunciation, since the only difference appears with the sounds /m/ and /n/. This could be understood as an acceptable mistake, bearing in mind that the character is talking in her second language, since both sounds belong to the category of nasal phoneme, although /m/ is a bilabial phoneme and /n/ is an alveolar phoneme. This way, the mistake when she mixes both verbs –which, however, have different and opposite meanings– can be justified. The option in the SV is also appropriate to the context, since during the first episodes the character tends to overprotect her child, which makes the choice of the verb “*mimar*” be considered semantically related to the

context.

As far as synchrony is concerned, the solutions offered in the SV with the use of the verbs “*mimes*” and “*mines*” fit the space restrictions related to this modality of audiovisual translation. However, the difference in the number of syllables that appear in the OV is worth mentioning, four in the case of “undermelting” and “undermining”, and only two in the DV, with the use of “*manes*” and “*mines*”. Nevertheless, analysing Gloria’s speech as a whole, there is a greater number of syllables in the Spanish version than in the English version, so the chosen option is integrated and compensated within the whole sentence.

Example 2

<b>Season 1, Fifteen percent</b>	
<b>07:08-07:16</b> Gloria: In my country there’s a saying that means, “Love is just around the corner”. I come from a neighbourhood with a lot of prostitutes.	
<b>Humorous elements:</b> L / CI	
<b>DV:</b> Gloria: En mi país hay un dicho que dice, “El amor está a la vuelta de la esquina”. Vengo de un barrio con muchas prostitutas.	<b>SV:</b> Gloria: En mi país hay un dicho que dice:/ “El amor está a la vuelta de la esquina”.// En mi barrio había/ un montón de prostitutas.///
<b>Humorous elements:</b> L / CI	<b>Humorous elements:</b> L / CI

**Cognitive background:**

- Contextual case (CC):
  1. Manny has a date, but she turns out to be older than expected. She is really embarrassed about confusing Manny with a man and thinks she will always be alone.
  2. Gloria tries to console her.

Comments:

The humour load is based on an expression Gloria says, so it is based on a L element, since the double meaning of some words is used in order to create a humorous scene. According to the classification proposed by Nash (1985:146), this sentence is categorised as a pun-metaphor, since, from an apparently innocent saying, a hidden meaning arises and creates a humorous effect. This effect is created by means of the use of the expression “just around the corner”, which can have a double meaning. On the one hand, it can be understood as “love can be found where least expected”, and on the other hand, and with the use of the CI element, as the place where people can find prostitutes, since it is the place where they usually wait for clients. In this sense, it is understood that people find love because they pay for it. What creates the humorous scene is the contrast between what the audience expects to hear and what the character finally says.

In the Spanish DV and SV, the pun-metaphor is used in the same way as in the OV, since the same referent is shared in both languages. The strategy applied is literal translation in Fawcett’s terminology (1997:36), since the text can go from the SL to the TL without any changes, apart from

the ones required by the TL grammar. Therefore, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN ST = PUN TT, since the translator uses the same pun and context as in the OV in both Spanish versions.

Example 3

<b>Season 2, The old wagon</b>	
<b>02:48-02:58</b>	
Gloria: In my culture, mothers are very clingy to their sons. In fact, the leading cause of death among Colombian women is when their sons get married. But I'm not like that. I just want my Manny to be happy.	
<b>Humorous elements:</b> CI / L	
<b>DV:</b> Gloria: En mi cultura las madres son muy posesivas con sus hijos. De hecho, la principal causa de muerte entre mujeres colombianas es cuando sus hijos se casan. Pero yo no soy así. Yo solo quiero que mi Manny sea feliz.	<b>SV:</b> Gloria: En mi cultura las madres/ son muy protectoras.// La principal causa de muerte/ de las madres colombianas...// es la boda de sus hijos.// Pero yo no soy así./ Solo quiero que Manny sea feliz.///
<b>Humorous elements:</b> CI / L	<b>Humorous elements:</b> CI
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Gloria is jealous when a pretty girl friend of Manny's arrives.</li> <li>2. She supposes that he is in love with her and that he is putting her aside.</li> <li>3. However, she does not describe herself like other Colombian women.</li> </ol> </li> </ul>	

### Comments:

The humour load is based on the CI and L elements. The CI element appears when the character uses the resource of exaggeration, according to Elwood's classification (2007:4), to describe mothers' feelings when their sons get married. The audience may know more about the Colombian culture but it is a distorted description of the reality of the country. Humour arises from the contrast that appears between reality, that is, Colombian women feel a deep sorrow when their sons get married, and the reality described by the character, when she affirms that women in her country die when their sons get married. This information gives the audience the idea that Colombian women are very possessive. The same resource is used in both the DV and SV, since the translator uses the same strategy of exaggerating the main idea in order to create the humorous effect.

In this scene, humour results from a combination of CI and L elements. While the strategy of exaggeration is applied in the CI element that revolves around the idea that Colombian women are very possessive towards their children, and especially their sons, the L element contributes to the exaggeration by using the possessive adjective "my", which reinforces that feeling of belonging, as the character regards her son as one of her possessions, and shows that she truly fits that stereotype of Colombian women. The same element is used in the DV, "*mi Manny*", using the possessive adjective "*mi*" when it is not necessary as the audience already knows that Manny is Gloria's son. However, in the SV this concept is neutralised and only the proper name "Manny" is used, without any

possessive adjective, so the L element disappears, and it remains unclear whether Gloria is telling the truth or not.

Example 4

<b>Season 2, Strangers on a treadmill</b>	
<b>02:21-02:26</b>	
Gloria: That's what you tell yourself so you can stay above them. You just throw them an Obama Steak and run to the golf course.	
<b>Humorous elements:</b> CI / L	
<b>DV:</b> Gloria: Eso es lo que dices tú para ponerte por encima de ellos. Les tiras un chuletón de Obama y te vas a jugar al golf.	<b>SV:</b> Gloria: Es lo que tú te dices para seguir/ por encima de ellos.// Les tiras un filete de Obama/ y te vas al campo de golf.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Jay does not want to attend an employee's daughter's party. He justifies himself by saying that, since he is the boss, nobody would like to see him there.</li> <li>2. As he is not going, he will send an Omaha Steak as a present.</li> </ol> </li> </ul>	

Comments:

The humour load is based on two different elements: CI and L. The L element is found when Gloria confuses the Omaha Steak, which is an important meat company in the United States, with the name of the American president at the time when this episode was broadcast, Barack

Obama. This linguistic pun results from the paronymy that exists between the pair of words Omaha-Obama. The pun made by the character can be classified as a malapropism, since it is an unintentional misuse of one word that is confused with another word due to their similarity, resulting in a ridiculous and funny effect. However, the L element is not transmitted to the DV or the SV since the audience does not understand the malapropism between the real referent and the character's mistake when referring to it.

Regarding the translation of this cultural reference, and according to the classification proposed by Venuti (1995), a foreignization approach has been adopted in this scene, since the text has hardly been altered and the referent has not been explained or adapted to the target audience. The CI element appears in the ST, so it is necessary to be familiar with the American company to be able to understand this referent. This is the reason why humour disappears in the Spanish versions since the Spanish audience does not recognise the pun. They only know that there is no "Obama steak", but they do not associate it with the Omaha Steak company, so both the CI and L elements are lost in the DV and the SV.

In this specific case, the translation strategy is literal translation, transmitting the ST without any cultural change, apart from those required by the TL grammar. This is the reason why the two elements that appear in the OV are not included in the DV or the SV. We can then affirm that in this case, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > ZERO, so the humorous effect is lost.

### Example 5

<b>Season 2, Halloween</b>	
<b>02:40-03:17</b>	
Gloria: Hola, Jay.	
Jay: Where are you?	
Gloria: I have Manny in the carpool, and we're going to the dropout.	
Jay: Dropout. You mean that Eddie kid? Yeah, he's a moron.	
Gloria: No, the dropout, where you drop the kids in the school.	
Manny: She means "drop-off".	
Gloria: That's what I said.	
Jay: Listen. Did you ever do anything about costumes for Claire's thing tonight?	
Gloria: I'm going to pick them up this afternoon. You're going to be a gargle and I'm going to be an evil village <i>bruja</i> .	
Jay: I know less now than I did before I asked.	
Gloria: Hmm. A <i>bruja</i> is a witch, and a gargle is a gargle.	
Manny: She means "gargoyle".	
Gloria: That's what I said.	
<b>Humorous elements:</b>	
L	
<b>DV:</b>	<b>SV:</b>
Gloria: Hola, Jay.	[--]
Jay: ¿Dónde estás?	Jay: ¿Dónde estás?//
Gloria: Llevo en el coche a Manny y vamos al punto limpio.	Gloria: Llevo a Manny en el coche/ y vamos a dejar el cole.//
Jay: ¿El punto limpio? ¿Lo dices por Eddie? Sí, es un poco guarro.	Jay: ¿A dejarlo? ¿Es por Eddie?/ Sí, es un idiota.
Gloria: No, el punto limpio, donde dejas a los niños en el cole.	Gloria: No, a que los niños dejen en el cole.//
Manny: Quiere decir punto de	Manny: - Quiere decir dejarnos



<p>recogida.  Gloria: Eso he dicho.  Jay: Oye, ¿hiciste algo con esos disfraces para la fiesta de Claire?  Gloria: Voy a recogerlos esta tarde.  Tú vas a ir de gárgara y yo voy de bruja supermalvada.  Jay: Creo que no me he enterado de nada.  Gloria: Mmm, que yo voy de bruja y tú vas de gárgara.  Manny: Quiere decir “gárgola”.  Gloria: Eso he dicho.</p>	<p>en el cole./  Gloria: - Eso he dicho.//  Jay: Oye. ¿Has pensado en los disfraces/ para lo de Claire de esta noche?//  Gloria: <i>Los recojo esta tarde.</i>// Tú irás de “gárgara”...// y yo, de bruja supermalvada.//  Jay: Estoy peor que antes de preguntar.//  Gloria: Una bruja es una arpía,/ y una “gárgara”, una “gárgara”.//  Manny: - Quiere decir “gárgola”./  Gloria: - Eso he dicho.///</p>
<p><b>Humorous elements:</b>  L</p>	<p><b>Humorous elements:</b>  L</p>
<p><b>Cognitive background:</b></p> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Gloria is driving Manny and another friend to their school while she phones Jay and explains what they are wearing for Halloween this year.</li> <li>2. Gloria, being a Colombian immigrant, has some problems with the English language.</li> </ol> </li> </ul>	

Comments:

The humour in this scene is based on the L element, due to the language mistakes made by one of the characters. In the OV, Gloria confuses the phrasal verb, drop-off, with another phrasal verb, drop-out. This is a very frequent problem in foreigners, since changing the preposition can represent a complete change in meaning of the verb, leading to confusion.

With the use of this contact and blend, according to the classification proposed by Nash (1985), the ST creates a humorous scene in which the entire speech is misunderstood. This mistake can be considered a common one since the only difference is the preposition, and both prepositions, the one she uses and the correct one, start with the same letter.

In the DV, the L element is transmitted with the use of the expression “*punto limpio*”, instead of “*punto de recogida*”. In this case, the translator chooses the approach of domestication in order to adapt the ST to the target audience. The translation approach of adaptation creates another humorous effect in the DV by using the word “*punto*” as a shared word in both the correct and the mistaken expressions. The translator tries to transmit the character’s mistake by the misuse of an expression in relation to the context where it is used, since “*punto de recogida*” is the place where parents leave and pick up their children at school, and “*punto limpio*” is the place where people leave old things when they are unusable. The idea of leaving children because they are “useless” is what creates the intended humorous effect due to the malapropism. The audience may understand that, in the OV, the character makes this mistake since she is talking in her second language; however, this option in the DV is not so understandable since the character is talking in her mother language.

Another interesting point of discussion is synchrony. If the syllables of the expression in the OV are compared with the syllables in the DV, “drop-off” has two syllables, whereas “*punto limpio*” doubles that figure. However, the translator has managed to compensate the syllables within

the entire sentence, so the total syllable difference has been reduced to fit the lip, context and time synchrony.

In the SV, the translator chooses a grammar mistake in order to transmit the humorous effect. The similarity between the correct expression and the mistaken one justifies it, so instead of saying “*dejar en el cole*” (to drop somebody off at school), she says “*dejar el cole*” (to leave school). However, the omission of only one preposition in this expression changes the entire idea.

Another mistake found in the OV is when Gloria mispronounces the word “gargoyle” /'gɑ:rgɔɪl/ (*gárgola*) and ends up saying “gargle” /'gɑ:rgəl/ (*gárgara*) instead. Paronymy has been used to create the humorous effect, since the two words present slight differences in both spelling and sound, but the mistake can be understood due to the similarities they also share.

In the DV and the SV, the solution given is to say “*gárgara*”, instead of “*gárgola*”, words that, as in the OV, share some similarities but have slight differences in their spelling and sound.

#### Example 6

<b>Season 2, Halloween</b>
<b>06:53-08:05</b>
Gloria: Jay! This came for you.
Jay: Oh, hi, honey. What is it?
Gloria: I called your secretary and told her to order you some crackers and those cheeses that you like. The tiny little ones.
Jay: Thanks. Did you pick up my gargle costume, too?

Gloria: Are you making fun of me?

Jay: No.

Gloria: First Manny correcting me, and now you? If I have a problem, I want to know, Jay.

Jay: Honey, look. English is your second language. You're doin' great.

Gloria: Yeah, you're not helping by protecting my feelings. I want you to be honest with me.

Jay: Okay, well, I may have noticed some tiny little mistakes you might want to take a look at.

Gloria: Like what?

Jay: Just little mispronunciations. Like, for example, last night you said we live in a "doggy-dog" world.

Gloria: So?

Jay: It's "dog-eat-dog" world.

Gloria: Yeah, but that doesn't make any sense. Who wants to live in a world where dogs eat each other. Doggy-dog world is a beautiful world full of little puppies. What else do I say wrong?

Jay: Well, it's not "blessings in the skies". It's "blessings in disguise".

Gloria: What else?

Jay: "Carpal tunnel syndrome" is not "carpool tunnel syndrome".

Gloria: And what else?

Jay: It's not "vo-lump-tuous".

Gloria: Okay, enough. I know that I have an accent, but people understand me just fine.

Jay: What the hell is this?

Gloria: I told you, Jay. I called your secretary and told her to order you a box of baby cheeses. Oh, so now that is my fault, too.

**Humorous elements:**

L

**DV:**

Gloria: Jay, te ha llegado esto.

**SV:**

Gloria: Jay, ha llegado esto para

Jay: Ah, hola cariño. ¿Qué es?	ti.//
Gloria: Llamé a tu secretaria y le dije que te mandara unas galletas saladas y esos quesos que te gustan, los pequeñitos.	Jay: Hola, cariño. ¿Qué es?//
Jay: Gracias. ¿Has recogido mi disfraz de gárgara?	Gloria: Llamé a tu secretaria y le dije...// que encargara galletas saladas/ y esos quesos que te gustan.// - Los pequeñitos./
Gloria: ¿Te estás burlando de mí?	Jay: - Gracias.// ¿Has recogido mi disfraz de “gárgara”?//
Jay: No.	Gloria: - ¿Te cachondeas de mí?//
Gloria: Primero Manny me corrige, ¿y ahora tú? Si tengo un problema quiero saberlo, Jay.	Jay: - No.//
Jay: Cariño, mira, en tu país habláis distinto, lo estás haciendo genial.	Gloria: Primero Manny me corrige,/ ¿y ahora tú?// - Si tengo un problema, quiero saberlo./
Gloria: Ay, no me ayudas si me proteges siempre. Quiero que seas sincero conmigo.	Jay: - Mira, cariño.// El inglés es tu segunda lengua./ Lo están haciendo genial.//
Jay: Eh, vale, a veces cometes algunos pequeños fallos que deberías corregir.	Gloria: Si me sobreproteges,/ no me ayudas.// Quiero que seas sincero conmigo.//
Gloria: ¿Cómo cuáles?	Jay: Vale, puede que haya notado...// algunos pequeños errores/ que quizá podrías corregir.//
Jay: Pequeños fallos conceptuales, por ejemplo, anoche dijiste que vivíamos en un mundo “de puerros”.	Gloria: - ¿Cómo cuáles?//
Gloria: ¿Y qué?	Jay: - Son pequeños lapsus.// Por ejemplo, anoche dijiste/ que vivimos en un mundo de “puerros”.//
Jay: Se dice mundo “de perros”.	Gloria: - ¿Y?//
Gloria: Eso no tiene sentido, ¿quién quiere vivir en un mundo en el que solo hay perros? Un mundo de perros es un mundo precioso, lleno de vegetales. ¿Qué más digo mal?	Jay: - Se dice mundo de “perros”.//
Jay: Aquí “agarrarse con alguien” no	Gloria: Sí, pero...// eso no tiene

<p>se entiende como “pelear”.</p> <p>Gloria: ¿Qué más?</p> <p>Jay: Nosotros no nos damos “albricias” sino “sorpresas”.</p> <p>Gloria: ¿Y qué más?</p> <p>Jay: Aquí no se dice “pachu-”</p> <p>Gloria: Bueno, ya vale. Sé que no hablo como ustedes, pero me entienden perfectamente.</p> <p>Jay: Pero, ¿qué es esto?</p> <p>Gloria: Te lo he dicho, Jay. Llamé a tu secretaria y le dije que te mandara una caja de quesitos. Oh, y eso también va a ser culpa mía.</p>	<p>sentido.// ¿Quién quiere vivir en un mundo/ en el que solo hay perros?// Un mundo de puerros/ es un mundo lindo lleno de verde.// ¿Qué más digo mal?//</p> <p>Jay: No se dice “no hay mal/ que por cien no venga”.// Es “no hay mal/ que por bien no venga”.//</p> <p>Gloria: ¿Qué más?//</p> <p>Jay: “Síndrome del túnel carpiano”/ no es “síndrome del túnel marciano”.//</p> <p>Gloria: ¿Y qué más?//</p> <p>Jay: - No se dice “volumtuoso”./</p> <p>Gloria: - Bueno, ya vale.// Sé que tengo acento al hablar,/ pero la gente me entiende.//</p> <p>Jay: - ¿Qué diablos es esto?//</p> <p>Gloria: - Te lo he dicho, Jay.// Llamé a tu secretaria y le dije/ que encargara una caja de quesitos.// Y esto también es culpa mía.///</p>
<p><b>Humorous elements:</b></p> <p>L</p>	<p><b>Humorous elements:</b></p> <p>L</p>
<p><b>Cognitive background:</b></p> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u></li> </ul> <ol style="list-style-type: none"> <li>1. Gloria, a Colombian immigrant, has some problems with the English language, as she makes some mistakes when she speaks in her second language.</li> </ol>	

Comments:

Humour in this scene is based on the language mistakes Gloria makes (L element). In the OV, they are called “little mispronunciations”, whereas in the DV they are called “*pequeños fallos conceptuales*” (little conceptual mistakes) and in the SV, “*pequeños lapsus*” (little lapses). The DV may be a more appropriate solution, since the mistakes are based on problems she has with the concepts themselves, but not “*lapsus*” (lapses), a concept that is related to an error due to the fact that the norm is not internalised.

In the OV, Jay also mentions that “English is your second language”, whereas in the DV they say “*en tu país habláis distinto*”, remarking that in her country they have different words, expressions or accents. However, Jay does not mention that she speaks another language. In the SV he says “*el inglés es tu segunda lengua*”, which is a literal translation. The translator’s choice makes sense as people who are watching the subtitled versions are very likely to be watching it in English and, consequently, they may appreciate Gloria is not a native speaker.

As far as the specific mistakes she makes, the following concepts are discussed:

1. “Doggy-dog-world” instead of “dog-eat-dog world”. The mistake is based on a mimetic phrase, since the pronunciation of both expressions is very similar or almost the same, although the words in them are different. As Nash (1985:140) states, mimetic phrases are based on well-known phrases or expressions that include some changes with humorous purposes. The solution given in the DV and

in the SV is “*mundo de puerros*” instead of “*mundo de perros*”. In these cases, the resource used is also a mimetic phrase, since it is a well-known phrase which is mistakenly expressed because of the misuse of a word, in this example “*puerros*”, as the character does not know or mistakenly knows the Spanish expression, since “*puerros*” and “*perros*” are considered mimes. The translation approach of domestication is used by means of equivalence, since the expression has been adapted to the TL for the audience to understand and recognise, but maintaining the idea of the original.

2. “Blessings in the sky”, instead of “blessings in disguise”. As in the previous example, the mistake is based on a mimetic phrase, since both the expression used by the character and the right one have a similar pronunciation, although the words that form them are different. The solution given in the DV is “*agarrarse con alguien*”, instead of “*pelear*”. In this case, the translator also uses the approach of domestication with the use of adaptation in order to transmit the information from the OV. The result obtained in the translation is completely different from the one used in the OV since the translator chooses a Latin American expression rather than a Spanish expression. This solution can be understood since the character comes from a Latin American country, Colombia, so the translator has intended to include an expression from her country. In the case of the SV, on the contrary, the translation strategy is equivalence, since the idea of the English expression is transmitted,



although adapted to the TL. In the SV, the solution is “*no hay mal que por cien no venga*”, instead of “*no hay mal que por bien no venga*”. The pun found in this version is a mimetic phrase, since it is a very well-known Spanish saying but with the variation of one of its words, “*cien*” instead of “*bien*”, as they are mimes.

3. “Carpool tunnel syndrome”, instead of “carpal tunnel syndrome”.  
The mistake is based on a mimetic phrase due to the similar pronunciation of the terms “carpool” /'ka:r pu:l/ and “carpal” /'ka:rp-/. The solution given in the DV is “*no nos damos albricias*”, instead of “*sorpresas*”. In this case, the strategy used is completely different to the one used in the OV, and the translator chooses to use another Latin American expression, rather than a Spanish expression, to transmit the information from the OV. The translation approach of domestication can be observed with the adaptation of the information in the DV, although in this specific example the fourth outcome of the translated pun defined by Delabastita (1996:134) is applied, PUN > ZERO, since the pun disappears in this version. In the case of the SV, the translation given uses the same resource as the OV, a mimetic phrase with the use of “*síndrome del túnel marciano*”, instead of “*síndrome del túnel carpiano*”. This well-known Spanish expression uses the mimes “*marciano*” and “*carpiano*”, which are pronounced in a similar way, to create the humorous effect.

4. The last concept in the scene appears when Gloria asks Jay's

secretary for some “little cheeses” and Jay opens the box and takes a “little Jesus”. What the audience expects to see is not what they finally see on screen, so the humorous effect is created. It appears with the use of mimes with the pair of words “cheeses” /'tʃi:z ɪz/ and “Jesus” /'dʒi:z əs/, which share a similar pronunciation. In this case, in both the DV and the SV the humorous content disappears. In these Spanish versions any trace of humorous allusion is non-existent, as Gloria says “quesitos” (little cheeses) and the subtitle states “caja de quesitos” (box of little cheeses), but what Jay takes is a “niño Jesús” (little Jesus), concepts which are completely different and not related in any way. Therefore, and according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > ZERO.

Example 7

<b>Season 2, Good cop, bad dog</b>	
<b>12:27-12:32</b>	
Gloria: Of course not, but I’m nice and I put on the sugar jacket. Jay: Sugarcoating is not gonna help him.	
<b>Humorous elements:</b> L	
<b>DV:</b> Gloria: ¡Claro que no! Pero soy buena y se lo he suavizado un poco. Jay: Suavizar no le va a ayudar.	<b>SV:</b> Gloria: Claro que no, pero soy agradable/ y endulzo las cosas.// Jay: Un glaseado no va a ayudarlo.///

<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---
<b>Cognitive background:</b>	
<ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. A friend of Gloria's presents his idea to Jay, but it is not a good one. When Jay tells him the truth, he feels upset and leaves the house.</li> <li>2. Gloria reproaches Jay for being so direct and hurting his feelings.</li> </ol> </li> </ul>	

Comments:

The humour load in this scene is based on the L element, which appears when Gloria wrongly uses an English expression. Instead of saying "I'm nice and I sugarcoat", she says "I'm nice and I put on the sugar jacket". She relates the word "coat" to "jacket", but her change does not make any sense. The pun that is used here is a blend, since the character mixes two different expressions whose components are included in the same semantic field: "put on the jacket/coat" and "to sugarcoat".

This mistake is justified because the character is from another country and she may not know all the concepts in English, as it is her second language. However, in both the DV and the SV, the humorous element disappears, since the character uses the expression in the right and proper way. In this sense, the translator decides to use the approach of domestication and adapt the text to Spanish grammar. This is because she is speaking Spanish in both target versions, although with a Colombian accent in the specific case of the DV. It could be strange for the audience to listen to a character speaking her own language but with grammar

mistakes, when the character is not intended to be portrayed as an uncultured person. Therefore, it is assumed that this is the reason why the translator chooses to eliminate this element in both Spanish versions. According to the categorisation proposed by Delabastita (1996:134), the outcome of the translated pun in the DV and the SV is PUN > ZERO, since any trace of humorous effect is lost and disappears in the TTs.

### Example 8

<b>Season 6, Three turkeys</b>	
<b>01:27-01:46</b>	
Gloria: We are having a little steak-cation, only with the turkey instead of the steak.	
Jay: Staycation.	
Gloria: What did I say?	
Jay: “Steak-cation”. It’s “staycation.”	
Gloria: This is how you want to start the quiet, stress-free dinner? With an English lesson? <i>Esto es lo que me faltaba a mí, después de vieja, siempre lo mismo, a corregirme.</i>	
Jay: They call her <i>la Tranquila</i> .	
<b>Humorous elements:</b>	
L	
<b>DV:</b>	<b>SV:</b>
Gloria: Unas vacaciones gateras, pero con un gato en vez de un pavo.	Gloria: Nos quedamos de “vacas”,/ pero con pavo en lugar de vaca.//
Jay: Caseras.	Jay: De vacaciones.//
Gloria: ¿Y qué he dicho?	Gloria: ¿Y yo qué he dicho?//
Jay: Ga-teras, es ca-seras.	Jay: De “vacas”.// Es “de vacaciones”.//
Gloria: ¿Así es como quieres empezar la cena tranquila y sin	

estrés, dándome clases de lengua? Esto es lo que me faltaba a mí, diga lo que diga, siempre lo mismo, a corregirme. Jay: La llaman “La tranquila”.	Gloria: ¿Así quieres empezar/ una cena tranquila?// ¿Con una lección?// Jay: La llaman “la tranquila”.//
<b>Humorous elements:</b> L	<b>Humorous elements:</b> ---
<b>Cognitive background:</b>	
<ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Jay and Gloria are supposed to travel to Mexico for Thanksgiving. However, the trip is cancelled so they stay at home without telling the family in order to be able to spend a quiet night.</li> </ol> </li> </ul>	

Comments:

The humour load is based on the L element by means of the misuse of a word. The pun that appears in the OV is based on a mime, when a word with a phonetic similitude to another is mistakenly used. In the OV, the character confuses the pronunciation of “staycation” /steɪ 'keɪʃn/ with “steak-cation” /steɪk 'keɪʃn/. As seen, both words have a similar pronunciation, although the latter is a word that does not exist in English.

In the DV, the translator chooses the translation approach of domestication, since the text is adapted to the target language and audience. The strategy chosen in this case is adaptation, as the word is translated bearing in mind the target audience’s cultural knowledge. In this case, the same type of pun as in the OV, another mime, is used and the character mixes up “*gateras*” (cat flaps) and “*caseras*” (at home), which is not as close as the pair of words used in the OV, although both words have a

certain similarity, so this solution can be perfectly accepted by the Spanish audience. In this example, and following the categorisation proposed by Delabastita (1996:134), his first outcome of the translated pun is used, PUN > PUN, in which the pun is adapted to the TL but still maintains the humorous effect in the DV.

In the SV, however, the character uses “*de “vacas”*” instead of “*de vacaciones*”. In this case, we do not find it an appropriate solution, since “*de vacas*” is a possibility in informal contexts, such as this, since it is a contraction of “*de vacaciones*”. Therefore, although the translator chooses the approach of domestication for this translation, in this example the fourth outcome of the translated pun proposed by Delabastita (1996:134) is used, PUN > ZERO, as the humorous content, which is found in the OV, is eliminated in this SV.

Example 9

<b>Season 6, The day we almost died</b>	
<b>09:52-10:02</b>	
Gloria: White. Yes, I'm sure. Why is it so hard for you to imagine that a criminal can be white when most of the- Ah, the bicycle. Yes, yes, it was white.	
<b>Humorous elements:</b>	
L	
<b>DV:</b> Gloria: Blanca. Sí, seguro. ¿Por qué le cuesta tanto imaginarse que un criminal pueda ser de raza blanca,	<b>SV:</b> Gloria: Blanco. Sí, seguro.// ¿Por qué cuesta tanto pensar/ que un delincuente es blanco cuando--?//

cuando la- Ah, la bicicleta. Sí, sí, era blanca.	Ah, la bicicleta. Sí, sí, era blanca.///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. A burglar stole Gloria's phone, so she is talking to the police to report the robbery.</li> </ol> </li> </ul>	

Comments:

The humour load in this scene is based on a L element. In the OV, the pun that is used in order to create humour is what Gottlieb (1997b:213) defines as lexical homonymy, since, due to the context, there is ambiguity with the word “white”. On the one hand, Gloria understands “white” as the Western human race, whereas, on the other hand, the police are referring to the colour of the stolen bike.

In the DV and the SV, the lexical homonymy that uses the same colour as in the OV is also found, so the translation strategy that the translator follows is literal translation. However, the translator takes Spanish grammar into account, and how adjectives must agree in gender and number with the nouns they go with. This is the main difference with the OV, and this feature is taken into account in the translation. In the DV, there is an explicitation when the translator introduces the noun “*raza*” (race) when Gloria thinks they are talking about the burglar, stating that he was “*de raza blanca*” (of white race). This is justified because “*criminal*” is a masculine noun, whereas “*bicicleta*” (bicycle) is a feminine noun. With

the addition of the word “*raza*” this problem is solved, as it agrees in gender and number with the noun “*bicicleta*”, which is mentioned later. We find it a very smart solution since “*raza*” has the same feminine gender as “*bicicleta*”, so in this case the phrase “*criminal de raza blanca*” (feminine, singular) agrees with the phrase “*bicicleta blanca*” (feminine, singular).

However, in the SV, although the same lexical homonymy as in the OV and the DV is found, the solution given by the translator does not agree in the same way as the one in the DV. In this case, “*delincuente*” (criminal) and “*bicicleta*” are the nouns that share the same adjective, “*blanco/a*”. Grammatically, “*delincuente*” is a masculine, singular noun, so the adjective should be “*blanco*” –masculine, singular–; whereas “*bicicleta*” is a feminine, singular noun, so the adjective should be “*blanca*” –feminine, singular–. In the SV, this grammar rule is followed, but this solution does not lead to confusion because, due to fact that the gender is not the same in both cases, the adjective can only refer to one specific noun and it is not interchangeable.

#### Example 10

<b>Season 6, American skyper</b>
<b>07:30-08:06</b>
Jay: Look what your cousin’s hiding in here.
Gloria: That’s my horse.
Jay: That’s yours?
Gloria: Yes, I brought it back from Colombia.
Jay: My God. I married into a drug cartel?
Gloria: These are the ashes of my dead horse, Gaucho. I had him when I



was a little girl. You thought that these were drugs and that they belong to my cousin?

Jay: Well, what was I supposed to think?

Gloria: I am sick of this, Jay. You treat my family like they're criminals. Like he would bring \$150,000 worth of heroin into this house!

Phil: How do you know how much--

Gloria: What? I can't know street value?

### Humorous elements:

L

#### DV:

Jay: Mira lo que esconde tu primo.

Gloria: Este es mi caballo.

Jay: ¿Es tuyo?

Gloria: Sí, me lo traje de Colombia.

Jay: Por Dios. ¿Me he casado con una narcotraficante?

Gloria: Estas son las cenizas de mi caballo muerto Gaucho. Lo tuve cuando era pequeña. ¿Te creías que esto era droga y que era de mi primo?

Jay: ¿Y qué querías que pensara?

Gloria: Estoy harta de esto, Jay, tratas a mi familia como si fueran delincuentes. ¿Cómo iban a meter 150 000 dólares en heroína en esta casa?

Phil: ¿Cómo sabes cuánto--?

Gloria: ¿Qué? ¿No puedo saber cuánto cuesta el perico?

#### SV:

Jay: Mira qué escondió tu primo.//

Gloria: Es mi caballo.//

Jay: - ¿Es tuyo?//

Gloria: - Sí, lo traje de Colombia.//

Jay: ¿Me casé con una traficante?//

Gloria: Son las cenizas de mi caballo, Gaucho.// Lo tenía de pequeña.// ¿Creías que era droga de mi primo?//

Jay: ¿Qué esperabas?//

Gloria: Tratas a mi familia como delincuentes.// ¿Cómo va a traer él 150 000 \$/ de heroína a esta casa?//

Phil: ¿Cómo sabes--?//

Gloria: ¿No puedo saber su valor?///

<b>Humorous elements:</b> L	<b>Humorous elements:</b> L
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Jay finds some ashes in his house and thinks they are drugs and that they belong to Gloria’s cousin, so he blames him for bringing them to his house.</li> </ol> </li> </ul>	

Comments:

The humour load in this scene is based on a L element. In the OV, the humorous effect arises from what Gottlieb (1997b:213) defines as lexical homonymy. In this case, it is the word “horse” that creates this confusion. On the one hand, it can be understood as the animal, but, on the other hand, it is also a slang word that refers to heroin, a type of drug. This ambiguity or double meaning is what creates humour, since it causes confusion among the characters. This misunderstanding, together with the stereotyped idea people have about Colombians, who are considered drug dealers, creates a humorous moment during the scene.

In the DV and the SV, the humour load is also transmitted thanks to a lexical homonymy created from the translated word for “horse” in Spanish, “*caballo*”. The translation strategy which has been used is literal translation. This is possible because the American and Spanish cultures share the same referent when they use the slang word for “heroin” –“horse” and “*caballo*”–.

However, we detect a mistake in the translation of the DV when Gloria mentions her “horse”. There are different slang words to refer to the

different types of drugs. In this case, we have established that “horse/*caballo*” is the slang word for “heroin”. Nevertheless, at the end of the scene, Gloria asks “*¿No puedo saber cuánto cuesta el perico?*”. “*Perico*” is another slang word that refers to a drug, although it is not used to refer to “heroin”, but to “cocaine”. We do not understand why the translator mixes the two slang words when they define different substances. From our point of view, and considering the different types of synchrony –content, visual and characterization– and the timing in which the question is asked, we propose other alternatives that may fit better in the scene. Regarding the syllables of Gloria’s question in the DV (12 syllables), we suggest other proposals such as “*¿No puedo saber su valor de mercado?*” or “*¿No puedo saber su valor de la calle?*” (12 syllables in each case), which could fit better into this context, without causing the abovementioned terminological confusion among the audience.

#### 5.1.1.2 Lily Tucker-Pritchett

This character is also included within this national stereotype since she is an adopted child who comes from Vietnam. Although she is brought up by two American fathers, her Asian aspect leads to some stereotyped ideas regarding her race and some of the characteristics associated with people from Asian countries. In spite of her origin, this character was brought to the United States when she was just a baby, so she has embraced the American traditions and customs.

Example 11

<b>Season 6, Strangers in the night</b>	
<b>05:41-05:50</b> Lily: So Larry's allowed to sit on the couch and I'm not? Cameron: Well, Larry is white. Lily: Hey, you chose me. Cameron: Oh, that's not what I meant.	
<b>Humorous elements:</b> L	
<b>DV:</b> Lilly: ¿Y Larry puede sentarse en el sofá y yo no? Cameron: Es que Larry es blanco. Lily: Eh, vosotros me escogisteis. Cameron: Eh, no me refería a eso.	<b>SV:</b> Lilly: ¿Larry puede sentarse en el sofá y yo no?// Cameron: Larry es blanco.// Lily: Eh, me elegiste tú.// Cameron: No me refería a eso.///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L
<b>Cognitive background:</b> <ul style="list-style-type: none"><li>• <u>Contextual case (CC):</u><ol style="list-style-type: none"><li>1. Mitchell and Cameron have bought a new white sofa and are very careful to keep it clean. Lily wants to use it but they do not allow her to do it unless they are sure she is clean.</li></ol></li></ul>	

Comments:

The humour load in this scene is based on a L element about the stereotyped concept that each race is associated with a specific skin colour. In the OV, the pun used to create humour is what Gottlieb (1997b:213) defined as lexical homonymy, since, due to the context, there is ambiguity with the

word “white”. On the one hand, when he says “white”, Cameron is referring to the colour –both the sofa and Larry, the cat–, whereas, on the other hand, Lily understands the word “white” as the classification of the human race, which is determined by the place where a person is born. Since she is Vietnamese, she is not therefore classified as a “white” person, so she understands it as a prohibition due to her skin colour. Although Cameron is Lily’s father and does not want to offend her, this ambiguity can be understood since Western people are commonly called “white people”, whereas Lily is a Vietnamese girl, and Eastern people are called “yellow people”.

In the DV and the SV, the translation approach is literal translation, since it is possible to translate and adapt the OV text to the target versions. The strategy can easily be transmitted to the Spanish texts since both languages share the same concept and cultural knowledge regarding the classification of people according to their skin colour. In this sense, the pun used in both Spanish versions is the same as the one used in the OV, lexical homonymy. Therefore, the outcome of the translated pun proposed by Delabastita (1996:134) is PUN ST = PUN TT in both versions, since the humorous effect is transmitted and, in this case, with the use of the same humorous element as in the OV.

### 5.1.1.3 Conclusions

After analysing the 11 examples related to the national stereotype, it can be observed how humour has, in most cases, been satisfactorily transmitted to the Spanish versions. In eight of the 11 cases (72.73%), humour has been transmitted to the Spanish DV and SV using the same elements and the same strategies as in the OV. Only one case has been detected from the previous classification that eliminates one of its elements, the L element, in the SV (Example 3).

As stated before, it is clear that most of the humour load is preserved and transmitted to the Spanish texts, maintaining the essential characteristic of sitcoms. However, some examples are found in which this humour load could not have been translated or adapted to the TTs. These two examples –which represent 18.19%– are Examples 4 and 7, and, in these cases, the humorous content has been lost in both the DV and the SV. Apart from these two losses, there is another case –which represents 9.1%– in which humour is not transmitted to the SV but is transmitted to the DV.

It is then interesting to analyse not only the cases where the different puns are transmitted, but also those in which humour is lost. Thus, it is possible to detect the difficulties the translators face and the solutions they adopt. Regarding the examples where the humorous content is lost, the possible reasons could be:

- In Example 4, neither the CI nor the L elements appear in the target versions. In this specific case, the cultural element, which is used in the OV, cannot be used in the TTs since the Spanish audience does not know the American referent. Since this cultural referent is not shared between the source and the target audiences, the humour load is therefore lost.
- In Example 7, the L element is lost in both the DV and the SV. The problem the translator faces in this example is that in Spanish there is no other idea or referent that could be used in order to obtain a similar result as in the OV. This is the reason why the translator chooses to use the strategy of literal translation of the correct expression in English and neutralise the text.
- In Example 8, the humorous content is lost only in the SV. In this case, the translator has managed to find a similar mime as in the OV to keep the humour load in the scene. However, in the SV, the text only includes an informal option of the correct expression.

Regarding the examples in which humour is transmitted to the target versions, the strategies adopted are the same as the ones used in the OV. Although these solutions lead to the aim of keeping the humour load in the TTs, in some cases they result in a change of the stereotype analysed.

This is the case of the character of Gloria. As the translator chooses

to maintain the same humorous elements and the same strategies to create humour, the target audience perceives this character differently from the way the source audience does. In this specific stereotype, Gloria is portrayed as an immigrant who struggles with the language since she is not talking in her mother tongue. For this reason, we decide to name this stereotype “national stereotype” due to the cultural problems she may have to face as she lives a long way from her home country. However, this is not the case in the target versions, since the character appears talking in the same language as the others. The only difference with the other characters is that she appears to come from a Latin American country, so the audience may suppose or accept that some of her expressions or her accent could be different to the rest.

The problem arises when the audience perceives that she is not just struggling with the language or the cultural referents, but she is making big and inexcusable grammar mistakes, or confusing simple sayings or expressions, apart from other mistakes related to mispronunciations. For these reasons, Gloria is not viewed as a common immigrant in the DV and the SV, as she is in the OV, but as a woman with serious problems of illiteracy or ignorance, as we see in Examples 1, 4, 5, 6 and 8. The character of Gloria has been included in this national stereotype based on her description in the OV. However, from the study of the selected examples, it is deduced that the translator, in the majority of the cases, opts to replace, both in the DV and the SV, the examples classified as national stereotype with a bimbo stereotype, another stereotype used in the original version to



portray other characters like Haley. The loss of cases of this national stereotype in the target versions can be justified by the translation problems arisen from the language mistakes made by this character which are the result of the interference of Gloria's L1 (Spanish) with her L2, language of the country where the series develops (English). However, the coincidence of L1 and L2 in the target versions makes the linguistic resource unviable for the creation of the national stereotype. It is noteworthy that the resulting effect of the misuse of the language leads to a different stereotype. It leads to the depiction of an uneducated or ignorant character, features associated with an illiterate or bimbo stereotype, since Gloria is identified by her impressive physical aspect.

#### 5.1.2 Homosexual stereotype

The stereotype of homosexuality is another important issue in this series. As stated before, this is an eclectic family and one of its branches consists of a homosexual couple who adopts a Vietnamese girl. Although this type of family is more and more common in our society, this social group is not exempt from stereotyped ideas and stigmas. In this subchapter, not only are these two characters analysed, but also the way other members of the family handle the issue.

It is interesting to verify that, even though they are a couple, each of these characters faces homosexuality in a different way. They both have opposing concepts regarding themselves and the way they interact with the

rest of the family and the world.

#### 5.1.2.1 Mitchell Pritchett

This character is the most introverted person of the homosexual couple. Mitchell recognises his sexual condition and, although he is proud of it and does not hide it, he prefers not to show any features that might reveal this condition. He does not want to receive favourable treatment, and his only aim is to be treated in the same way as all other men. Furthermore, this character uses the resource of irony in order to create humour or even to hurt other characters.

#### Example 12

<b>Season 1, The bicycle thief</b>	
<b>03:00-03:06</b> Mitchell: Wow, paisley and pink? Was there something wrong with the fishnet tank top? Cameron: Obviously not. I'm wearing it underneath. Kidding.	
<b>Humorous elements:</b> L	
<b>DV:</b> Mitchell: Vaya, cachemir rosa. ¿Es que no te gustaba la camiseta de rejilla? Cameron: Claro que sí, la llevo debajo. Es broma.	<b>SV:</b> Mitchell: Vaya, ¿estampada y rosa?// ¿Le pasa algo a la camiseta de malla?// Cameron: Claro que no. La llevo debajo./ Era una broma.///

<b>Humorous elements:</b> L	<b>Humorous elements:</b> L
<b>Cognitive background:</b>	
<ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Cameron and Mitchell are going to a baby's class and Mitchell is nervous about the idea of being the only gay couple, so he does not want to show that they are homosexuals.</li> </ol> </li> </ul>	

Comments:

The humour load in this scene is based on a L element. In the OV, the humour effect is created by means of irony. According to Nash (1985), this rhetorical element is one of the major stylistic resources that can be used in order to generate humour. It is a sophisticated source of humour in which the opposite of what is meant is said. This resource is associated with some cultural stereotypes and, in this specific case, with the homosexual stereotype, a group that is supposed to wear showy clothes.

In both the DV and the SV, irony is also the rhetorical element used to create humour in the scene. Therefore, the translation approach of domestication is expressed by the strategy of calque, in which the same referent is used in the three versions to create humour through irony. Hence, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun, PUN ST = PUN TT, is adopted, as the translator uses the same pun and the same context in all the texts.

### 5.1.2.2 Cameron Tucker

This character is the most effeminate member of the couple. Cameron has no problem in showing his sexual condition and boasts about going against the tide in a society where being different may be a disadvantage. He is so proud of his origins and the way he was brought up that he is always recalling memories from his childhood. He also loves practising sports and attending matches, and does not mind being considered a girly person. However, he shows a manly personality when he plays or watches a match.

#### Example 13

<b>Season 1, Coal digger</b>	
<b>06:59-07:07</b> Cameron: Okay. Am I straight? Mitchell: I am not sure what you are right now.	
<b>Humorous elements:</b> L / V	
<b>DV:</b> Cameron: A ver, ¿parezco hetero? Mitchell: No sé muy bien qué decirte.	<b>SV:</b> Cameron: Vale. ¿Qué parezco?// Mitchell: Ahora mismo no sé qué eres.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC)</u>: <ol style="list-style-type: none"> <li>1. Cameron is painting his face with the colours of the team that is going to play some hours later. He is painting one half with one</li> </ol> </li> </ul>	

colour and the other with another, and he wants to know if he has done it right.

Comments:

The humour load in this scene is based on two humorous elements, the L and the V elements. Although the two elements complement each other, the L element is the one that has the humorous effect. In the OV, humour is created by means of lexical homonymy of the word “straight”. On the one hand, it can be understood as a line that is not curved, since Cameron appears with one side of his face painted, and wants to know whether the line that splits the two sides is well painted –it is at this point when the V element complements this meaning– and, on the other hand, it can also be understood as a synonym of “heterosexual”, although the audience knows that the character is homosexual.

In the DV, however, the humorous effect disappears since, although the character appears with half of his face painted, there is no correlation between the expression “*parezco hetero*” and the idea of having painted the line on his face without curves, “*recto*”. In this case, and according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > ZERO. Furthermore, the question the character asks may cause some confusion among the audience since it seems that Cameron wants to be heterosexual, whereas throughout the episodes, it is stated that he is very proud of his sexual orientation.

In the SV, the character’s speech is neutralised to the point that there is no relationship between what the audience hears and sees. The question

“¿Qué parezco?” (What do I look?) is not associated with being heterosexual or having painted the line without any curves. Therefore, as in the DV, the outcome of the translated pun is PUN > ZERO, since any trace of a humorous effect disappears in this version.

Example 14

<b>Season 5, Under pressure</b>	
<b>02:04-02:07</b> Cameron: I’m gonna put the “fizz” back in “phys ed”.	
<b>Humorous elements:</b> L	
<b>DV:</b> Cameron: Que vean que estoy en plena forma.	<b>SV:</b> Cameron: Es <i>glamour</i> gimnástico.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. It is open day at school, and Cameron, the physical education teacher, has to attend. He decides to wear the uniform when he meets the parents.</li> </ol> </li> </ul>	

Comments:

The humour load in this scene is based on a L element. In the OV, humour is created by means of a pun which uses two homophonous words. On the one hand, the word “fizz” /'fiz/ is used, since the character wants to give some glamour to his job as a physical education teacher, and, on the other

hand, the contracted word “phys” /'fiz/ from “physical”, referring to the subject “physical education”. Although both words have different meanings, they share the same pronunciation. Hence, this resource creates the humour load in the scene. This strategy makes sense because the homosexual stereotype portrays homosexual men as being very glamorous, so the audience expects the character’s personality to be able to make the subject even more interesting.

By contrast, there is no strategy to create humour in either the DV or the SV, so in the Spanish versions, the translator, according to the classification proposed by Delabastita (1996:134), decides to choose the outcome of the translated pun PUN > ZERO, so there is a neutralisation of the speech in the scene.

#### 5.1.2.3 Lily Tucker-Pritchett

We have already mentioned this character before but, in this case, she has been analysed with respect to the homosexual stereotype. She is the Vietnamese adopted child of a homosexual couple. However, since she was adopted and brought to the United States as a baby, she has normalised this reality. She accepts that she has two fathers and makes fun of it. Thanks to this character, the audience sees another point of view from another member of the family regarding homosexuality.

Example 15

<b>Season 6, Integrity</b>	
<b>02:33-02:36</b> Cameron: Okay, do you have any queens? Lily: Yeah, two big ones.	
<b>Humorous elements:</b> L / V	
<b>DV:</b> Cameron: A ver, ¿tienes alguna reina? Lily: Sí, dos reinonas.	<b>SV:</b> Cameron: ¿Tienes alguna reina?// Lily: Sí, dos grandes.///
<b>Humorous elements:</b> L / V	<b>Humorous elements:</b> L / V
<b>Cognitive background:</b> <ul style="list-style-type: none"><li>• <u>Contextual case (CC):</u><ol style="list-style-type: none"><li>1. Cameron, Mitchell and Lily are playing cards, so Cameron refers to the card with a queen, and Lily, to her parents.</li></ol></li></ul>	

Comments:

The humour load in this scene is mainly based on a L element. In the OV, Gottlieb's lexical homonymy (1997b:213) is used by means of the double meaning of the word "queens". On the one hand, and due to the fact that the characters are playing cards, the audience understands that they are referring to the specific card of the queen, and, on the other hand, this word can also be used as a euphemism to refer to homosexual men due to their effeminate character.

In the DV and the SV, the scene also bases its humorous content on the same L element, lexical homonymy. In Spanish, the same referent is



shared with the English culture, since the term “*reina*” can be understood as a card and as a euphemism of homosexual, so the translation strategy used in this case is literal translation. According to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > PUN, where the humorous effect is maintained and transmitted to the TL.

Apart from the L element, another V element appears in the scene. When the character answers the question, she supports her answer with a gesture showing that she is referring to her parents. In the DV, another word is added to the speech which is not included in the OV or in the SV. This word is “*reinonas*”, meaning “big queens”. In this case, and according to Hurtado’s classification (2001), the translator chooses the strategy of an *equivalente acuñado* (coined equivalent), in this version, since a known term is used as an equivalent.

#### 5.1.2.4 Conclusions

After analysing the four examples related to the homosexual stereotype, we observe that, in this case, humour has been transmitted to the Spanish versions in half of the cases. In two of the four cases (50%), humour has been transmitted to the Spanish DV and SV using the same elements and the same strategies as in the OV (Examples 12 and 15). However, in the other 50% (Examples 13 and 14), the humorous content is lost in both the DV and the SV.

It is then interesting to analyse not only the cases where the different puns are transmitted, but also the ones in which humour is lost. This way, we detect the difficulties the translator faces and the solutions s/he adopts. Regarding the examples where the humorous content is transmitted to the TTs, some reasons are found: the use of the rhetorical element of irony (Example 12), as this resort enables the translator to adapt the essence of the speech in order to maintain synchrony and to fit in with the context into which it is inserted; and, in Example 15, both the SL and the TL share the same cultural referent and, therefore, both cultures and languages refer to the same concept using the same euphemism.

Regarding the examples where the humorous content is lost in the DV and the SV, the possible reasons that explain these losses are: in Example 13, the translator cannot find another strategy which, being the same or different to the one used in the OV (lexical homonymy), could be acceptable in the target version, since the translator is constrained by the images; and, in Example 14, homophonous words are intrinsically associated with a language, so this makes the process of translation even more difficult than it already is.

Regarding all the characters, different ways of approaching and facing the topic of homosexuality are found. On the one hand there is Mitchell, who uses irony to hide his fear of being treated differently due to being homosexual. This character accepted his sexual orientation when he was older, and he struggled when he decided to tell his family about it. This could be the reason why he is always so cautious when showing his sexual

condition.

On the other hand, we find Cameron, whose personality is the opposite to Mitchell's. This character accepted his sexual orientation when he was very young and was immediately supported by his whole family. His background gives him confidence not to hide his orientation and he does not have any problem in showing he is homosexual. He is portrayed as a man who acts without any inhibition or oppression.

Finally, Lily, Cameron and Mitchell's adopted Vietnamese girl, was brought to the United States as a baby and brought up by a homosexual couple. As seen in the series, she has normalised the situation in which she lives. This way, she accepts the homosexual stereotypes and feels so confident with their lifestyle that she even makes fun of it, as found in Example 15.

As seen in these four examples, the concept of homosexuality and the stereotypes that arise from it are approached from different perspectives. These diverse points of view reflect society's opinions of this issue.

### 5.1.3 Age stereotype

This stereotype focuses on children and how humour is achieved through their innocence when facing the real world's problems. They act without bad intentions and their naïve character defines their personality. They want to understand adults' feelings and problems, although from a child's

perspective, so this may lead to some misunderstandings and humorous scenes.

### 5.1.3.1 Luke Dunphy

This character is the youngest child of a family of three children, although he is the only boy. Luke is portrayed as a naïve child, although this is understandable due to his young age, and also as a not-very-smart child. These features sometimes lead to uncomfortable situations, since he messes things up, although he does it without any bad intentions.

#### Example 16

<b>Season 1, Coal digger</b>	
<b>11:48-12:03</b>	
Luke: I made fun of him because his mom used to dig coal.	
Gloria: What?	
Manny: He said you're a coal digger.	
Phil: Okay, I think we can move on.	
Gloria: Who said I was a coal digger?	
Luke: That's what my mom told me.	
Alex: What's a coal digger?	
Phil: Sweetheart, you heard it wrong, it's gold digger.	
<b>Humorous elements:</b>	
L	
<b>DV:</b>	<b>SV:</b>
Luke: Yo me burlaba de él porque su madre cazaba tortugas.	Luke: Me reí de él porque su madre caza tunas.//
Gloria: ¿Qué?	Gloria: - ¿Qué?/

<p>Manny: Dice que eres una caza tortugas.</p> <p>Phil: Bueno, creo que es mejor dejarlo.</p> <p>Gloria: ¿Quién dice que soy una caza tortugas?</p> <p>Luke: Eso es lo que me dijo mi madre.</p> <p>Alex: ¿Qué es una caza tortugas?</p> <p>Phil: Cielo, lo oíste mal, es cazafortunas.</p>	<p>Manny: - Dijo que eras una cazatunas.//</p> <p>Phil: Vale, creo que podemos dejarlo.//</p> <p>Gloria: - ¿Quién ha dicho eso?//</p> <p>Luke: - Eso me dijo mi madre.//</p> <p>Alex: ¿Qué es eso?//</p> <p>Phil: Cariño, entendiste mal, dijo cazafortunas.///</p>
<p><b>Humorous elements:</b></p> <p>L</p>	<p><b>Humorous elements:</b></p> <p>L</p>
<p><b>Cognitive background:</b></p> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u></li> </ul> <ol style="list-style-type: none"> <li>1. Claire was not very happy about her father being with Gloria and thought she was with him just because of his money. This humorous scene is understood because it is based on children's misunderstanding and innocence.</li> </ol>	

Comments:

The humour load in this scene is based on the stereotype of children's innocence since they say what they think, or what they understand, without considering the consequences their words or acts may cause. Humour is created from what Chiaro (1992) calls "verbal humour" in the three versions that have been analysed, since language is used to generate a humorous moment.

This stereotype arises from the use and the misunderstanding of the word "gold digger". In the OV, the confusion is between two very similar

words, “gold” /'gəʊld/ and “coal” /'kəʊl/. When referring to Nash’s classification (1985), this misunderstanding can be considered a malapropism, since it shows an “unintentional misuse of a word by confusion” (Collins Dictionary, accessed in January 2020). The intention is not to make a mistake, but a misuse that creates a humorous and tense moment.

In the DV, the resource used is very similar to the OV, because they use “*caza tortugas*” (turtle hunter) instead of saying “*cazafortunas*” (gold digger). In this case, the translator chooses to use a word which sounds like the original one and the audience could understand Luke’s mistake. He is a child and, as the audience takes it for granted that he does not understand the meaning of “*cazafortunas*”, his mind changes the word to another one he knows and understands. Hence, the child’s ignorance of the word, which he does not understand, creates, by using another malapropism, a new concept that does not correspond to the context in which it is said and, therefore, creates humour.

However, in the SV, they use “*cazatunas*”. They also use a word which sounds similar to “*cazafortunas*” but, in this case, they create a new and non-existent word for that purpose. The resource used is what Nash (1985) calls a pseudomorph, since a new word is created with humorous purposes.

The translator’s strategy for the DV and the SV, according to the classification proposed by Fawcett (1997), is adaptation, since s/he tries to find a solution that could be understood in the TL by the target audience.

The translator therefore finds a solution for both versions in order to transmit the pun, which appears in the OV, and to maintain it in the translated versions. In this sense, and according to Delabastita's outcome of the translated pun (1996:134), this is an example of PUN > PUN.

Although the solutions given are appropriate for the context and the transmission of the humour load, it is interesting to analyse the synchrony in the scene. As stated before, the content fits perfectly in with the scene and the context in which it is said. However, when focusing on the syllables used in each version, there is a big difference with respect to the OV. The expression used in the OV "coal digger" has three syllables. In the case of the SV, the solution "cazatonas" only increases one syllable when compared with the OV. However, it fits the subtitle space restriction, since it only uses nine letters in order to keep the humour load. The big difference is found in the DV, since the audience listens to the dubbing actor pronouncing five syllables in the same lapse of time in which the actor pronounces only three syllables in English, which may sound strange to the Spanish audience.

#### Example 17

<b>Season 2, Chirp</b>
<b>17:41-17:46</b>
Luke: Hey, Dad, I think I found a place online where I can sell this organ. Can you drive me to the black market?
<b>Humorous elements:</b> L / CI

<b>DV:</b> Luke: Eh, papá, he encontrado un sitio de internet donde puedo vender este órgano. ¿Puedes llevarme al mercado negro?	<b>SV:</b> Luke: He encontrado un sitio en Internet/ donde vender este órgano.// ¿Me llevas al mercado negro?///
<b>Humorous elements:</b> L / CI	<b>Humorous elements:</b> L / CI
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Phil is struggling at work and Luke wants to earn some money to help the family by selling the family organ.</li> </ol> </li> </ul>	

Comments:

The humour load is based on L and CI elements. In the OV, the humorous effect arises from what Gottlieb (1997b:213) defines as lexical homonymy. In this case, it is the word “organ” that creates this confusion. On the one hand, it can be understood as a musical instrument, which is the meaning Luke understands, but, on the other hand, it also refers to a part of the human body, a concept understood when this word is related to the “black market”, an illegal trading place where people sell and buy illegal objects. This ambiguity or double meaning is what creates humour.

In the DV and the SV, the translation strategy from the options Fawcett (1997) proposes is literal translation, since the same idea is transmitted to the TL with no other changes than the translation of the spoken words. In this case, the pun is also based on the lexical homonymy of the word “*órgano*”, which, as in the OV, creates ambiguity due to its double meaning –musical instrument and part of the human body–. The fact



that humour is created in the same way as in the OV is explained because both cultures share the same referent regarding the word “organ/órgano”. In this example, the approach of domestication is used in order to transmit the information from the OV to the DV and the SV. According to the classification proposed by Delabastita (1996:134), the outcome of the translated pun adopted in both target versions is PUN ST = PUN TT, since the humorous effect is kept in the three texts analysed.

The CI element is also found when the scene is related to children’s innocence. Luke is a young boy who wants to help his family, as he thinks they are having financial difficulties. However, as he is so innocent, he does not understand the double meaning of some concepts and, in this case, he does not know what “black market” means, as he thinks it is a real place where objects are bought and sold. The same stereotype is transmitted to the DV and the SV, since Luke confuses “*mercado negro*” with a real location where they could go to solve their problems, whereas, in fact, the “black market” or “*mercado negro*”, in Spanish, is a non-existent place where some people carry out illegal transactions. The idea of relating the “black market” to a real place where objects are bought and sold is what creates humour. Apart from all this, humour appears because the character wants to sell a legal and common object that could be sold anywhere.

### 5.1.3.2 Conclusions

After analysing the two examples related to age stereotype, it is shown that, in this case, humour has been transferred to the Spanish versions in all the cases (100%), maintaining the same elements and strategies from the OV in both the DV and the SV.

It is then interesting to analyse the reasons why the translator is able to keep all the humorous features from the OV and to adapt them to the TTs. Regarding the examples where the humorous content is transmitted to the TTs, the strategy of literal translation is used in both of them. This is possible since both the SL and the TL share the same cultural referent. Therefore, the puns used in the TTs are the same or similar to those used in the OV –malapropism in Example 16, with the exception of the use of a pseudomorph in the SV and lexical homonymy in Example 17–.

Regarding the character included in this stereotype, it may be affirmed that humour arises due to the personality of this child, Luke. His innocence and naïve personality lead to some unintentional misunderstandings. He only wants to help the family with his well-meaning acts, although they do not have the results he hopes for. This age stereotype is well recognised in both cultures, American and Spanish, since it describes personality traits that are associated with this social group. This is the reason why, in these examples (Examples 16 and 17), the translator is able to transmit the humour load to the Spanish versions using the same or very similar strategies as in the OV.

#### 5.1.4 Gender stereotype

This group shows the stereotyped idea associated with each gender, since some characteristics are related to women and others to men. In our society, women are seen as the weaker sex, which has to be protected. Besides, traditionally, this social group used to stay at home and take care of the house and the children. On the contrary, men are seen as the stronger sex, used to working away from home and responsible for earning money to support the family.

These groups can also be defined according to the activities related to each gender. Society establishes that men should perform manly physical activities or jobs, whereas women should do others considered or classified as feminine activities, such as cooking, cleaning, or shopping, most of which are associated with household chores.

Apart from the abovementioned activities, these two groups are also differentiated according to the way they dress. Men are supposed to wear jeans or trousers, whereas women are supposed to wear more feminine clothes like skirts, dresses or other complements or trinkets.

Although the previous descriptions are, of course, stereotyped ideas or concepts that society may maintain from the past, this archaic mentality is gradually disappearing. Nowadays, more and more women are leaving their homes to find a job, just as some men are staying at home to take care of the house and the children. Fortunately, the boundary that divides them

is being blurred.

In this category, two examples have been selected. These examples identify the essence which defines the stereotype and establish the reason why the difference which exists between the two genders creates humour. This is because the audience categorises men and women according to the actions they perform and the way they dress. Humour then arises from the contrast between what the audience expects to see and what they actually see. Therefore, this category bases its humorous content on the visual element, element which cannot be modified and due to its universal nature, does not offer much information for the purpose of this study.

#### 5.1.4.1 Phil Dunphy

In this example, the character can be seen dressed as a housewife. Phil, being the head of the household, has a very childish character and he is not afraid of showing his feelings. The character admires women and does not hesitate to help them whenever they need it, despite this meaning carrying out activities that have traditionally been associated with women.

#### Example 18

<b>Season 2, Chirp</b>
<b>12:03-12:05</b> Phil: Sorry! I burnt my ladyfingers.
<b>Humorous elements:</b> L / V

<b>DV:</b> Phil: Perdón. Me he quemado con los pastelillos.	<b>SV:</b> Phil: Perdón./ Me he quemado con los pastelillos.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Claire is ill and Phil is doing her housework. He is wearing an apron and baking.</li> </ol> </li> </ul>	

Comments:

The humour load is based on a L element. In the OV, the humorous effect arises from the use of homonymy. The humorous content is based on the misunderstanding that may be created with the word “ladyfingers”. On the one hand, it can be understood as a kind of cake –which is the meaning the character refers to–; and, on the other hand, it can be understood as a woman’s fingers –which is the meaning the audience may understand due to the image the character gives, as a typical housewife–. The sentence “I burnt my ladyfingers” may lead to confusion in English because the verb can be understood as “to overcook something” or “to injure oneself with fire or heat”. Since the same sentence may transmit two different ideas, it can lead to two different interpretations, which create humour. Moreover, in English, the use of the possessive adjectives when referring to parts of someone’s body is quite common; therefore, the adjective “my” is another element in the sentence that can be understood as the part of the body or as what somebody is preparing, as in this case. It also has to be borne in mind

that the V element is necessary to support the confusion generated by the language, since the character appears on screen with the typical outfit associated with housewives when doing housework.

In the DV and the SV, since the translator chooses the same solution for both texts, the L element disappears. The translator uses the translation technique of *generalización* –generalisation– (Hurtado, 2001) to describe what the character is baking. Therefore, the solution given is “*pastelillos*” instead of trying to specify the kind of baking. The translator’s option is understandable because s/he bears synchrony in mind. For the purpose of isochrony in the DV, and the space and time limit in the SV, the use of the general word “*pastelillos*” for this type of baking is more convenient than trying to develop the strategy of literal translation, and being more specific. However, this decision makes the humorous effect disappear since there is no double meaning related to the food the character is preparing, as there is in the OV, or any other pun involved in the texts. Furthermore, the sentence “*Me he quemado con los pastelillos*” (I burnt myself with the tarts) does not lead to any confusion due to the use of the preposition “*con*”, which means that those objects are the reason why the subject got burnt. If the intended meaning had been that the character had burnt a part of his body, it would be “*Me he quemado los pastelillos*”, entailing that the word “*pastelillos*” was a euphemism of the part of the body. Hence, in the DV and the SV, the outcome of the translated pun is PUN > ZERO, according to the classification proposed by Delabastita (1996:134), since the humorous effect is lost.

#### 5.1.4.2 Jay Pritchett

Jay is portrayed as a manly character who thinks that men should do activities and wear clothes associated with this gender. He is the oldest character in the series, so he has a traditional point of view regarding stereotypes related to both genders. As the children he has from his first marriage are a woman and a homosexual man, he wants that his third son, Joe, develops traits and does activities of proper men, since his son-in-law Manny seems to be an effeminate boy, too.

#### Example 19

<b>Season 6, Integrity</b>	
<b>01:06-01:11</b> Jay: I wanted two rough-and-tumble boys. I got a Manny... and a pedi.	
<b>Humorous elements:</b> L	
<b>DV:</b> Jay: Yo quería dos niños brutos y tengo un Manny... y un pedi.	<b>SV:</b> Jay: Quería dos chicos duros.// Y tengo un Manny... y una pedi.///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Jay is a tough man, so he wants to have strong children, too. However, after seeing that Gloria has had Joe's toe nails polished, and that Manny is complaining because he has run out of bath</li> </ol> </li> </ul>	

beads, two actions that Jay relates to women, he feels a bit disappointed since he thinks he is never going to have a tough and manly boy, because Mitchell is homosexual, and Manny and Joe are acting as if they were, too.

Comments:

The humour load is based on a L element. In the OV, the humour effect is achieved through the type of pun that Delabastita (1996:128) defines as homophony. The homophonic word that creates humour is the proper name “Manny” /'mæni/, which sounds like “mani” /'mæni/ –a diminutive form of the beauty treatment “manicure”–. Although both words have the same sound, they share neither the spelling nor the meaning. The humorous content is completed with the image of the character’s son, who has had a “pedi” –from “pedicure”– done, another beauty treatment that is usually done together with the manicure–.

This example could be included within the category “Gender stereotype”, since the abovementioned beauty treatments are associated with women. The stereotyped idea that society has of men is that they should be tough and protect women, so, if they have these treatments done, it may mean that they are not proper men.

In the DV, the same L element is used, since in the Spanish culture the words “*mani*”, for “*manicura*”, and “*pedi*”, for “*pedicura*”, also exist. The audience perfectly understands the homophony that exists between the beauty treatment “*mani*” and the name of Jay’s stepson, “Manny”, since both words are pronounced the same. Furthermore, Manny is also regarded as a bit effeminate, so relating the character to a beauty treatment, which is



more common among women, can also be considered a stereotyped concept related to gender stereotype. The translator chooses the strategy of literal translation (Fawcett, 1997) in order to translate the text to this version, as well as to transmit the humorous effect. Therefore, the outcome of the translated pun is PUN ST = PUN TT, according to the classification proposed by Delabastita (1996:134), since both the context and the pun are used in the same way in the OV and in the DV. Nevertheless, it has to be pointed out that in Spanish, the words “*manicura*” and “*pedicura*” are feminine nouns and the character’s sons are both males, so the indefinite article “*un*” from the dubbed text has a masculine gender and this leads to a disagreement in terms of the nouns’ gender.

In the SV, the L element is maintained from the OV. The pun in this version is also based on the homophony that exists between the proper name, “Manny”, and the beauty treatment, “*mani*”. The translator chooses the strategy of literal translation in order to transmit the humorous effect and, therefore, the outcome of translated pun is PUN ST = PUN TT, as the same pun and the same context are used in both the ST and the TT. The main difference with the DV is that in the SV the translator uses the masculine indefinite article “*un*” before mentioning the name of the character’s son, although the treatment “*mani*” is a feminine noun. However, when the character mentions the other treatment “*pedi*”, the translator uses its corresponding feminine indefinite article “*una*”. So, in this case, the translator opts to use the correct article, according to the beauty treatment, instead of using the gender that would correspond to the

sex of the character's son.

#### 5.1.4.3 Conclusions

After analysing the examples related to gender stereotype, humour has not been transmitted to the Spanish versions (DV nor SV) in Example 18, although it is transmitted in Example 19. It is then interesting to analyse the reasons why the translator has not been able to carry over the humorous features from the OV or adapt them to the TTs. Regarding Example 18, the possible reason is that the homonymy of the OV cannot be transferred and therefore recognised in the TTs. This is due to the use of the technique of generalisation, which eliminates any trace of lexical ambiguity and hence the humour load. However, in Example 19, the humorous content has been transferred, since the referent mentioned in the OV is also shared with the target culture and the words used are recognised by the target audience.

Humour in these scenes is based on the stereotyped idea that women are the ones in charge of cooking for and taking care of the family and those who like beauty treatments. Therefore, as the audience sees the opposite of what the stereotype establishes, they can be considered humorous scenes.

#### 5.1.5 Bimbo stereotype

This category is based on the stereotyped idea that pretty women cannot be smart. According to the Collins Dictionary Online (accessed in March

2020), “bimbo” is defined as “an attractive but empty-headed young woman”. It is then an offensive characteristic associated with beautiful people and, especially with women, since it has a higher incidence rate among this social group. Like other stereotypes, it is a generalised concept although it is not necessarily true.

In this category only one example has been selected. The reason for this decision is that, although it was our intention to remark that this is a stereotype associated with some of the characters –Haley and Gloria–, it was not possible to find more examples which base their humorous content on the L element, as it is the main aim of the study, to analyse how the language is able to create humorous nuances.

#### 5.1.5.1 Haley Dunphy

This character perfectly fits in with the category of bimbo stereotype, since she is portrayed as a very beautiful young woman, but who shows some lack of intelligence. Haley embodies the idea of the stereotyped American adolescent that has been exported to the rest of the world over the years. Although she represents an attractive character that is popular at high school, she also struggles with her academic subjects and, in many occasions, the audience may verify that she is not as intelligent as her younger sister, and has some difficulties in understanding some jokes or even irony.

Example 20

<b>Season 2, Earthquake</b>	
<b>06:15-06:23</b> Haley: Just cover for me this one time and I- I'll drive you wherever you want. Alex: I wanna go to the Museum of Tolerance. Haley: Fine. How far is Tolerance?	
<b>Humorous elements:</b> L	
<b>DV:</b> Haley: Cúbreme por esta vez y te llevo en coche donde tú quieras. Alex: Quiero ir al Museo de Tolerancia. Haley: Vale. ¿Y dónde está Tolerancia?	<b>SV:</b> Haley: Cúbreme por esta vez y te -// Te llevo a donde quieras.// Alex: - Al Museo de Tolerancia./ Haley: - Vale.// ¿Y dónde está Tolerancia?
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L
<b>Cognitive background:</b> <ul style="list-style-type: none"><li>• <u>Contextual case (CC):</u><ol style="list-style-type: none"><li>1. Haley wants to go to a party while her mother, who does not let her go, is trapped in the bathroom.</li><li>2. When she is about to leave, Alex blackmails her.</li><li>3. Haley offers to drive her wherever she wants if she does not say anything to their mother.</li><li>4. Alex decides to go to the Museum.</li></ol></li></ul>	

Comments:

The humour load in this scene is based on a L element. In the OV, the humorous effect is achieved by using a pun classified by Gottlieb

(1997b:213) as phrasal homonymy, since the ambiguity appears within the clause. Humour is found in the sentence “I wanna go to the Museum of Tolerance” and, particularly, in “Museum of Tolerance”. This phrase can be understood in two ways, as a museum where there is an exhibition on tolerance –which is the meaning the character refers to–, and as the place (city or town) where the museum is located –which is the meaning the other character understands–, which is shown when she asks: “How far is Tolerance?”.

In both Spanish versions, DV and SV, the strategy of using literal translation, translating the text word for word, makes the text a bit unnatural and the solution is forced, since it is not a correct Spanish expression. In Spanish, when “*de Tolerancia*” is used, the preposition “*de*” means the place where something is located –structure “preposition “*de*” + place”–. However, when stating, as in this case, the specific exhibition of the museum, a definite article needs to be included, in this case the feminine definite article “*la*”, after the preposition “*de*” –*Museo de la Tolerancia*–. After the analysis of this scene, the L element, and therefore, the humorous effect is maintained in both versions, since the audience, in spite of the grammar mistake, understands the humorous nuance the text transmits thanks to the following questions asked by the other character “*¿Y dónde está Tolerancia?*” (And where is Tolerance?). At this stage of the series, the audience is already familiar with the characters and how they are portrayed. Therefore, they know that the character posing that question embodies the stereotype of those beautiful girls who are not intelligent at all. Thus, the

outcome of the translated pun proposed by Delabastita (1996:134) is PUN ST = PUN TT, since the same pun and context are shared in both the ST and the TT.

#### 5.1.5.2 Conclusions

After analysing the example related to the bimbo stereotype, humour has been transmitted to the Spanish versions maintaining the same elements and strategies from the OV in both the DV and the SV.

It is then interesting to analyse the reasons why the translator is able to keep all the humorous features from the OV and to adapt them to the TTs. Regarding this example, the possible reason is that the translator is able to transfer humour with the use of the strategy of literal translation. As stated before, although the audience can perfectly understand the pun and its humorous content, the Spanish grammar is not utterly correct. However, the L element is transmitted to the target versions since the context makes this grammar mistake go unnoticed.

Regarding the character included in this stereotype, humour arises due to the personality of this teenager, Haley. Her attractive appearance, together with her intellectual limitations, enables the audience to understand her mistakes and doubts. This bimbo stereotype is well recognised in both cultures, American and Spanish, since it describes personality traits that are associated with this social group, and are widespread.

### 5.1.6 Bumpkin stereotype

This stereotype arises from the broad diversity of population within the United States. It is well known that there is a social divide between people living in big cities and people living in the countryside and, more specifically, living in the country's central and southern states. The latter are considered to have a lower intellectual or educational level than city dwellers, an issue that has given rise to some mockeries.

Apart from the cultural differences that may exist between people who live in cities and those who live in the countryside, differences in language are also a source of jibes between them. It is considered that people living in the countryside adopt a more relaxed language regarding grammatical rules, in accordance with today's standards, a fact which leads to the previous idea that affirms that their knowledge of culture is lower.

This is, of course, a stereotyped belief, although it is quite widespread throughout the country. The same opinion appears in Spain, where people living in the countryside are considered to be more interested in farming and agriculture than in cultural or academic issues. Besides, these beliefs extend to the way they talk and act, and to the outfits they may wear.

In this category only one example has been selected. The reason for this decision is that, although it was our intention to remark that this is a stereotype included in the series –Cameron is proud of his background–, it

was not possible to find more examples which base their humorous content on the L element, as it is the main aim of the study, to analyse how the language is able to create humorous nuances.

#### 5.1.6.1 Lily Tucker-Pritchett

We have already described this character in other stereotypes. However, in this case, she embodies the way people from the countryside speak. Although she is not growing up in a small town, she is spending some time with her grandmother in a small town in Missouri, so she adopts some of the customs of the area. Due to her young age, she naturally adopts the language they use as the way it should be talked.

#### Example 21

<b>Season 5, Closetcon '13</b>	
<b>06:15-06:30</b>	
Cameron: You guys wanna walk down to the duck pond?	
Cameron's mum: That sounds lovely. I'll get the gun.	
Lily: Are y'all comin'?	
Mitchell: Y'all? We don't say "y'all".	
Cameron: Yeah, we do.	
Mitchell: Well, yeah, we say it here, but not normally.	
<b>Humorous elements:</b>	
CI / L	
<b>DV:</b>	<b>SV:</b>
Cameron: ¿Queréis dar un paseo hasta el estanque?	Cameron: ¿Vamos a la charca de los patos?//



Madre: Me parece perfecto. Voy a por la escopeta. Lily: Arreando. Mitchell: ¿Arreando? No decimos arreando. Cameron: Claro que sí. Mitchell: Bueno, sí lo decimos aquí pero no normalmente.	Mum: Muy bien. Cojo la escopeta.// Lily: ¿Venís <i>tos</i> ?// Mitchell: ¿"Tos"? No se dice "tos".// Cameron: - Sí se dice./ Mitchell: - Aquí sí, pero normalmente no.///
<b>Humorous elements:</b> CI	<b>Humorous elements:</b> CI / L
<p><b>Cognitive background:</b></p> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Cameron, Mitchell and Lily are spending a few days at Cameron's in Missouri.</li> <li>2. Mitchell always jokes about country people and their customs. Cameron is portrayed as one of them, and he is also very proud of his roots. Mitchell, on the contrary, is a city man who undervalues people who live in the countryside. He usually laughs at the way they talk, their customs, some of their traditions, etc. Mitchell considers the way they talk and the mistakes they make as proof of low intelligence.</li> </ol> </li> </ul>	

Comments:

The humour load is based on a L element. In the OV, the humorous effect is created through the use of a portmanteau whose form derives from a blending of the words "you" and "all", resulting in "y'all". This word is associated with the spoken language that country people in the USA use, as there is a stereotype that establishes that people living in the country are not as smart or sophisticated as people living in the city. This is the reason why we consider that the CI element is another important part in this scene.

With regard to the use of “y’all” in English, as a way of exemplifying the countryside language, according to Wikipedia (accessed in February 2020), it is

usually used as a plural second-person pronoun, but the usage of *y’all* as an exclusively plural pronoun is a perennial subject of discussion. *Y’all* is strongly associated with Southern American English, and appears in other English varieties, including African-American English and South African Indian English. [...] Many aspects of the word’s derivation are unknown; for example, no one knows if its use began with southern black people or with white immigrants. One supposition is that the term evolved from the earlier Ulster Scots term *ye aw*. Scots-Irish immigrants to the Southern United States frequently used the term *ye aw*. Some evidence suggests that *y’all* could have evolved from *ye aw* due to the influence of African slaves who may have adapted the Scots-Irish term. An alternative theory is that *y’all* is a calque of Gullah and Caribbean creole *una* via earlier dialects of African-American English. *Y’all* is an original form, deriving from indigenous processes of grammar and morphological change, not from input from other English dialects.

In the following image extracted from Wikipedia (accessed in February 2020), we can see the area of incidence in the use of this portmanteau in the United States. As indicated in the map, the shaded states show where this word is more commonly used, as they are considered rural areas, so it could fit in with Missouri, the region where the characters are staying.



**Figure 3**

In the DV, the L element disappears as there is no linguistic pun involved in the scene. However, the CI element is maintained, since the verb the character says is “*arrear*”, which is normally used to talk about or to refer to animals, and how to stimulate them to walk. In this case, the resource used is different to the one in the OV but it has similar consequences regarding the abovementioned stereotype. It shows that people from the country adopt words or expressions that are not well accepted in a standard conversation. The translation strategy in this DV is *creación discursiva* –discursive creation– (Hurtado, 2001), since the translator adapts the text according to what s/he thinks is the best solution to portray the language used in the countryside. However, the outcome of the translated pun proposed by Delabastita (1996:134) can be classified as PUN > ZERO, since the humorous effect is lost.

In the SV, the strategy is similar to the OV, since another contraction of a word is used. However, instead of blending two words into just one, the contraction is made within a single word, “*todos*”, which is used as “*tos*”. This is a very appropriate solution because it is considered that only

people with low educational level say and use this kind of contracted words, since it is a grammar mistake that only people living in the countryside would make. Hence the CI element is transmitted to this version, as well. The translation strategy of literal translation enables the text to maintain the humorous L nuance in the SV; therefore, the outcome of the translated pun proposed can be classified as PUN ST = PUN TT, since the same pun and context are used in both the ST and the TT.

#### 5.1.6.2 Conclusions

In this example related to the bumpkin stereotype, humour has been transferred to the TL. However, the L element only appears in the SV, whereas it disappears in the DV.

It is then interesting to analyse the reasons why the translator is able to keep the humorous feature from the OV only in the SV. Regarding this example and the character included in this stereotype, it can be affirmed that humour is achieved through the image Lily transmits to the audience, as she appears temporarily living in a country house surrounded by livestock and wearing dungarees. This bumpkin stereotype is well recognised in both the American and Spanish cultures as it shows traits that are associated with this social group, and are widely extended in both cultures. This is the reason why, in Example 20, the translator is able to transmit the CI element to the Spanish versions (DV and SV), although it is not the same case as with the L element, which is not transmitted to the

DV and, therefore, the humour load is lost.

#### 5.1.7 Conclusions of “Stereotypes” examples

After analysing the previous 21 examples, which exemplify some of the commonest stereotypes, it can be stated that humour is the most important element in all the decisions taken. Regarding all the examples, the Spanish texts meet the same requirements as the ST. The translator’s role was to transmit as much humour load as possible to the TTs. Proof of this is that of the 20 examples analysed, in 15 –which represent 71.43%–, humour is transmitted to both the DV and the SV.

It is also convenient to specify that of the abovementioned 15 examples, in 13 (Examples 1, 2, 5, 6, 9, 10, 11, 12, 15, 16, 17, 19, 20) –which represent 61.90%–, the same humorous elements and the same puns have been used in all three versions (OV, DV and SV), without suffering any other modification. However, in two of these 15 examples –9.52%–, the translation undergoes some changes, and loses one of the elements involved in the scene. Example 3 loses one of the elements in its SV, as does Example 21 in its DV. In these two cases, the L element is the one eliminated, although the CI remains. This fact can be justified because the American and Spanish cultures share some aspects, and the stereotypes involved in the texts are so widespread and recognisable that they can be transmitted without suffering major changes.

On the other hand, regarding the examples where the TTs undergo

changes, we find six cases –which represent 28.57%– in which the humour load is not transmitted to the Spanish versions. Of these six examples, in five of them –which represent 23.81%– the humorous content is lost in both the DV and the SV (Examples 4, 7, 13, 14, 18) and in just one case –4.76%–, only in the SV (Example 8). When focusing on the elements and puns of these examples in which the humour load is not transmitted to the DV or the SV, the L element is the common denominator in all of them, although other elements can also be found in the OVs, the CI (Example 4) and the V (Examples 13 and 18).

In the cases of L loss, these decisions may be justified due to the difficulties in finding appropriate solutions that could fit in with the TL constraints, such as synchrony or context restrictions. The types of puns not transmitted to the TTs are diverse, although the most recurrent is homonymy (Examples 13 and 18). Other puns lost during the translation process are malapropism (Example 4), intrinsically linked to a cultural background; blending (Example 7); and homophony (Example 14).

With regard to the examples whose humorous content has been transmitted to the TTs, we can remark that there are some preferred puns that stand out from the rest. Homonymy is the most common and used pun, in any of its variables, as it is transmitted from the OV in six examples. Malapropism and mime are other recurrent puns, with two examples respectively. It is interesting to remark that these preferred puns are used in many of the stereotypes analysed, as is the case of homonymy, which is used in the national, homosexual and bimbo stereotypes. Apart from the

national stereotype, where there is a tendency to use homonymy (Examples 9, 10 and 11), it cannot be affirmed that there is a correlation between the stereotypes and the puns used in each case.

As stated before, the stereotypes analysed in this study are well-recognised in both the American and Spanish cultures, since one of their characteristics is having a generalised consideration of a certain social group. Given that the translator's main aim is to transmit humour to the target versions, in some cases, this objective results in a change of the category of the stereotype, as in the case of the character of Gloria. However, this is an isolated case since there is no other stereotype or character that suffers from a change of category.

## 5.2 Language

Apart from the “stereotypes” category, another category, “language”, has been created. This category includes all the examples that base their humorous content on language, and cannot be defined by or classified into any of the previous stereotypes due to their general character.

The main purpose of this study is to analyse the humorous content of the Spanish translated texts, both in the DV and the SV, and compare them with the English source version. Therefore, linguistic humour should be the central focus of the study. According to Chiaro (1992:2), verbal humour is “every conceivable way in which language is used with the intent to amuse”. In this line, the approaches, strategies and resources are

analysed in order to detect the reasons that explain the purpose of the choices made, and that justify the solutions adopted, and to see why they are preferable or more convenient than others.

Attardo (2001) also proposes six resources in order to explain a theory of verbal humour. The scholar suggests six “knowledge resources”, namely, script opposition (SO), logical mechanism (LO), situation (SI), target, narrative strategy, and language, although the last four are the ones that are more interesting for the study. They are important because the decisions taken depend on the context and the images that surround the text (situation), the audience that is supposed to see the text (target), the resources available to translate the text (narrative strategy) and the solutions given and adopted to create a final text (language).

For all these reasons, this category must be separated from “stereotypes” in order to analyse those cases in which language is used as the main vehicle to create humorous content, even though they do not belong to, or can be classified into, any specific stereotype.

Example 22

<b>Season 1, Pilot</b>
<b>18:01-18:09</b> Phil: What a beautiful dress. Gloria: Thank you, Phil Phil: Okay, that’s... [ <i>Phil touches Gloria’s dress</i> ] Claire: Phil, that’s how she says “Phil.” Not “feel”. “Phil”.
<b>Humorous elements:</b> L / V



<p><b>DV:</b></p> <p>Phil: Qué vestido tan bonito.</p> <p>Gloria: Ay, gracias Phil.</p> <p>Phil: Sí, es muy bonito...</p> <p>Claire: Quieto, se mira pero no se toca, ¿vale?</p>	<p><b>SV:</b></p> <p>Phil: - Qué vestido tan bonito./</p> <p>Gloria: - Gracias, Phil.//</p> <p>Phil: Sí. Es muy...//</p> <p>Claire: Phil, quieto. Se mira pero no se toca.///</p>
<p><b>Humorous elements:</b></p> <p>V</p>	<p><b>Humorous elements:</b></p> <p>V</p>
<p><b>Cognitive background:</b></p> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u></li> </ul> <ol style="list-style-type: none"> <li>1. When the whole family goes to Mitchell and Cameron’s house, Phil gives Gloria a hug and starts touching her dress, since he thinks Gloria gives him permission to do so.</li> </ol>	

Comments:

The humour load in this scene is based on a L element. In the OV, and according to Delabastita’s classification (1996:128), humour is achieved through paronymy. In this case, due to the use of two words that seem the same but have slight differences in both spelling and sound. The pair of words are the proper name “Phil” /fɪl/ and the verb “to feel” /'fi:l/. The difference is found in the length of the vowel.

However, the L element disappears in both the DV and SV. The translation approach in these two versions is domestication, since the text has to be modified in order to adapt it when literal translation is not possible. According to the classification proposed by Delabastita (1996:134), the outcome of the translated pun used is PUN > NON-PUN. Although the pun from the OV is not transmitted to the target versions, the

visual factor can be a tool through which the humorous effect can be maintained. In normal cases, nobody starts touching other people's clothes, so the image itself could be considered a resource to keep the humour load in the target versions.

Although in the OV the last sentence explains the difference in pronunciation and the subsequent mistake, this sentence has been adapted in the DV and the SV. There is no possible pun in Spanish that could be used as in the OV. Therefore, the translator chooses the strategy *creación discursiva* (discursive creation), proposed by Hurtado (2001), so that the audience is able to understand what they see on screen. In the translated versions, images are more important than words, exactly the opposite to what happens in the OV, since language is the source of humour in the scene. The solution given is to use a Spanish idiom in order to explain that what Phil does is not correct “*se mira pero no se toca*” (look but do not touch). The previous expression is worth analysing since in Spain, mothers usually say this to their children when they go into shops to prevent them from touching and breaking articles. In this sense, Claire treats Phil as a child when she tells him off in the DV and the SV. However, this reference does not appear in the OV.

#### Example 23

**Season 1, The bicycle thief**

**03:45-04:02**

Gloria: Manny's father is taking him for a couple of days to Disneyland, so we're gonna go to the wine country.

Jay: We're gonna drink some wine, eat some good food. You know, we would do something like this a lot more often if it wasn't for, you know, Manny.

Gloria: It's good. He keeps us grounded.

Jay: Yeah. Like fog at an airport.

**Humorous elements:**

L / CSH

**DV:**

Gloria: El padre de Manny se lo va a llevar un par de días a Disneylandia y nosotros nos vamos al valle de los vinos.

Jay: Vamos a beber vino, comer manjares. Haríamos esto mucho más a menudo si no fuera por, ya sabes, Manny.

Gloria: Eso es bueno. Nos tiene atados.

Jay: Como la niebla en el aeropuerto.

**SV:**

Gloria: El padre de Manny se lo va a llevar/ un par de días a Disneyland, // y nosotros nos vamos al país de los vinos. //

Jay: Vamos a beber vino/ y a comer buena comida. // Haríamos cosas así más a menudo // si no fuera por Manny. //

Gloria: Nos mantiene con los pies en el suelo. /

Jay: Sí. // Como la niebla en un aeropuerto. ///

**Humorous elements:**

CSH

**Humorous elements:**

L / CSH

**Cognitive background:**

- Contextual case (CC):
  1. Manny is spending the weekend with his biological father.
  2. Jay and Gloria, as they are left alone, are going on a weekend trip.
  3. Jay states that they are not doing this more often because of Manny.
  4. Gloria justifies Manny by saying he keeps them focused and together.

Comments:

Jay is blaming Manny for not being able to do more things alone with Gloria. When she says Manny “keeps them grounded” –meaning “keeping them together”–, Jay thinks of another meaning of this expression and he compares their situation to a weather condition –fog–, insinuating that if it is foggy, you cannot catch a plane and “you are grounded”.

In this scene, the humour load is based on different elements. On the one hand, we consider the CSH element, as people who usually travel by plane know that fog makes them get stuck at the airport; and on the other hand, we take into account the L element, with the use of what Nash (1985:146) defines as pun-metaphor, since the character understands the expression “keep us grounded”, not with the meaning Gloria implies, which is “maintaining the family together”, but with the meaning of “not being able to do other activities”.

It is interesting that in the SV, the same idea and the same category of pun-metaphor is transmitted, using “*nos mantiene con los pies en el suelo*” → “*como la niebla en un aeropuerto*”. Because if there is fog, planes do not fly and people “are grounded”. Therefore, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN ST = PUN TT, since both the same pun and context are used.

However, in the DV, the L element is lost, as there is no pun with the expression “keeps us grounded”. In the Spanish DV, the verb used is “*atar*” (to tie), so the expression used is “*nos tiene atados*”, with the

meaning of “together”. Jay’s answer is the same, “*como la niebla en el aeropuerto*”, although there is no correspondence between fog and “being tied”. In this case, the L element and its humorous effect are therefore eliminated. Whereas the strategy in the SV is literal translation, in the case of the DV the translation strategy used is adaptation, since the text is modified in order to fit the images and, insofar as possible, the context. According to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > NON-PUN, since the humour load is maintained, although with another resource different to the OV.

This change in the DV can be understood due to synchrony, and more specifically, to visual and acoustic synchrony. The actor’s lip movement and gestures must fit the dubber’s speech, so it cannot be longer than the time the actor is talking in his SL. This may be the reason why we find this change in Jay’s speech, because the translator has to condense it. This way, the solution given in the SV could not be used in the DV because of a matter of synchrony.

#### Example 24

**Season 1, The bicycle thief**

**05:27-05:38**

Manny: My dad’s taking me on Space Mountain. It’s supposed to be really fast, but he’s not scared of anything. He doesn’t even wear a seat belt when he drives.

Jay: Wow. How about that?

Manny: He killed a bear once.

Jay: Really? Was the bear sitting in the passenger seat?

<b>Humorous elements:</b> L	
<b>DV:</b> Manny: Vamos a montar en la Montaña Espacial. Se supone que va muy deprisa, pero no le da miedo nada. Ni siquiera se pone el cinturón cuando conduce. Jay: Vaya. ¡Fíjate tú! Manny: Una vez mató a un oso. Jay: ¿El oso iba en el asiento del copiloto?	<b>SV:</b> Manny: Mi papá me va a montar/ en la montaña rusa espacial.// Se supone que es muy rápida,/ pero a él no le da miedo nada.// Ni se pone el cinturón de seguridad/ en el coche.// Jay: Vaya. ¿Y eso?// Manny: Una vez mató a un oso./ Jay: ¿Sí?// ¿Y el oso iba en el asiento del copiloto?///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Manny is praising his father, telling Jay how wonderful and reckless he is.</li> <li>2. Manny remarks that his father once killed a bear.</li> </ol> </li> </ul>	

Comments:

The humour load in this scene is based on a L element. In the OV, the humorous effect is achieved through the use of the rhetorical element, irony. It is known that the use of this resource may create the intended humorous effect by saying the opposite to what is meant. In order to do this, the characters link the previous idea –Manny’s father does not use the seat belt when he drives– to the last sentence –meaning that the only possible way that Manny’s father could kill a bear is that the animal was

with him in the car and they had an accident–.

In both the DV and the SV, the same rhetorical element of irony is used, and the strategy in these two texts is literal translation, where the translator chooses the same resource as in the OV, and shares the same referent with the OV as well. In these two cases, and following Delabastita's classification (1996:134), the outcome of the translated pun is PUN ST = PUN TT, and it has the same humorous effect in the three versions.

#### Example 25

<b>Season 1, The bicycle thief</b>
<b>12:09-12:47</b> Phil: So, if I went out to the garage to take a picture for a scrapbook, there'd be no surprises? Luke: I'm so sorry. I didn't mean it. I just made a mistake. Phil: Yeah, a big mistake. You're making me look really bad here. I told Mom you were ready for this. Luke: It's just a scratch, Dad! Phil: That's not the point, Luke. What? Luke: I scratched it on my way into the driveway. I'm sorry. Phil: So, it's not stolen? Luke: No. Why? Phil: That's good. Because there are bad people out there who would steal a bike. Those are thieves. You sit there and think about the scratch part. That's not good either. I gotta fix that step. So don't scratch anything while I'm gone, unless it itches, that's different.
<b>Humorous elements:</b> L

<p><b>DV:</b></p> <p>Phil: Entonces, si voy al garaje y saco una foto para el álbum de recuerdos, ¿no habrá sorpresas?</p> <p>Luke: Lo siento mucho. Yo no quería. He tenido un fallo.</p> <p>Phil: Sí, un fallo muy gordo. Me has dejado en mal lugar. Le dije a tu madre que estabas preparado.</p> <p>Luke: Solo es un arañazo, papá.</p> <p>Phil: Eso no importa, Luke. ¿Qué?</p> <p>Luke: Le he hecho un arañazo al entrar al garaje. Perdona.</p> <p>Phil: Entonces, ¿no te la han robado?</p> <p>Luke: No. ¿Por qué?</p> <p>Phil: Eso es bueno, porque hay gente muy mala que roba bicis. Son ladrones. Tú quédate ahí a pensar en ese arañazo, que eso tampoco está bien. Hay que arreglar este escalón. Así que no arañes nada hasta que vuelva. A no ser que te pique, que es distinto.</p>	<p><b>SV:</b></p> <p>Phil: Entonces si voy al garaje/ a hacer una foto para el álbum,/ ¿no me llevaré ninguna sorpresa?//</p> <p>Luke: Lo siento mucho. No lo he hecho/ queriendo. Ha sido un error.//</p> <p>Phil: Sí, un gran error./ Me haces quedar como el malo.// - Le dije a mamá que ya estabas preparado./</p> <p>Luke: - ¡Solo es un arañazo!//</p> <p>Phil: Esa no es la cuestión, Luke. ¿Cómo?//</p> <p>Luke: Le he hecho un arañazo/ metiéndola en el garaje.// Lo siento.//</p> <p>Phil: Entonces ¿no te la han robado?//</p> <p>Luke: No. ¿Por qué?//</p> <p>Phil: Qué bien.// Porque hay gente mala/ que roba bicicletas. Son ladrones.// Quédate ahí y medita sobre lo del arañazo./ Eso tampoco ha estado bien.// Tengo que arreglar ese escalón.// No arañes nada mientras estoy fuera,/ a menos que te pique, claro.///</p>
<p><b>Humorous elements:</b></p> <p>---</p>	<p><b>Humorous elements:</b></p> <p>---</p>



**Cognitive background:**

- Contextual case (CC):
  1. Phil thinks Luke's bike has been stolen. So, when he tells him off, Luke confesses that his bike has been scratched.
  2. The problem was that Phil had stolen another child's bike, so he leaves to take it back to the place where he had got it from.

Comments:

The humour load is based on a L element. In the OV, the humour effect is created by means of lexical homonymy, according to Gottlieb (1997b:213), with the use of the verb “to scratch”. On the one hand, it means to rub the body with fingernails and, on the other hand, to leave a mark on an object. Phil asks his son not to scratch anything else, referring to the scratch on the bike, but he adds that he could scratch if something itches, referring to using his fingernails to relief the pain on his skin. Therefore, the pun appears with the use of the pair of words “scratch” and “itch”.

However, in the DV and the SV, this linguistic pun disappears, since there is no relationship between “*arañar*” (leave a mark on an object) and “*picar*” (itch). In Spanish, to refer to the action of rubbing your body with your fingernails, the verb “*rascar*” is used. As two different verbs are used in Spanish, while in English the same is used to refer to both cases, there is no pun and the language-based humour disappears. In these cases, the translator chooses the strategy of literal translation sacrificing the humorous effect in order to understand the context. Therefore, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > ZERO, since the humorous effect is lost.

### Example 26

<b>Season 1, The incident</b>	
<b>08:38-08:46</b> Phil: Act like a parent, talk like a peer. I call it “Peerenting”. I learned it from my own dad, who used to walk into my room and say, “What’s up, Sweethog?”	
<b>Humorous elements:</b> L	
<b>DV:</b> Phil: Actúa como un padre, habla como un colega. Yo lo llamo ser “padrega”. Lo aprendí de mi padre que venía a mi cuarto y me decía: “¿Qué pasa, guarrete?”	<b>SV:</b> Phil: Actúa como un padre,/ habla como un colega. Sé un “colegadre”.// Lo aprendí de mi padre,/ que venía a mi cuarto y decía:// “¿Cómo va eso, pibe?”///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L
<b>Cognitive background:</b> <ul style="list-style-type: none"><li>• <u>Contextual case (CC)</u>:<ol style="list-style-type: none"><li>1. Phil is explaining the best way to bring up children, which is being a father but treating them like a friend.</li></ol></li></ul>	

### Comments:

The humour load is based on a L element. In the OV, the humour effect is achieved through the use of portmanteau (Nash, 1985), where a new and invented word is created from blending two distinct forms. The new word is “peerenting”, the result of joining “peer” /piə/ and “parenting”. It is a very good option because the sound is also very similar. Instead of using

“parenting” /'peərəntɪŋ/, the resulting word is pronounced /'piərəntɪŋ/, which may be considered a patronymic term. There is another portmanteau at the end of Phil’s speech: “sweethog”, which is the result of joining “sweetheart” and “hog”. These two words also have a very similar pronunciation: “heart” /hɑ:t/ and “hog” /hɒg/, so it is a very precise and correct strategy in order to create humour.

In the DV, the type of pun, portmanteau, is also used in order to transmit the humour load that appears in the OV. In this case, the strategy adopted is literal translation, so the two words that are blended in the DV are “*padre*” (father) and “*colega*” (mate or buddy), the same as in the OV, obtaining the newly coined word “*padrega*”. The resource of joining two different words is the same as in the OV, but in this version, the two words do not have a similar pronunciation. In this case, therefore, the outcome of the translated pun proposed by Delabastita (1996:134) is PUN ST = PUN TT. Regarding the last word of Phil’s speech, the L element, which is used in the OV, disappears, since in Spanish the translator chooses to use the common and existing word “*guarrete*” instead of creating a new one by blending other words. Therefore, the outcome of the translated pun proposed by Delabastita (1996:134) is PUN > ZERO, since the humorous element disappears in this specific case.

In the SV, although the same words are used as in the DV, due to literal translation, the word order is different. The words used for the portmanteau are also “*padre*” and “*colega*” but the resulting word inverts the order, “*colegadre*”. The outcome of the translated pun proposed by

Delabastita (1996:134) is then PUN ST = PUN TT. It is also interesting to mention the last word of Phil’s speech “*pibe*”, a Latin-American word to say “*tío*” (dude), instead of using another Peninsular Spanish term. In this last specific case, the humorous effect is also eliminated, so the outcome of the translated pun proposed by Delabastita (1996:134) is PUN > ZERO.

Example 27

<b>Season 1, Great expectations</b>	
<b>09:36-09:39</b>	
Gloria: I think I have a very good pair. Jay: You sure do, honey.	
<b>Humorous elements:</b> L	
<b>DV:</b> Gloria: Yo creo que tengo un buen par. Jay: Ya te digo, cariño.	<b>SV:</b> Gloria: - Creo que tengo un buen par.// Jay: Seguro, cariño.///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Jay and Gloria are playing poker with the children.</li> </ol> </li> </ul>	

Comments:

The humour load is based on a L element. In the OV, the humorous effect is created, according to Gottlieb (1997b:213), by means of the phrasal homonymy found in the expression “to have a good pair”, which can be understood, on the one hand, as having good cards in the card game, since

the characters are playing cards, and, on the other hand, to have big breasts. In this case, the pun makes sense within the context because the character has indeed big breasts.

In the DV and the SV, the translator chooses to use the strategy of literal translation, since in Spanish there is a compatible expression with the one used in the OV. In the two Spanish versions, the expression “*tener un buen par*” is also homonymous and can be understood as explained above for the OV. According to the classification proposed by Delabastita (1996:134), the humour in this scene corresponds to the outcome PUN ST = PUN TT, since the same element, pun and context are shared in the three versions.

Example 28

<b>Season 1, Fizbo</b>	
<b>04:55-05:20</b>	
Phil: So, what you got there?	
Claire: Oh, these are supplies for the crafts table. I finally figured out what we’re going to be making.	
Phil: Kids bored? I’m teasing. I’m teasing. It looks good. What is it?	
Claire: Comb sheaths. I know, I know, but we made them when I was 11 years old at Donna Rigby’s birthday party. At first we thought it was really stupid, and then we had a blast, so...	
Phil: How could you not? You combined the two things that kids love the most, combs and sheaths. I’m kidding.	
<b>Humorous elements:</b>	
L	
<b>DV:</b> Phil: Bueno, ¿qué llevas ahí?	<b>SV:</b> Phil: ¿Qué llevas ahí?//

<p>Claire: Ah, es material para el taller de manualidades. Ya sé lo que vamos a hacer.</p> <p>Phil: ¿Niños aburridos? Es broma. Es broma. Tiene buena pinta. ¿Qué es?</p> <p>Claire: Fundas para peines. Lo sé, lo sé, pero las hice cuando tenía 11 años en el cumpleaños de Donna Rigby y al principio nos pareció una tontería, pero nos lo pasamos bomba, así que...</p> <p>Phil: ¡No me extraña! Combinásteis las dos cosas que más le gustan a los niños, fundas y peines. Es una broma.</p>	<p>Claire: Suministros para las manualidades.// Ya sé lo que vamos a hacer.//</p> <p>Phil: ¿Aburrir a los niños?// Es broma. Es broma./ Tiene buena pinta. ¿Qué es?//</p> <p>Claire: Fundas para peines.// Ya lo sé, ya lo sé. Pero las hicimos/ cuando tenía 11 años// en el cumpleaños de Donna Rigby.// Al principio pensamos que era una tontería,/ pero fue muy divertido, así que...//</p> <p>Phil: ¿Cómo no? Combinásteis las dos cosas/ que más les gustan a los niños,// peines y fundas.// Es broma.///</p>
<p><b>Humorous elements:</b></p> <p>L</p>	<p><b>Humorous elements:</b></p> <p>L</p>
<p><b>Cognitive background:</b></p> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u></li> </ul> <ol style="list-style-type: none"> <li>1. Phil and Claire are preparing Luke's birthday party. The latter wants to do arts and crafts, but Phil thinks the children will not like the activity.</li> </ol>	

Comments:

The humour load in this scene is based on verbal humour. In the OV, the humorous effect is created through the use of irony. This rhetorical element is designed for humorous purposes when there is a contrast between what the audience expects to hear and what they actually hear. In this case, the

character uses a rhetorical question, with the intention of being ironic, in answer to the other character's proposal, since he thinks that the proposed activity will be boring. Therefore, when the first character, regarding her idea, proudly says, "I finally figured out what we're going to be making", the other character uses the homonymy of the expression "we're going to be making" to connect it to the idea of making "kids bored?". With this question, the character ironically expresses his opinion about the activity and makes fun of her. The audience, on the other hand, finds this scene funny as they are expecting the character to guess what they are doing by saying a possible activity.

Furthermore, at the end of the scene, the character uses irony again to express the opposite to what he thinks. With the phrase "You combined the two things that kids love the most, combs and sheaths", he is saying the contrary to what he means and, therefore, creates a new humorous moment, since the audience understands that this activity will not appeal to children.

In the DV and the SV, the translator chooses the strategy of literal translation in order to transmit the humorous content to the Spanish audience. In both cases, the same rhetorical element of irony is used for this purpose, when the character asks an unexpected rhetorical question regarding the other character's proposal, creating its subsequent humorous effect. In the DV, after the phrase "*Ya sé lo que vamos a hacer*", his ironic proposal is "*¿Niños aburridos?*". As in the OV, the homonymy in the verb "*hacer*" leads to the humorous effect when the rhetorical question is added.

In the SV, following the same strategy of literal translation and

using the homonymy of the verb “*hacer*”, too, the translator’s proposal is “*Ya sé lo que vamos a hacer*” followed by the rhetorical question “*¿Aburrir a los niños?*”. In both Spanish versions, the outcome of the translated pun, according to the classification proposed by Delabastita (1996:134), is PUN ST = PUN TT, since the same element and the same context is used in order to transfer the humorous content and effect.

Regarding the character’s last ironic sentence, the strategy used in the DV and the SV is the same as in the OV, literal translation. The irony in the sentences, “*Combinásteis las dos cosas que más le gustan a los niños, fundas y peines*”, in the case of the DV, and “*Combinásteis las dos cosas que más les gustan a los niños, peines y fundas*”, in the case of the SV, reflects the reality. This reality shows that children nowadays are more interested in other things and activities than in the ones mentioned, so this ironic statement creates humour as the audience understands that this is not true.

#### Example 29

<b>Season 1, Not in my house</b>
<b>19:01-19:24</b>
Luke: So, what was the picture of?
Phil: Well, it was a woman on a tractor, and she had her shirt off.
Luke: Was it hot?
Phil: Okay, we’re being honest here. This particular woman... Well, my tastes do run to the curvy, and the cowboy hat did not hurt one bit.
Couple that with the cut-off jeans, and you were asking about the weather, weren’t you?



Luke: Yeah.	
<b>Humorous elements:</b>	
L	
<p><b>DV:</b></p> <p>Luke: ¿Y de qué era la foto?</p> <p>Phil: Pues era una mujer en un tractor y no llevaba camisa.</p> <p>Luke: ¿Y por qué?</p> <p>Phil: Vale, ¿por qué la miraba? Esta mujer en concreto, pues... A mí me gustan las curvas y el sombrero vaquero no le quedaba nada mal, si añadimos los vaqueros cortos, me estabas preguntando si hacía calor, ¿verdad?</p> <p>Luke: Sí.</p>	<p><b>SV:</b></p> <p>Luke: ¿De qué era la foto?//</p> <p>Phil: Bueno, era una mujer en un tractor/ y no llevaba camiseta.//</p> <p>Luke: ¿Estabas caliente?//</p> <p>Phil: Vale, vamos a sincerarnos./ Esa mujer en particular...//</p> <p>Bueno, me gustan las mujeres con curvas,/ y el sombrero de vaquero no molestaba.// Junta eso con los jeans cortados,// y me has preguntado por el tiempo, ¿no?//</p> <p>Luke: Sí.//</p>
<b>Humorous elements:</b>	<b>Humorous elements:</b>
L	---
<b>Cognitive background:</b>	
<ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Claire thinks that Luke has seen a photograph of a naked woman, but she finally discovers that the picture belongs to Phil.</li> <li>2. Phil wants to apologise to Luke for letting Claire think that it was Luke's photograph, and as the photograph did not belong to Luke, he is curious because of the confusion around it, and asks to know more about what was portrayed.</li> </ol> </li> </ul>	

Comments:

The humour load in this scene is based on a L element. In the OV, humour

is created through the use of the homonymous word “hot”, according to the classification proposed by Gottlieb (1997b:213). It can be understood, on the one hand, as the adjective “sexy, attractive”. This is what Phil understands because he thinks Luke is asking about the topless woman in the photograph; and, on the other hand, as a state of “high temperatures”, talking about the weather. This is what Luke refers to in order to justify why the woman was not wearing a t-shirt in the photograph.

In the DV, the L element is maintained, although humour is not based on lexical homonymy, as it is in the OV with the word “hot”, but on a phrasal homonymy (Gottlieb, 1997b:213). In this case, the question the character asks, “¿Y por qué?” (And why?) can be understood on the one hand as “Y ¿por qué (no llevaba camiseta)?” (And why was she not wearing a t-shirt?), related to the weather as explained in the end “*me estabas preguntando si hacía calor, ¿verdad?*” (You were asking about the weather, weren’t you?); and, on the other hand, as “Y ¿por qué (la mirabas)?” (And why were you looking at her?), as explained in the following phrase “*Vale, ¿por qué la miraba?*” (Okay, why was I looking at her?). The translator chooses to adapt the text to the context and to the target audience, although this leads to the use of another translation strategy. According to Hurtado’s classification (2001), the DV solution could be considered a *modulación* (modulation), since there is a change in the point of view or approach with respect to the OV, because in Spanish there is no confusion between “*estar bueno/a, ser atractivo*” (to be attractive/hot) and “*hacer calor*” (to be hot). Therefore, the strategy of literal translation would

not make sense in Spanish. According to the classification proposed by Delabastita (1996:134), this scene could be categorised as PUN > PUN, since the humorous effect is maintained in both versions, but with the necessary modifications in order to make it acceptable to the context and the target audience.

In the SV, however, the L element utterly disappears. The question the character asks is “¿Estabas caliente?” (Were you hot/excited?), which is not related at all to the final question about the weather “*me has preguntado por el tiempo, ¿no?*” (You were asking me about the weather, weren’t you?). In Spanish there is no relationship between “*estar caliente*” (to be excited) and “*hacer calor*” (to be hot), as in English. Hence, the fact that the translator mixes the two referents in the SV does not make sense. In this case, and according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > ZERO, since the humorous effect disappears in all its forms and is therefore neutralised.

Example 30

<b>Season 1, Moon landing</b>	
<b>16:15-16:24</b>	
Phil: Claire! Claire! Hey.	
Claire: Phil. Phil, what are you doing?	
Phil: Just concluding a little business. Very successful, I might add.	
<b>Humorous elements:</b>	
L / V	
<b>DV:</b>	<b>SV:</b>
Phil: ¡Claire! ¡Claire! Ey.	Phil: - ¡Claire! ¡Claire! Hola./

<p>Claire: ¿Phil? Pero, pero ¿qué haces?  Phil: Cerrar un pequeño negocio. Y con mucho éxito, por cierto.</p>	<p>Claire: -...cuando vuelvas de Europa...Phil.// Phil, ¿qué haces?//  Phil: Estaba concluyendo un asunto, y con mucho éxito, debo añadir.//</p>
<p><b>Humorous elements:</b>  L / V</p>	<p><b>Humorous elements:</b>  L / V</p>
<p><b>Cognitive background:</b></p> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. There is no water in the neighbourhood, so a portable toilet has been installed.</li> <li>2. When Phil needs to use it, he receives an important phone call, so he answers it in there, as he is trapped by Dylan’s car, which is obstructing the portable toilet’s door.</li> <li>3. When he finishes talking, Claire and her friend are outside but they do not understand what Phil is doing there, as they do not know that there is no water in the neighbourhood.</li> </ol> </li> </ul>	

Comments:

The humour load in this scene is based on a L element. In the OV, the humorous content is created by means of collocational homonymy with the use of the phrase “concluding a little business”. On the one hand, it can be understood as its literal meaning, since the character is indeed talking to a client and finishing a deal; and, on the other hand, as a euphemism of “doing a number two”, because the character is using a portable toilet as his office since he is trapped and needs some privacy to talk to his client.

In the DV, the translator chooses the strategy of literal translation in order to transmit the same humorous effect to the TL. This strategy is

possible in Spanish since “*cerrar un pequeño negocio*” is also a phrasal homonymous expression in the same way as it was explained and used in the OV. In this case, and according to the classification proposed by Delabastita (1996:134), it can be categorised as PUN ST = PUN TT, since the humorous effect is transmitted in the same way, sharing the same context and elements in both versions.

In the SV, although the humorous effect is also transferred, the strategy used by the translator is different. In this case, the translation is an adaptation of the OV text. In the Spanish language, the pun used, “*concluyendo un asuntillo*”, is also a phrasal homonymous expression, which has the literal meaning of “closing a deal” and can be used as a euphemistic expression for “doing a number two”, as well. This SV option can be considered as a more authentic alternative in the Spanish language. In this case, according to the classification proposed by Delabastita (1996:134), it is a PUN > PUN, since the humorous effect is transmitted to the target version, although with the necessary changes to be accepted by the target audience.

Apart from the L element, the V element has to be taken into account in the three versions since images reinforce what the character says. Although humour is mainly based on the language and the expressions used, the visual component is essential to make the scene even funnier, as it complements the speech.

Example 31

<b>Season 1, Truth be told</b>	
<b>00:39-00:45</b> Alex: You mean she's like a door-to-door salesman? Luke: If you were doing it, they'd call it a "dork-to-dork" salesman.	
<b>Humorous elements:</b> L	
<b>DV:</b> Alex: ¿Cómo una vendedora puerta a puerta? Luke: Si lo hicieras tú, lo llamarían vendedora lerda a lerda.	<b>SV:</b> Alex: ¿Entonces, va vendiendo/ de puerta en puerta?// Luke: En tu caso sería/ "vendedora de tonto a tonto".///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---
<b>Cognitive background:</b> <ul style="list-style-type: none"><li>• <u>Contextual case (CC):</u><ol style="list-style-type: none"><li>1. The whole family is talking about an ex-girlfriend of Phil's, who is going around selling cosmetics. Luke, using the expression Alex says, makes fun of his sister.</li></ol></li></ul>	

Comments:

The humour load in this scene is based on a L element. In the OV, the humorous effect is created, according to the classification proposed by Nash (1985:139), with the use of a mime. In this case, the character modifies the expression "door-to-door" to make fun of his sister. This modification uses the resource of paronymy, since a similar word is used, but with slight differences in both spelling and sound. Therefore, the modified expression is "dork-to-dork". This is a very creative and

appropriate solution due to the similarity of the two words, “door” /'dɔ:/ and “dork” /'dɔ:k/.

In the DV, the translator chooses the strategy of literal translation to transfer the information to this Spanish version. However, although the same content is transferred “dork → *lerda*”, the humorous effect disappears, since the solution offered by the translator does not include any pun. In this case we do not find any similarity between the pair of words “*puerta*” and “*lerda*”. According to the classification proposed by Delabastita (1996:134), the outcome of the translated pun in this version is PUN > ZERO, since the option of literal translation neutralises the humorous component.

In the SV, as in the DV, the strategy used is literal translation. For this reason, the word “dork” is translated as “*tonto*”. However, the expression “*vendedora de tonto a tonto*” does not make any sense in Spanish. Furthermore, the pun used in the OV disappears in this version since the pair of words “*puerta*” and “*tonto*” do not share any similarity, either. Therefore, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is also PUN > ZERO, with its subsequent loss of humorous effect.

### Example 32

**Season 1, Truth be told**

**00:54-00:59**

Claire: Come on, it’s time for your lesson.

Luke: You mean her second lesson because she just got schooled.

<b>Humorous elements:</b> L	
<b>DV:</b> Claire: Venga, que llegas tarde a clase. Luke: Será su segunda clase porque yo ya le he dado una.	<b>SV:</b> Claire: Venga, es la hora de tu clase.// Luke: O sea, su segunda lección,/ porque la primera se la he dado yo.///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Luke makes fun of his sister again before she goes to her music lesson.</li> </ol> </li> </ul>	

Comments:

The humour load in this scene is based on a L element. In the OV, the humorous effect is created by means of lexical homonymy of the word “school”. On the one hand, it can be understood as “to educate somebody”, since Alex is leaving to attend her music lesson, and, on the other hand, as “to give somebody a lesson”, since the character is making fun of his sister. Furthermore, the expression shares the same semantic field as the rest of the speech in the scene, since it is related to the word “lesson”, mentioned before. Therefore, the pun used makes sense in the context and is very creative.

In the DV, the humour effect is achieved through the use of the word “*clase*” and how it is understood depending on the context where it is included. The first sentence is “*que llegas tarde a clase*” (you are late for



class), whereas the second sentence means “*dar una clase*” (to give somebody a lesson). In this case, the technique of *elisión* (elision) is used, according to Hurtado’s classification (2001), since the word “*clase*” does not appear, but is substituted by “*una*” as mentioned before, in the same sentence. Although the translation strategy is adaptation, in order to fit the Spanish grammar, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > PUN, since the humorous effect appears in both versions, although with the use of different resources.

In the SV, the translator changes the word, which is the referent, to create the humorous content. Although in the first sentence the word used is “*clase*”, in the second sentence this is changed to “*lección*”, a synonym of the previous one. The reason for doing it is that the expression “*dar una lección*” (to give somebody a lesson) is more adequate and used in Spanish. Furthermore, this change is justified because both words share the same semantic field, so the audience can understand it. In this case, there is also an *elisión* –elision– (Hurtado, 2001), since the word “*lección*” is substituted by “*primera*”, making reference to the former without having to repeat it. According to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is also PUN > PUN, since the humorous effect is transmitted to this version, although using another resource.

Example 33

<b>Season 1, Starry night</b>	
<b>03:57-04:02</b> Cameron: Honestly, I wish that tart would go back to Columbia and take her weird little Brown friend with her!	
<b>Humorous elements:</b> L / V	
<b>DV:</b> Cameron: Como sea, ojalá esa zorra se volviera a Columbia y se llevase a ese enano rarito con ella.	<b>SV:</b> Cameron: En serio,/ ¡ojalá esa fulana volviera a Columbia// y se llevara a ese pequeñajo rarito con ella!///
<b>Humorous elements:</b> L / V	<b>Humorous elements:</b> L / V
<b>Cognitive background:</b> <ul style="list-style-type: none"><li>• <u>Contextual case (CC):</u><ol style="list-style-type: none"><li>1. Cameron is talking about Mitchell's university friends. However, Gloria and Manny appear just when he is mentioning that he does not like those friends, who are from Columbia and Brown Universities, so they think he is referring to them.</li></ol></li></ul>	

Comments:

The humour load in this scene is based on a L element. In the OV, the use of two paronymous words, according to the classification proposed by Delabastita (1996:128), creates confusion and the humorous moment in this scene. The paronymous words are the name of an American university, Columbia /kə'lʌmbiə/ University, and the South American country where two of the characters in the scene come from, Colombia /kə'lɒmbiə/. Since these two words are very similar, both in spelling and sound, they can be

easily confused. Bearing in mind that the characters who hear it do not speak English as their first language, they do not notice any difference in the two pronunciations. This, together with the visual support, is what creates the humour load in the scene. Moreover, when the character continues talking, he says, “her weird little Brown friend”. The character is making reference to another American university, Brown University. However, since there is another character from Colombia who is smaller than other children of his age, and his skin is also darker than other American children, this phrase also leads to confusion and to a hilarious moment. In the latter case, the humorous effect arises from the homonymy of the word “Brown”. On the one hand, it is the proper name of a University and, on the other, it can be understood as a pejorative way of referring to people from other countries, from Colombia, in this specific case.

In the DV, the first L element is transmitted in the same way, since the paronymy of the words “Columbia” and “*Colombia*” is used, as in the OV. The strategy of literal translation in this case is possible since the referent of the American university is also recognisable in the Spanish culture. Therefore, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN ST = PUN TT, since the same pun and the same context are used in both versions. However, in the case of “her weird little Brown friend”, it is not possible to use the same strategy in the Spanish version, since the proper name does not make any sense in Spanish. Hence, the translation strategy is to adapt this phrase to the TL, using the technique of *modulación* –modulation– (Hurtado, 2001):

“*enano raro*”. This solution is acceptable since the character who confuses the abovementioned terms fits in with this description given by Cameron, so the confusion is maintained. In this case, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > RELATED RHETORICAL DEVICE, since the text is modified and the translation strategy is different in order to keep the humorous effect.

In the SV, as in the DV, the first L element is transmitted through paronymy between the words “*Colombia*” and “Columbia”, which, with the use of the strategy of literal translation, allows the translator to maintain the humorous effect. However, and as in the DV, there is no homonymous word in Spanish that could be used to refer to the proper name of the second American university mentioned, Brown. In this sense, the translator chooses to adapt the text and, using the technique of *modulación* –modulation– (Hurtado, 2001), s/he includes the phrase “*pequeñajo raro*”, an expression that also describes the physical appearance of the character, Manny, who everybody thinks is being mentioned. Therefore, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > RELATED RHETORICAL DEVICE, as this version keeps the humorous effect, which was created in the OV, but by using another rhetorical device.

Example 34

<b>Season 1, Airport 2010</b>	
<b>11:31-11:41</b> Phil: Every realtor is just a ninja in a blazer. The average burglar breaks in and leaves clues everywhere, but not me. I'm completely clueless.	
<b>Humorous elements:</b> L	
<b>DV:</b> Phil: Un agente inmobiliario es un ninja con traje. Un ladrón cualquiera se cuela y deja pistas por todas partes, pero yo no. Soy un auténtico profesional.	<b>SV:</b> Phil: Un agente inmobiliario es/ como un ninja con corbata.// Un ladrón normal deja pistas/ por todos lados, pero yo no.// Yo soy un despistado.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC)</u>: <ol style="list-style-type: none"> <li>1. Mitchell has left his keys at home, so he and Phil have to enter the house through the window. Phil justifies how to do it because of his job as a realtor.</li> </ol> </li> </ul>	

Comments:

The humour load is based on a L element. In the OV, the character, according to what he is saying, wants to be innovative by using a portmanteau –according to the classification proposed by Nash (1985)– with the words “clue” and “less” with the meaning of “leaving no clues”. However, he ends up using the existing word “clueless”, which has the opposite meaning –“hopeless, incapable”–. This is also funnier, as the audience already knows that the character is a little absent-minded.

In the DV, this element disappears, since the character only says that he is “*un profesional*” (a professional), which does not have any double meaning or any funny reference to the previous idea, so the pun that creates humour in the OV disappears completely in the DV. In this case, the translation technique is *adaptación* –adaptation– (Hurtado, 2001), since the DV diverges from the OV text and creates a new sentence in the Spanish version. Unfortunately, the new sentence does not transmit any humorous nuance. Hence, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > ZERO, since the humorous effect is completely lost.

In the SV, the translation strategy used is literal translation. The Spanish text uses one of the meanings the dictionary gives for the word “clueless”, which is “*despistado*”. However, this solution is not as good as the one in the OV, because, apart from the loss of the portmanteau and hence, the humorous effect, the problem is that the previous idea states that burglars leave clues everywhere, although the character states that he does not. Nonetheless, he adds “*yo soy un despistado*”, which does not relate to the previous idea. If he is “*un despistado*”, we assume that he leaves “*pistas*” (clues). In this case, and as in the DV, the outcome of the translated pun, according to the classification proposed by Delabastita (1996:134), is PUN > ZERO, since, as stated before, the humorous effect disappears in this version.

Example 35

<b>Season 1, Airport 2010</b>	
<b>19:25-19:31</b>	
Jay: It's "whale watching."	
Gloria: Whale washing.	
Jay: Watching.	
Gloria: Washing.	
Jay: Close enough.	
<b>Humorous elements:</b>	
L	
<b>DV:</b>	<b>SV:</b>
Jay: Es avistar ballenas.	Jay: - Se dice "aloha".!
Gloria: Vestir ballenas.	Gloria: - Aloja.//
Jay: Avistar.	Jay: - Aloha./
Gloria: Vestir.	Gloria: - Aloja.//
Jay: Así vale.	Jay: Algo así.///
<b>Humorous elements:</b>	<b>Humorous elements:</b>
---	L
<b>Cognitive background:</b>	
<ul style="list-style-type: none"> <li>• <u>Contextual case (CC)</u>:             <ol style="list-style-type: none"> <li>1. Gloria struggles with the pronunciation of a verb.</li> </ol> </li> </ul>	

Comments:

The humour load is based on a L element. In the OV, the humour effect is achieved through paronymy (Delabastita, 1996:128) between the pair of verbs "watch" /'wɒtʃ/ and "wash" /'wɒʃ/, which share similar spelling and sound, although they have different meanings. This is an understandable mistake, since the character, as she speaks her second language, mistakenly uses one verb instead of the correct one, because she does not see the

difference. However, the audience finds it funny, since it is very strange to imagine someone washing the whales.

In the DV, the solution offered is to replace a verb with a similar one. Instead of the verb “*avistar*” (to sight), the verb “*vestir*” (to dress) is used. Although these verbs are alike, they are not paronymous, like the option used in the OV, since they do not share as many similarities as the verbs that appear in the ST. In this case, the translation strategy is adaptation, although this option leads to the outcome of the translated pun PUN > ZERO, according to the classification proposed by Delabastita (1996:134), since the humorous effect is lost. We could consider another verb that may be more appropriate to the context, and that fits better regarding the synchrony of the text. The verb that could be used in this case would be: “*avisar*” (to warn). The verbs “*avisar*” and “*avistar*” may be considered paronymous and, therefore, create the same humorous effect in the DV as in the OV.

In the SV, the solution given is to use another different word “*aloha*”, which is the Hawaiian word for “hello”. It is appropriate for this context, since the characters are travelling to this island, so it could be understood that they are practising some of the expressions used in that place. In this case, “*aloha*” includes an aspirated /h/, whereas in “*aloja*” the corresponding allophone is [x]. It is another acceptable solution, since Spanish speakers do not usually make the distinction between these two sounds. The pun used in the DV is obtained through, like in the OV, paronymy (Delabastita, 1996:128), since both words share slight



differences in spelling and sound. The translation strategy is adaptation, as the text is modified in order to find a suitable solution in the target text and context. Hence, according to the classification proposed by Delabastita, the outcome of the translated pun is PUN > PUN, since the pun is transmitted to the SV, although it is different from that in the OV.

Example 36

<b>Season 1, Family portrait</b>	
<b>00:09-00:24</b>	
Phil: Ordinarily I'm a rule follower. But when someone tells me I can't bring my own snacks into their stadium... That's when I get a little nuts. It's a free country, right? Let's just say it Ruffles me, when some Goobers tell me I have to spend half my payday on their... hot dogs.	
<b>Humorous elements:</b>	
L / V / S	
<b>DV:</b>	<b>SV:</b>
Phil: Normalmente cumplo las normas. Pero cuando me dicen que no puedo llevar mi propia comida al estadio... Me toca un poco aquí. Es un país libre, ¿no? Digamos que me molesta que unos payasos me digan que tengo que dejarme mi sueldo en unos perritos calientes.	Phil: Por lo general, yo sigo las normas.// Pero si alguien me dice que no puedo/ llevar algo para picar al estadio...// Se me va un poco la pelota.// Este es un país libre, ¿no?// Digamos que me toca las patatas,/ cuando un cacahuete// me dice que tengo que gastarme/ medio sueldo en sus...// Perritos calientes.///
<b>Humorous elements:</b>	<b>Humorous elements:</b>
---	L / V / S

**Cognitive background:**

- Contextual case (CC):
  1. Phil is going to a basketball match, but he takes a lot of snacks with him, because he thinks they charge a lot of money for that sort of thing in the stadium.

**Comments:**

The humour load is mainly based on a L element. In the OV, the humorous effect is achieved through the use of lexical homonymy, according to the classification proposed by Gottlieb (1997b:213). In this case, the L element is linked to the V element, since the character uses the names of different snacks as verbs and nouns to express his disgust with the prices of the snacks in the stadium, at the same time that he points to the snacks he is hiding, and refers to some employees who work there. The humorous content lies in the homonymy of the verbs he uses, which are also the proper names of some snacks. The first expression used is “I get a little nuts”, which, apart from the meaning of “to go a little crazy”, includes the noun of the first snack, “nuts”. The following verb he uses is “ruffle”, with the meaning of “fluster”; however, “ruffle” is also the proper name of a brand of crisps. Finally, the character uses the noun “goober” with the meaning of “fool, silly person” to refer to the people working in the stadium; however, it also has the meaning of “peanut”. The homonymy of these words, which can be understood in two different ways depending on the context, creates the humorous effect in the scene.

In the DV, the elements disappear and there are no other elements or resources that create humour. According to Hurtado (2001), the

translation technique is *elisión* (elision), since any reference to the snacks or any other reference to food disappears. According to the classification proposed by Delabastita (1996:134), the outcome of the translated pun in this case is PUN > ZERO, since the humorous effect is eliminated in this version.

However, in the SV, Phil names some snacks in his speech, in the same way as in the OV. The main difference is that in the OV, he mentions the names of some brands of snacks, whereas in the SV he refers to their generic names. However, in this text, the translator uses some homonymous words (Gottlieb, 1997b:213), as in the OV. The applied translation strategy is adaptation. As those brands are not known in Spain, the translator chooses to use expressions that include the names of foodstuff, which are suitable in the context. The first expression is “*digamos que me toca las patatas*” with the meaning of “*it touches my heart*”, since the word “*patata*” is commonly used to refer to somebody’s “heart”. In the expression “*cuando un cacahuete me dice*”; the word “*cacahuete*” means “peanut”, but in this context and bearing in mind the character’s vindication, it can be understood as “scatterbrain”. According to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > PUN, since the humorous effect is transmitted, although it is different from the pun used in the OV.

Apart from analysing the L element in the SV, it is necessary to point out that there are other elements included in the scene. The S and V elements appear when the character points at some parts of his body where

he has hidden his snacks while he is talking. The audience knows he has them there because when he touches those points, they rustle.

Example 37

<b>Season 2, The old wagon</b>	
<b>03:43-03:47</b>	
Phil: The parade was awesome, though. Angela Lansbury was the grand marshal. Good time, she wrote.	
<b>Humorous elements:</b> ---	
<b>DV:</b> Phil: Pero el desfile fue fantástico. Angela Lansbury iba a la cabeza. Fue fabuloso.	<b>SV:</b> Phil: El desfile fue genial,/ presidido por Angela Lansbury.// Se ha escrito un desfile.
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> CI / L
<b>Cognitive background:</b>	
<ul style="list-style-type: none"> <li>• <u>Existing case (EC):</u> <ol style="list-style-type: none"> <li>1. In this scene Phil mentions a well-known actress, Angela Lansbury, who is recognised mostly for the series “Murder, She wrote” or, as it was known in Spain, “Se ha escrito un crimen”.</li> </ol> </li> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Phil mentions a match held some years ago when the actress Angela Lansbury appeared leading the parade.</li> </ol> </li> </ul>	

Comments:

The scene bases the humour on the pun that appears only in the SV. In the three versions (OV, DV and SV) the name of Angela Lansbury, a well-known actress, is mentioned. However, it is only in the SV that the

translator takes a step further and links the name of the actress to her most famous series “*Se ha escrito un crimen*” (Spanish title, –*Murder, She wrote*, in English–) and with the idea of Lansbury leading the parade. Therefore, the pun the translator uses is a contact and blend (Nash, 1985), where the two concepts appear together. This is the reason why the subtitle includes “*Se ha escrito un desfile*” (*Parade, She wrote* –my own translation–). Although in the OV the structure of the name of the series is maintained, “Good time, she wrote”, it does not make reference to both concepts –the parade and the name of the series–, like in the SV. In this case, the translation strategy is compensation (Fawcett, 1997), since the translator creates a new and non-existent pun in order to compensate for other cases where the humorous effect was lost in the DV or the SV.

Apart from the previous L element analysed in the SV, another important element needs to be borne in mind, the CI element, since it is essential to know and recognise the name of this actress and her work to understand the pun. Furthermore, the translator’s solution appears to be appropriate since both the character and the series she stars in are recognisable in both cultures.

### Example 38

<b>Season 2, The old wagon</b>
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<b>04:48-05:05</b>
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Phil: Well, you can’t be in sales and not remember people’s names. That’s why I like to use what they call “menimonic” devices or little tricks to help you remember. Like the other day, I met this guy named Carl. Now I might forget that name, but he was wearing a Grateful Dead T-shirt.
--

What's a band like the Grateful Dead? Phish. Where do fish live? The ocean. What else lives in the ocean? Coral. Hello, Carl.

**Humorous elements:**

L / CI

**DV:**

Phil: Bueno, no puedes ser vendedor y no acordarte de los nombres. Por eso me gusta usar lo que llaman ayudas “nemóricas” o pequeños trucos para acordarte. Como el otro día que conocí a un tal Carl, un nombre que podría olvidar pero llevaba una camiseta de los Grateful Dead. ¿Otro grupo como los Grateful Dead? Phish. ¿Qué significa “Phish”? Peces. ¿Dónde viven los peces? En el coral. Hola, Carl.

**SV:**

Phil: No puedes vender sin acordarte/ de los nombres.// Por eso uso reglas “pneumotécnicas”...// para recordarlos.// El otro día conocí a un tal Paul.// Llevaba una camiseta/ con la bandera alemana.// ¿Marca de coches alemana?/ Volkswagen.// ¿Coche Volkswagen? El Polo.// ¿Qué nombre se parece a Polo?/ Paul. Hola, Paul.///

**Humorous elements:**

L

**Humorous elements:**

L / CI

**Cognitive background:**

- Contextual case (CC):
  1. Phil is portrayed as an informed man who is an expert in his job. However, he struggles with technical concepts or words that are difficult to pronounce.
  2. Phil shows an example of his mnemonic techniques mentioning one he has recently used.
  3. He invents a strange set of ideas to finally get to the name of the person he does not remember.

Comments:

In this scene the humour load is based on different elements. Firstly, we

find the L element. In the OV, the first humorous element that appears is malapropism (Nash, 1985), since the character struggles to pronounce the adjective “mnemonic” and ends up pronouncing a non-existent word, which has a similar pronunciation, “menimonic”. This pun arises from the unintentional misuse of a word by confusion with one that sounds similar, which creates a ridiculous effect. In the DV, the translation strategy is equivalence (Fawcett, 1997), since, although the pun is transferred, it is adapted to the target culture and context. In this case, another malapropism is used as the character mispronounces the word “*mnemotécnicas*” and he says “*nemóricas*”, which is a non-existent adjective. In the SV, the adjective “*pneumotécnicas*” is used, instead of the correct one “*mnemotécnicas*”. The translation strategy is also equivalence, since the same resource is used as in the OV. In this case, apart from the malapropism, this pun can also be considered a portmanteau, a blending of the prefix “*neumo*”, related to the lungs, and the noun “*técnicas*” (techniques). Both proposals are correct and suitable, since the aim of this linguistic element is to create strangeness among the audience, and they do so. According to the classification proposed by Delabastita (1996:134), the outcome of the translated pun in both cases is PUN > PUN, since the humorous effect is transmitted but with the corresponding adaptations.

Another L element is used in the OV when the character mentions the American group “Phish” and associates it with the animal that lives in the ocean, “fish”. This association is possible due to the use of these two homophonous words (Nash, 1985:138). Although the spelling of both

words is different, they share the same pronunciation, since the letters <ph> are pronounced as the fricative <f>, /f/. In the DV, the same element is transmitted without any change, due to the strategy of literal translation. However, in this version an explanation is required for the Spanish audience, so the translator chooses to introduce the information explaining that “*peces*” is the meaning of “Phish-fish”. In the SV, the mnemonic technique changes, so the translation strategy is adaptation (Fawcett, 1997). In this case, the translator chooses to maintain the final pun at the expense of other puns that appear before the latter.

At the end of his discourse, the character uses two paronymous words (Delabastita, 1996:128) in order to create a pun. These words are the marine deposit “coral” /'kɔrəl/ and the proper name “Carl” /kɑ:l/, which have slight differences in both spelling and sound. In the DV, the strategy of literal translation has been adopted and the same noun, “*coral*”, is used to remember the proper name, “Carl”. This option is possible in this target version since the Spanish language also shares the same similarities, so the pun is based on the paronymy of these two words. According to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN ST = PUN TT, since the same resource is used in both versions. In the SV, the translator uses the same strategy, but changing the name the character needs to remember, to Paul /pɔ:l/ instead of Carl. In order to maintain this humorous L element, it is necessary to change the final word, which is similar to Paul. The translator manages to find one with the use of the proper name of the car “Polo”. This is the reason why



the s/he chooses to eliminate the previous humorous effect in order to maintain it here. In this case, the translation strategy is adaptation (Fawcett, 1997), since the translator finds another way of transmitting the humorous content.

Another element can be found in the OV, which is the CI element. The character mentions two American groups, “Grateful Dead” and “Phish”, which are known among the source audience. However, the Spanish audience may not identify these names as corresponding to music bands. In the DV, these references are maintained, so there is a loss in the humour load, since the audience does not understand what Phil is referring to. In contrast, this CI element is transmitted to the SV because another example is used. Phil mentions a well-known car make, Volkswagen, and a recognisable model, Polo, to illustrate his mnemonic. It is also important to point out that, although the subtitles transmit the main idea from the OV, they are shorter than the actor’s intervention, so the solution given fits in with the space and time limit, and fulfils the subtitling constraints.

Example 39

<b>Season 2, Strangers on a treadmill</b>
<b>00:39-00:49</b> Phil: Now, for the last five years Gil Thorpe has hosted but, as luck would have it he’s having a sketchy-looking polyp removed so they’ve asked me to <i>fill</i> in.
<b>Humorous elements:</b> L

<p><b>DV:</b></p> <p>Phil: Los últimos cinco años lo ha presentado Gil Thorpe, pero por fortuna le están estirpando un pólipo muy sospechoso, así que me ha pedido a mí que le “filistuya”.</p>	<p><b>SV:</b></p> <p>Phil: Los últimos cinco años,/ la ha presentado Gil Thorpe...// pero, cosas del destino...// le van a quitar un pólipo muy feo...// y me han pedido que hable/ ante los “filiados”.///</p>
<p><b>Humorous elements:</b></p> <p>L</p>	<p><b>Humorous elements:</b></p> <p>L</p>
<p><b>Cognitive background:</b></p> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Phil is hosting a meeting and he is substituting the person who usually does it, because he has to undergo surgery.</li> </ol> </li> </ul>	

Comments:

In this scene the humour load is based on a L element. In the OV, the pun is based on the same pronunciation of the pair of words Phil-fill. Humour is achieved through the two homophonous words (Nash, 1985:138), the character’s own name “Phil” /fil/ and the verb “to fill /'fil/”.

In the case of the DV, the translator uses a non-existent word that mixes the sound of the name Phil, /fil/, with the word “*sustituya*” (substitute), obtaining the word “*filistuya*”. This resulting word shares some similarities to the Spanish word “*fistula*” (fistula), so this can also be a source of humour, due to the meaning of this word –abnormal connection between two body parts (MedlinePlus, accessed in February 2020)– and knowing that the relationship between the character and the mentioned Gil Thorpe is not good; so we could compare it with this medical concept. This

pun is therefore a portmanteau (Nash, 1985), since a new word is obtained due to the blending of two distinct forms. The translation strategy is adaptation (Fawcett, 1997), since the translator chooses another way of transmitting the humorous effect to the DV. According to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > PUN, since, although the humour load is transferred, the OV pun is different from the DV one.

In the case of the SV, the translator finds an existing word, which contains the sound of the name “Phil” –as in the DV– and which fits in with the context. This is the reason why the word “*filiado*” (someone who belongs to a society or specific group) is used. It can be considered a kind of a homophone (Nash, 1985:138), since they are pronounced similarly. The translation strategy of adaptation (Fawcett, 1997) is adopted in this version, since the translator chooses to find an existing word that fits in the with context and the discourse. Therefore, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > PUN, where the humorous effect is transferred, although the strategies are different from the OV.

Example 40

<b>Season 2, Strangers on a treadmill</b>
<b>04:05-04:09</b> Mitchell: So troga is treadmill yoga.
<b>Humorous elements:</b> L

<b>DV:</b> Mitchell: El troga es el yoga en la cinta de correr.	<b>SV:</b> Mitchell: Yinta es yoga en cinta.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> L
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. While Claire is running on a treadmill, Mitchell is doing funny movements while walking on another treadmill.</li> </ol> </li> </ul>	

Comments:

The humour load in this scene is based on a L element. In the OV, the character uses a new word, “troga”, which is formed by the words “treadmill” and “yoga”. This pun is classified as a portmanteau, according to the classification proposed by Nash (1985), where a new word is created due to the blending of two other words. This creation is justified since the audience sees that the character is doing strange movements while he is walking on a treadmill, instead of using this device as it is normally used.

In the case of the DV, the character uses the same word, “troga”, to define the new sport. However, the L element disappears in this version, since the term is explained in order to understand it. When this term is explained, we see there is no correlation between the word “troga” and the other words that are supposed to form it, as they are: “yoga” and “cinta de correr” (treadmill). In this sense and, according to Hurtado (2001), this translation technique is defined as *descripción* (description). There is, however, a possible problem, since this sport “troga” does exist in the

Spanish culture, it mixes the TRX sport –a form of suspension training– with the activity of yoga. The Spanish audience who are familiar with this sport could be confused when they see Mitchell walking on a treadmill, as it is not related to the sport “*troga*”.

In the SV, the L element is transmitted, but a new word is created –“*yinta*”–, which mixes the words “*yoga*” and “*cinta*” (treadmill). In this case, another portmanteau is used in order to transmit the humorous effect. The translation strategy is to adapt the humorous referent to the context, although this means creating a new word that does not exist in the TL. According to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > PUN, where the most important thing is to maintain the humorous element, although it is transmitted through the use of another element.

Example 41

<b>Season 2, Manny get your gun</b>	
<b>01:37-01:44</b>	
Phil: Somebody’s still a little touchy about losing last year’s colour war. Claire: Not. Phil: She was on Team Blue or as I like to refer to them, as Team Blue-ser.	
<b>Humorous elements:</b>	
L	
<b>DV:</b> Phil: Alguien está muy picajosa por haber perdido la guerra de colores del año pasado.	<b>SV:</b> Phil: Alguien sigue dolida por perder/ la guerra de colores el año pasado.//

Claire: No. Phil: Ella iba en el equipo azul o como a mí me gusta llamarle, el equipo azustado.	Claire: - No./ Phil: - Ella estaba en el equipo azul...// o como me gusta llamarlo,/ el equipo lament-azul-able.///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Phil is explaining how much fun they had at the family camp last year because he won and Claire lost.</li> </ol> </li> </ul>	

Comments:

The humour load is based on the L element. In the OV, the pun is created by means of a portmanteau, according to the classification proposed by Nash (1985), which blends the words “blue” /blu:/ and “loser” /'lu:zə/, obtaining the word “blue-ser”. This pun may be appropriate according to the context since the new word “blueser” and “loser” can also be considered paronymous (Delabastita, 1996:128).

In the DV, another portmanteau is used to transmit the humorous effect from the OV. In this case, the blending is achieved through the use of the words “azul” (blue) –the team colour– and “asustado” (scared). The word obtained, “azustado”, shares a similar pronunciation with “asustado”, so the translator gets the same result, paronymy. The translation strategy is to adapt the ST by using the same resource as in the OV, but adapting it to the TL and context. Therefore, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN ST =

PUN TT, since the humorous effect is transferred by using the same pun and the same context.

In the SV, the translator uses another portmanteau in order to create a similar humorous effect as in the OV. In this case, the blending is achieved through the words “*lamentable*” (pathetic) and “*azul*” (blue). However, the main difference with the OV and DV portmanteaux is that, in this SV, the word “*azul*” is inserted in the middle of the word “*lamentable*”, so the result is “*lamentazulable*”. The translation strategy chosen by the translator is to adapt the humorous element in order to keep the humorous effect in this version. According to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > PUN, since the humour load is transmitted from the OV, although the pun used is different, in order to fit in with the TL and context. It is worth emphasising that in the SV and, contravening the subtitling constraints, the resulting word “*lamentazulable*” –six syllables– is longer than the word used in the OV –“*blueser*” (two syllables)– or in the DV –“*azustado*” (four syllables)–. This is not a common solution since the key principle in subtitling is the use of concise expressions. Therefore, in this specific case, this main rule is not followed and can be considered an exception.

#### Example 42

**Season 2, Dance dance revelation**

**07:17-07:20**

Mitchell: All right, if she starts biting her playdates, she’s gonna be a pariah.

Cameron: Try “piranha.”	
<b>Humorous elements:</b> L	
<b>DV:</b> Mitchell: Si empieza a morder a sus amigos, se convertirá en una paria. Cameron: Dirás piraña.	<b>SV:</b> Mitchell: Si muerde a sus amigos del parque,/ la marginarán.// Cameron: - Se pondrán ajos.///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> ---
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Lily has bitten another child in the park and their parents are worried about her behaviour.</li> </ol> </li> </ul>	

Comments:

The humour load in this scene is based on a L element. In the OV, the humour effect is created by means of two paronymous words (Nash, 1985), “pariah” /pə'raɪə/ and “piranha” /pə'ra:nə/, because, although they are different words, they are pronounced similarly. Furthermore, as Lily has bitten another child, the term “piranha” is quite appropriate in this case, since these animals are known for their harmful bites.

In the DV, the translator achieves the transmission of the humorous effect by using the same paronymy as in the OV. In this version, the same pair of words are used, “*paria - piraña*”, obtaining the same result. The translation strategy in this case is literal translation, since the same element and strategy are used. This is a possible solution since both languages, English and Spanish, share the same referents, and they are written and



pronounced similarly. Therefore, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN ST = PUN TT, since the same pun and context are used in both the OV and the DV.

However, in the SV the L element is utterly eliminated. Since Lily has bitten another child, they are comparing her with a vampire, which is why they choose to use the expression that states that, if she continues biting, her friends will wear garlic, with the idea of scaring her away, using the same procedure as with vampires. In this case, the SV text adopts what Hurtado (2001) calls *creación discursiva* (discursive creation), since the translator does not follow the same strategies as in the OV to create the humorous content. On the contrary, s/he transforms the text in order to obtain another humorous effect. Therefore, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > RELATED RHETORICAL DEVICE, where the final aim is to keep the humorous effect from the ST in the TT, although other methods are used to achieve it.

Example 43

<b>Season 2, Bixby's back</b>
<b>09:52-09:55</b> Phil: Pretty and smart. Or should I say "pretty smart"?
<b>Humorous elements:</b> L

<b>DV:</b> Phil: Guapa y lista. O mejor dicho, guapilista.	<b>SV:</b> Phil: Guapa y lista.// Mejor aún, lista y guapa.///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> ---
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Phil is having a date with Claire at a hotel. They are doing role play and Phil is trying to be original.</li> </ol> </li> </ul>	

Comments:

The humour load in this scene is based on a L element. In the OV, the character, who wants to create a new expression from two adjectives, “pretty” and “smart”, to remark how beautiful and intelligent his wife is, ends up using an expression with the structure “adjective + noun” (“pretty smart”), which only transmits the idea of Claire being very intelligent. The humorous effect is achieved when the character wants to be original and creates a new expression with the use of two adjectives. However, he finally says another expression which only underscores one of the characteristics to define his wife.

In the DV, the humorous effect is transmitted from the OV, although in this case the pun used is a portmanteau, according to the classification proposed by Nash (1985). The character creates a new word that blends the two adjectives, “*guapa*” (pretty) and “*lista*” (smart), obtaining “*guapilista*”, a word which does not exist, and which he invents to describe his wife. In this version, according to Hurtado’s classification (2001), we can consider

this translation technique a *creación discursiva* (discursive creation), since the translator uses a new resource, different from the OV, which is specifically created. According to the classification proposed by Delabastita (1996:134), the outcome of the translated pun in this text is PUN > PUN, because, as mentioned before, the humorous effect is transmitted although the strategy is different from the ST.

In the SV, however, the L element disappears, since the translating strategy used is to change the order of the adjectives. In Spanish, the only difference regarding the word order is to underline the importance of each one. In this case, the character highlights that his wife is “*guapa*” and afterwards he changes his mind to highlight that she is quite smart rather than pretty. Thus, in Delabastita’s terms, the outcome of the translated pun is PUN > ZERO, where the humorous effect is completely lost in the scene.

Example 44

<b>Season 2, Someone to watch over Lily</b>	
<b>12:04-12:10</b>	
Jay: How you doing?	
Cameron: It’s hard to tell. You know, anytime you have a catastrophic injury to your lumbar area--	
Jay: I could use a little piece of lumber myself right now.	
<b>Humorous elements:</b>	
L	
<b>DV:</b>	<b>SV:</b>
Jay: ¿Cómo lo llevas?	Jay: - ¿Cómo lo llevas?/
Cameron: Es difícil saberlo. Cualquier	Cameron: - Es difícil saberlo.//
lesión catastrófica en la zona lumbar...	Cada vez que sufres una lesión/

Jay: Un bar es lo que necesito yo ahora mismo.	catastrófica en la zona lumbar-- // Jay: Me vendría bien/ un masaje lumbar ahora mismo.///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> ---
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Cameron has fallen down and has hurt his back. He is lying on Jay's sofa and he seems to be in pain. However, Jay is fed up of Cameron's complaints.</li> </ol> </li> </ul>	

Comments:

The humour load in this scene is based on a L element. In the OV, the humorous effect is achieved through homophony, in Nash's terms (1985), with the use of the words "lumbar" /'lʌmbə/ (relating to the lower back) –which is the area one of the characters is complaining about– and "lumber" /'lʌmbə/ (with the meaning of wood) –object the character would want to use to hit the other in order to make him stop complaining–. Both words have the same pronunciation although their spellings are different, a characteristic which leads to the creation of the humour load.

Although the humorous effect is transmitted to the DV, the pun the translator uses here is a homophonic phrase (Nash, 1985) with the use of the word "lumbar", which is mentioned by one of the characters, and the structure "article + noun", "un bar" (a bar), an expression that has a similar sound to the former, and is used to express that the character is fed up of listening to the other's complaints, and thinks that drinking alcohol could

be an appropriate solution to overcome the situation. The translation strategy used in this version is adaptation (Fawcett, 1997), since the translator chooses another way of creating a humorous scene according to the specific context, and bearing in mind the rules and restrictions of the TL. Therefore, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > PUN, as the humorous effect is transmitted from the SL to the TL although by different means.

However, in the SV, the translation technique is *elisión* (elision), according to Hurtado's classification (2001), since the elements and information of the ST are not transmitted to the TT. In this sense, the outcome of the translated pun is PUN > ZERO, where the humorous effect is lost.

#### Example 45

<b>Season 2, Someone to watch over Lily</b>
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<b>12:22-12:50</b>
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Cameron: Oh, my God!
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Mitchell: Gloria, what did you do?
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Gloria: What I told you.
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Cameron: You pierced her ears?
--------------------------------

Gloria: What I said. I was going to make her pretty with earrings.
--

Mitchell: I thought you said "hair rings".
--

Gloria: What are hair rings?
------------------------------

Cameron: Yes, Mitchell, what are hair rings?
--

Mitchell: Something that would tie your hair back. She said it.
---

Gloria: I didn't say hair rings. I said earrings! You don't like?
---

<p>Cameron: Of course not. You punctured our daughter.  Gloria: But did you see both sides? I didn't just do the gay ear. Look.  Mitchell: Oh, my God.</p>	
<p><b>Humorous elements:</b>  L</p>	
<p><b>DV:</b>  Cameron: Oh, ¡Dios mío!  Mitchell: Gloria, ¿qué has hecho?  Gloria: Lo que te dije.  Cameron: ¡Le has hecho agujeros!  Gloria: Te lo dije, que iba a ponerle a Lily unos pendientes.  Mitchell: Te entendí “peineta”  Gloria: ¿Cómo que una peineta?  Cameron: Eso Mitchell, ¿Cómo que una peineta?  Mitchell: Se pone aquí y queda muy bien. ¡Es lo que dijo!  Gloria: No he dicho eso, dije pendientes. ¿No os gustan?  Cameron: ¡Claro que no! ¡Has perforado a nuestra hija!  Gloria: ¿Pero has visto los dos lados? No le he hecho solo lo de los gays. Mirad.  Mitchell: Oh, Dios mío.</p>	<p><b>SV:</b>  Cameron: - ¡Dios mío!/  Mitchell: - Gloria, ¿qué has hecho?//  Gloria: - Lo que te dije./  Cameron: - ¿Le has agujereado las orejas?//  Gloria: Lo que dije./ Quería ponerla guapa con aretes.//  Mitchell: Te entendí “aretes de pelo”.//  Gloria: - ¿Qué es eso?/  Cameron: - Sí, Mitchell, ¿qué son?//  Mitchell: Para sujetar el pelo--/  Ella lo dijo.//  Gloria: No dije aretes de pelo./ ¡Dije aretes!// - ¿No te gustan?/  Cameron: - Claro que no. La has perforado.//  Gloria: ¿Has visto los dos lados?/ No lo hice solo en el lado gay.// - Mira./  Mitchell: - ¡Dios mío!//</p>
<p><b>Humorous elements:</b>  L</p>	<p><b>Humorous elements:</b>  ---</p>

**Cognitive background:**

- Contextual case (CC):
  1. Gloria has taken Lily to the shopping centre. When they get back home, Mitchell and Cameron discover Lily is wearing earrings without her parents' permission.
  2. There was a misunderstanding between Gloria and Mitchell when she mentioned doing this to Lily.

Comments:

The humour load is based on the L element. In the OV, the humorous effect is achieved through the use of two paronymous words, in Delabastita's terms (1996:128), "earrings" /'ɪərɪŋz/ and the non-existent word that the character mistakenly understands, "hair rings" /,heə 'rɪŋz/. Both words share some similarities, which explains that the humorous load is based on this mispronunciation.

In the DV, the humorous effect is based on two words that are pronounced similarly. These paronymous words are "*pendientes*" and "*peineta*". The translator tries to keep the strategy used in the OV, although these two words are not as similar as the ones used in the English version. However, we could accept this option, since it is an imaginative solution to this L problem, and the word used is the best one that the translator could have found in terms of similarity. Apart from the linguistic aspect, it is important to consider the visual information the audience receives. In this case, the character makes a move like touching his head from the back. Therefore, the use of the word "*peineta*" could seem appropriate since it takes into consideration both the linguistic and the visual aspects present in

the scene. In the DV, the translation strategy is adaptation (Fawcett, 1997), since the translator finds an existing and paronymous word that fits in with the context and that permits transferring the humorous effect to the TL. According to the classification proposed by Delabastita, the outcome of the translated pun is PUN ST = PUN TT, since the translator uses the same element in both versions.

However, in the SV, the L element disappears since we consider that the solution given does not lead to any confusion or misunderstanding and, hence, it does not create or transmit the humorous effect as it does in the OV. In this version, the translator's decision is to use a hypernym, a recurrent strategy in subtitling, according to Díaz Cintas and Remael (2007:203):

[t]he use of hypernyms, often dictated by the need for transparency, contributes to the loss of specificity that is typical of subtitling and shows that subtitlers cannot always opt for the shortest word available, since clarity may have to come first.

The pair of words used in this case is “*aretes*” –with the meaning of *pendientes* (earrings)– and the non-existent word “*aretes de pelo*”. Although they share the same word (*aretes*), it is difficult for the audience to think that the character understood three different words when the other character only says one. Therefore, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun in this scene is PUN > ZERO, since the humorous effect is lost.



Example 46

<b>Season 5, Suddenly, last summer</b>	
<b>01:43-01:46</b> Cameron: Oh, that's right. He leaves today. You must be a wreck. Jay: She's not a wreck. She's a rock.	
<b>Humorous elements:</b> L	
<b>DV:</b> Cameron: Uy, es verdad, se va hoy. Estarás destrozada. Jay: De eso nada, es una roca.	<b>SV:</b> Cameron: Ah, claro, se va hoy./ Debes de estar deshecha.// Jay: Es dura como una roca.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---
<b>Cognitive background:</b> <ul style="list-style-type: none"><li>• <u>Contextual case (CC):</u><ol style="list-style-type: none"><li>1. Manny is going to Colombia and Cameron thinks Gloria is upset because he is leaving.</li></ol></li></ul>	

Comments:

The humour load is based on a L element. In the OV, the humorous load is based on the paronymy of two different but similar words, “wreck” /rek/ and “rock” /rdk/. These nouns are used to describe the character’s feelings and they show opposite moods.

However, this L element disappears both in the DV and the SV, since there is no similarity between the pair of words used, “*destrozada*” and “*roca*” in the DV, and “*deshecha*” and “*roca*” in the SV. The reason for

the elimination of the L element in these two cases is that the translator chooses the strategy of literal translation, substituting each noun with the respective word in Spanish. Thus, in Delabastita's terms (1996:134), the outcome of the translated pun in these cases is PUN > ZERO, since the humorous effect is lost in both Spanish versions.

Example 47

<b>Season 5, Larry's wife</b>	
<b>00:33-00:38</b>	
Phil: Diane, you're not gonna be alone, you're gonna get a loan.	
<b>Humorous elements:</b>	
L	
<b>DV:</b>	<b>SV:</b>
Phil: Diane, no vas a estar sola. Vas a estar hipotecada.	Phil: Diane, no vas a estar sola.// Vas a conseguir una hipoteca.///
<b>Humorous elements:</b>	<b>Humorous elements:</b>
---	---
<b>Cognitive background:</b>	
<ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Phil is helping divorced women find a house, so he meets them at open houses, trying to convince them to buy them.</li> </ol> </li> </ul>	

Comments:

The humour load is based on a L element. In the OV, the humorous load is achieved through the use of a homophonic phrase, according to the classification proposed by Nash (1985). The words that are used in this pun are the adjective "alone" /ə'ləʊn/ and the indefinite article together with a noun "a loan" /ə ləʊn/, which are pronounced just the same but whose

meaning is different.

In both the DV and the SV, however, this L element disappears. In these cases, “*sola*” and “*hipotecada / hipoteca*” are the words chosen, which do not have anything in common with each other. The reason why the L element is not transmitted in the two Spanish versions is that the translator chooses the strategy of literal translation, so s/he translates the text word for word, without bearing in mind the humorous component that is included in the OV. Therefore, in Delabastita’s terms (1996:134), the outcome of the translated pun in these cases is PUN > ZERO, since the humorous effect is completely lost.

Example 48

<b>Season 5, The big game</b>	
<b>00:39-00:46</b>	
Phil: Because there is no “done” in “Dunphy”. I’ll see you guys at the game.	
Children: Umph!	
Phil: Hey, there is no “umph” in “Dunphy”. Different spelling.	
<b>Humorous elements:</b>	
L	
<b>DV:</b> Phil: Porque un Dunphy nunca se acaba. Nos vemos en el partido. Hijos: ¡Ah! Phil: Eh, no hay ningún “anf” en Dunph. Se escribe distinto.	<b>SV:</b> Phil: Porque un Dunphy/ nunca tira la toalla.// - Nos vemos en el partido./ Hijos: - ¡Uf!// Phil: Oye, un Dunphy nunca dice “uf”./ Ni siquiera es una palabra.///

<b>Humorous elements:</b> L	<b>Humorous elements:</b> ---
<b>Cognitive background:</b>	
<ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u></li> </ul> <ol style="list-style-type: none"> <li>1. Phil is saying to his children that they should not quit activities.</li> </ol>	

Comments:

The humour load is based on some L elements. In the OV, the character uses two homophonous words (Nash, 1985) in order to create humour in this scene. The words used share the same sound but have different meanings, and they appear within the same sentence: “there is no “done” /dʌn/ in “Dunphy” /'dʌnfi/”. In this case, humour is also achieved through the irony that appears between what the character says and reality, which are completely different, although the pronunciation of “done” is indeed included in his surname. The same case appears when his children use the onomatopoeic word “umph” /ʌnf/ to express incredulity, and the character states that “there is no “umph” in ‘Dunphy’”, when, again, this sound is also included in his surname, so the pun is based on homophony. Finally, the character realises and justifies himself by saying that the spelling is not the same.

The first homophony that appears in the OV is neutralised and disappears in the DV. Furthermore, the expression used in Spanish is a bit forced: “*un Dunphy nunca se acaba*” (a Dunphy is never finished), since it does not sound natural in Spanish to say that a person can be finished. Regarding the last homophony that appears in the OV, the solution in the DV is also a bit forced, since the character replaces the onomatopoeia his

children say, “ah”, by “anf” to fit the pronunciation of his surname “Dunphy”; although the onomatopoeia Phil uses in Spanish is not even recognisable in this language. Due to this change in the onomatopoeia, the solution given: “no hay ningún “anf” en Dunph” maintains the homophony, as in the OV. This translation strategy of literal translation allows the transference, in some way, of the humorous effect to the Spanish version. Therefore, the outcome of the translated pun that Delabastita (1996:134) describes could be PUN ST = PUN TT, since the translator uses the same pun and the same context as in the OV.

However, in the SV, the humorous content is eliminated. In this case, the translator does not find a suitable option to fit in with the context and maintain the humour of the OV. The translation technique of *elisión* –elision– (Hurtado, 2001), which entails the elimination of the elements included in the ST, leads to the outcome of the translated pun PUN > ZERO, so the humorous effect is lost in the subtitling.

Example 49

<b>Season 5, And one to grow on</b>	
<b>18:36-18:39</b>	
Phil: But you were preg-tically engaged to me by then.	
<b>Humorous elements:</b>	
L	
<b>DV:</b> Phil: Pero estabas embaraza- prácticamente comprometida conmigo.	<b>SV:</b> Phil: Pero estabas emb-astante cerca de casarte conmigo.

<b>Humorous elements:</b> ---	<b>Humorous elements:</b> L
<b>Cognitive background:</b>	
<ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. The whole family is talking about how long it took them to fall in love with their partners. When Phil asks Claire, she says six months after meeting him, although she was already pregnant.</li> <li>2. Phil tries to avoid saying this, because their children do not know that they got pregnant before they got married.</li> </ol> </li> </ul>	

Comments:

The humour load is based on a L element. In the OV, the humorous effect is achieved through a portmanteau, in Nash's terms (1985), between the words "pregnant" and "practically", resulting in the invented word "pregtically". The resulting word mixes the previous two, so, instead of saying /'præktikli/, the character ends up saying /'pregtikli/, which has a very similar pronunciation to the existing word; therefore, they can be considered paronymous words (Delabastita, 1996:128).

In the DV the pun disappears, so, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun in this version is PUN > ZERO, since the humorous effect is lost. In this case, there is only one syllable "-da" that is not pronounced from the word "embarazada" and it is substituted by "prácticamente", a word that does not share any feature with the previous one, and is not blended with any other word, either. Here, the translator has chosen the strategy of literal translation in order to transmit the information. However, this translation strategy does not permit transferring the humorous effect to the Spanish

text.

In the SV, however, the same pun as in the OV is used to maintain the humour load. In this case, another portmanteau appears to keep the humorous effect. The translator mixes “*embarazada*” (pregnant) with “*bastante*” (quite), resulting in “*embastante*”. It is a very creative and appropriate solution, since the humorous element is transmitted from the OV to this version, and the audience can appreciate the character’s self-correction with the play on the two words that are easily identified. Therefore, the outcome of the translated pun is PUN ST = PUN TT, since the same pun and the same context are shared in the ST and in the TT.

Example 50

<b>Season 5, Other people’s children</b>	
<b>10:18-10:24</b>	
Phil: Why am I so intent on helping Andy? I love filmmaking, and I love love. I guess you could say I enjoy making love on film and now I don’t have to do it by myself.	
<b>Humorous elements:</b>	
L	
<b>DV:</b> Phil: ¿Por qué estoy tan empeñado en ayudar a Andy? Me encanta hacer películas y me encanta el amor. Podría decirse que me gusta hacer el amor en películas, así no tengo que hacerlo yo solo.	<b>SV:</b> Phil: ¿Por qué me vuelco en ayudar a Andy?// Me encanta hacer cine/ y me encanta el amor.// Podría decirse que me gusta/ hacer el amor en las pelis...// y ya no tengo que hacerlo solo.//

<b>Humorous elements:</b> L	<b>Humorous elements:</b> L
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Andy wants to send a romantic video to his girlfriend and Phil is helping him, since he likes shooting home videos.</li> </ol> </li> </ul>	

Comments:

The humour load is based on a L element. The character wants to say that he is romantic and that he can share some ideas with Andy to impress women. The words and expressions he uses create a humorous scene because of their double meaning, although he does not realise this.

In the OV, the humorous effect is achieved through the use of a homonymic phrase, according to the classification proposed by Gottlieb (1997b:213). The character mentions two things he loves, filmmaking and love. However, when he combines the two ideas in a single sentence: “making love on films”, this leads to an expression with a sexual double meaning. Although the character means “making love films”, what he ends up saying is that he loves to be filmed while he is having sex, as understood by the audience. He finishes his unfortunate speech saying that he used to do it on his own, but now he has Andy to do it with, information that supports that idea even more.

In the DV and the SV, the solution given by the translator is very similar in both cases and it copies the same pun as in the OV, using a homonymic phrase. In the DV, it says, “*hacer películas*” (to film) and “*el amor*” (love), and the final expression is “*hacer el amor en películas*” (to



make love in films). In this case, the expression “*hacer películas*” is a bit forced since “*hacer*” is not the best verb to use with the noun “*películas*”. A more appropriate verb could be “*filmar*”, “*grabar*”, “*rodar*”, but we understand the translator’s choice, since it is necessary to use the verb “*hacer*”, as it is the same verb that is used afterwards in the final expression: “*hacer el amor en películas*”. Although in this case the translation strategy is literal translation (Fawcett, 1997), the humorous content is transmitted to this version. Therefore, according to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN ST = PUN TT, since the same pun and the same context are used in both texts in order to maintain the humorous effect.

In the SV, the strategy chosen is similar to the one in the OV, the use of a homonymic phrase. The character says “*hacer cine*” (to film) and “*el amor*” and he finishes saying “*hacer el amor en las pelis*”. Although we acknowledge that the expression “*hacer cine*” is more suitable and correct than the expression used in the DV, “*hacer películas*”, we understand the final expression is clearer in the DV than in the SV, as in this SV, the noun from the first expression “*cine*” changes to “*pelis*” in the final one. Despite “*cine*” and “*pelis*” belonging to the same semantic field, the homonymic phrase could be clearer, and the humorous purpose would be more direct if the same words were maintained. In this case, the outcome of the translated pun is PUN ST = PUN TT, since the same element and context are used in both the OV and the SV texts.

Example 51

<b>Season 6, The long honeymoon</b>	
<b>08:53-09:00</b>	
Cameron: Hey, counselor. What do I have to do to get you to drop that suit?	
Mitchell: Cam, what are you doing here?	
Cameron: Surprising my hugsband.	
<b>Humorous elements:</b>	
L	
<b>DV:</b>	<b>SV:</b>
Cameron: Hola, abogado. ¿Qué tengo que hacer para que me hagas perder el juicio?	Cameron: Hola, abogado.// ¿Qué debo hacer/ para que te quites el traje?//
Mitchell: Cam, ¿qué haces tú aquí?	Mitchell: - ¿Qué haces aquí?/
Cameron: Sorprender a mi marido legal.	Cameron: - Sorprendiendo a mi maridín.///
<b>Humorous elements:</b>	<b>Humorous elements:</b>
L	---
<b>Cognitive background:</b>	
<ul style="list-style-type: none"> <li>• <u>Contextual case (CC)</u>:             <ol style="list-style-type: none"> <li>1. Mitchell and Cameron are celebrating three months of marriage and the latter surprises Mitchell by going to his business party, which is embarrassing for him and the rest of colleagues.</li> </ol> </li> </ul>	

Comments:

The humour load is based on some L elements. In the OV, there are two different elements that should be explained. First of all, there is a homonymic phrase, according to the classification proposed by Gottlieb (1997b:213): “What do I have to do to get you to drop that suit?”. On the

one hand, the homonymic expression “drop that suit” means “to withdraw the case”, since Mitchell is a lawyer. On the other hand, it can also be understood as “to take off the suit (clothes)”, since Mitchell’s partner is visiting him in his office and wants to demonstrate he is deeply in love with him. This double meaning expression is understood since in this scene Mitchell’s personal life is combined with the fact that the character’s colleagues are celebrating a business party at his workplace. Finally, in this OV, there is also another L element to analyse, the portmanteau (Nash, 1985) “hugsband”, a blending of “hug” and “husband”. Apart from this portmanteau, the resulting word “hugsband” /hʌgzbænd/ shares some similarities with the word “husband” /ˈhʌzbænd/, so in some way, they can also be considered paronymous words. This pun can be suitable, since what the audience sees on screen is Cameron hugging Mitchell.

In the DV, the translator uses the sentence: “*¿Qué tengo que hacer para que me hagas perder el juicio?*”. This question is also a pun and, as in the OV, “*perder el juicio*” is a homonymic phrase. On the one hand, it means “to lose a suit or case” –regarding the character’s job– and, on the other hand, “to make somebody crazy”, since Mitchell’s partner wants to show how in love he is with him. In this case, although the strategy of adaptation (Fawcett, 1997) is applied to fit the Spanish language, the outcome of the translated pun, according to the classification proposed by Delabastita (1996:134), is PUN ST = PUN TT, since in both versions the homonymous word is “suit” in the OV, and “*juicio*” in the DV. Therefore, the same pun and context are shared in both texts. However, regarding the

second L element of the OV, the DV text does not maintain it, since “*marido legal*” (legal husband) is used. There is no pun in this solution, so the outcome of the translated pun is PUN > ZERO, as the humorous effect is lost.

Finally, both puns used in the OV disappear in the SV. On the one hand, the option: “*¿Qué debo hacer para que te quites el traje?*” (What must I do for you to take off your suit?) does not transmit any pun, since the noun “*traje*” or the expression “*para que te quites el traje*” does not offer the idea of a double meaning with the concept of “*juicio*”. On the other hand, the solution “*maridín*” is only a romantic way of calling a husband, but it does not have any other humorous connotation. Therefore, in these two cases, the outcome of the translated puns is PUN > ZERO, as the SV text loses all trace of humour.

Example 52

<b>Season 6, Do not push</b>	
<b>15:23-15:28</b>	
Luke: Wait. So now we’re not pushing the button?	
Phil: No. We’re supporting Haley.	
Luke: For the rest of your life.	
Phil: That is not helpful.	
<b>Humorous elements:</b>	
L	
<b>DV:</b>	<b>SV:</b>
Luke: Espera. ¿Ya no vamos a pulsar el botón?	Luke: ¿Ahora <i>no</i> vamos a apretarlo?//
Phil: No. Vamos a apoyar a Haley.	Phil: No. Ayudamos a Haley.

Luke: El resto de su vida. Phil: Eso no ayuda.	Luke: - Durante el resto de tu vida./ Phil: - Para ya.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---
<b>Cognitive background:</b>	
<ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Phil, Luke and Haley are taking part in an experiment. Haley regrets all the decisions she has made in her life, but Phil comforts and encourages her to do what she wants to do in life.</li> </ol> </li> </ul>	

Comments:

The humour load in this scene is based on a L element. In this scene, the L element only appears in the OV, and the humour load is achieved through the double meaning of the verb “to support”, so this pun belongs to the category of lexical homonymy, according to the classification proposed by Gottlieb (1997b:213). On the one hand, it means “to back somebody up”, which is what Phil means and, on the other hand, it means “to help financially”, which is what Luke means, since Haley does not work or study and lives in her parents’ basement. We realise that Luke is referring to the second meaning because he finally adds: “for the rest of your life”, which is what the whole family thinks, since Haley does not have any future plans and she is quite lost in life. The use of this verb, which can be understood in two different ways, is what creates the humorous scene.

However, in both the DV and the SV, the humorous effect disappears, since the double meaning of the English verb “to support” has two different translations. On the one hand, it means “*apoyar*” (to back

somebody up) and, on the other hand, “*mantener*” (to help financially), so the target audience cannot make the connection between these two different meanings as the source audience does. Furthermore, in the SV, the verb used is “*ayudar*” (to help), which could be understood in this context as meaning “to support”, since she is seen as a girl who needs time and guidance to find out what she really wants to do in life. Therefore, in these two versions, the outcome of the translated pun, in Delabastita’s terms (1996:134), is PUN > ZERO, since the humorous effect is lost.

Example 53

<b>Season 6, The cold</b>	
<b>11:18-11:20</b> Luke: And that will make you go from patient zero to patient hero.	
<b>Humorous elements:</b> L	
<b>DV:</b> Luke: Y eso te hará pasar de paciente cero a paciente héroe.	<b>SV:</b> Luke: y así pasarás de paciente cero/ a paciente héroe.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Luke tells his father that he has to face the consequences of having infected the family.</li> </ol> </li> </ul>	

Comments:

The humour load is based on a L element. In the OV, the humorous effect

is achieved through the use of two paronymous words, “zero” /'zɪərəʊ/ and “hero” /'hɪərəʊ/, which are included in the pair of expressions “patient zero” and “patient hero”, respectively. This is an excellent option, since the pronunciation of these two words is very similar, the only difference being the first letter.

However, in the DV and the SV, this L element disappears, since “*zero*” and “*héroe*” are not so similar as in English. However, although the pair of words chosen for the Spanish versions does not share as many similarities as in the OV, we find that this is the best solution the translator could have given for this scene and this context. Therefore, the translation strategy in these cases is literal translation (Fawcett, 1997) where the humorous effect is lost in both texts, so the outcome of the translated pun is PUN > ZERO, according to the classification proposed by Delabastita (1996:134).

Example 54

<b>Season 6, Marco Polo</b>	
<b>16:20-16:23</b>	
Mitchell: I’m on the fence. Cameron: I don’t blame you.	
<b>Humorous elements:</b> L / V	
<b>DV:</b> Mitchell: Estoy en la valla. Cameron: Y no te culpo.	<b>SV:</b> Mitchell: - <i>No sé qué hacer./</i> Cameron: - <i>No te culpo.///</i>

<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---
<b>Cognitive background:</b>	
<ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Cameron makes Mitchell feel bad, blaming him for them losing the match. Finally, they win and Cameron phones Mitchell to say sorry.</li> </ol> </li> </ul>	

Comments:

The humour load in this scene is based on a L element. In the OV, the humorous effect is based on a homonymic phrase, in Nash's terms (1985), where some words have the same spelling and sound, but different meaning. In this case, the phrase "I'm on the fence" can be understood in two different ways. On the one hand, the meaning Cameron understands –Mitchell cannot decide whether to stay and watch the match, or leave the football field– and, on the other hand, the literal meaning of the expression –as the audience sees it, Mitchell is literally stuck "on the fence"–. It can also be mentioned that the expression used, "the fence" /ðə fenʰs/, consisting of the definite article "the" and the noun "fence", recalls the noun, "defence" /di'fenʰs/ –with the meaning of the strategy followed in a law case– and can be associated with Mitchell's job, as he is a lawyer.

This L element disappears in the DV and the SV, since there is no pun involved in either. In the DV, there is no correlation between "*estoy en la valla*" (I am on the fence) and the answer "*no te culpo*" (I don't blame you), or the option given in the SV "*no sé qué hacer*" (I don't know what to do) and the same answer as in the DV, together with the image of



Mitchell on a fence. Apart from this linguistic misunderstanding, the audience sees that Mitchell is stuck on a fence and that there is no image-speech correlation. In these cases, the strategy of literal translation (Fawcett, 1997) causes the humorous effect to disappear in both Spanish versions, so the outcome of the translated pun is PUN > ZERO, in Delabastita's terms (1996:134).

Example 55

<b>Season 6, Won't you be our neighbor</b>	
<b>13:11-13:15</b>	
Phil: Let's off that top, Lisa. Let's- Let's top that off, Lisa.	
<b>Humorous elements:</b> L	
<b>DV:</b> Phil: Vamos a quitarte la ropa, Lisa. Uy, vamos a llenarte la copa, Lisa.	<b>SV:</b> Phil: Vamos a quitarte la ropa, Lisa.// Digo, vamos a llenarte la copa, Lisa.///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Phil and Claire invite the couple who are interested in buying the house next door to convince them to do it. However, they are not conscious of the way they are treating them.</li> </ol> </li> </ul>	

Comments:

The humour load is based on a L element. In the OV, the humorous effect is achieved through the use of a mimetic phrase, according to the

classification proposed by Nash (1985), when the character says, “Let’s off that top” –with the meaning of taking off the top–, instead of the phrase that the character means to say, “Let’s top that off” –talking about refilling the glass of wine they are drinking–. The humorous content of these two phrases depends on their similarity, since the same words are used in both of them, although in a different order. This inversion in the order of the words leads to a completely different meaning.

In the DV and the SV, the solution the translator proposes is exactly the same in both versions. The humorous effect is also based on a mimetic phrase, “*vamos a quitarte la ropa*”, instead of “*vamos a llenarte la copa*”. The difference with the OV is that the mimetic phrase is not based on the order of the words in the sentences –which are the same–, but on the similar pronunciation of the words that are included in each one. The first paronymy, in Delabastita’s terms (1996:128), is found with the pair of verbs “*quitarte*” and “*llenarte*”, which share the same endings (-arte). The second paronymy arises from the nouns “*ropa*” and “*copa*”, since the only difference between these two words is their first letter. After analysing the puns used in the OV, and in the DV and the SV, the translation strategy that the translator chooses is to adapt (Fawcett, 1997) the ST to the Spanish language, and to the context and images the audience is seeing. However, the translator succeeds in transmitting the humorous effect to the DV and the SV, so the outcome of the translated pun is PUN > PUN, according to Delabastita’s classification (1996:134).

Example 56

<b>Season 6, Queer eyes, full hearts</b>	
<b>02:05-02:11</b> Jay: Stayed in active duty 84 years. No enemy managed to board her. Gloria: Ten seconds, she's already bored me.	
<b>Humorous elements:</b> L	
<b>DV:</b> Jay: Estuvo en activo 84 años y ningún enemigo logró abordarlo. Gloria: Pues en 10 segundos ya me ha aburrido a mí.	<b>SV:</b> Jay: Estuvo en activo 84 años.// Ningún enemigo logró abordarlo.// Gloria: En 10 segundos,/ ha logrado aburrirme.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---
<b>Cognitive background:</b> <ul style="list-style-type: none"><li>• <u>Contextual case (CC):</u><ol style="list-style-type: none"><li>1. Jay is talking about a ship, the USS Constitution and how impressive it was.</li></ol></li></ul>	

Comments:

The humour load is based on a L element. In the OV, the humorous effect is achieved through the use of two homophones, “board” /'bɔ:d/ and “bored” /'bɔ:rd/. The main characteristic of homophony, according to the classification proposed by Nash (1985), is that two words, which are written in a different way –different spelling–, have identical sounds, as in this case.

However, the L element disappears in both the DV and the SV. The

translator chooses to use the strategy of literal translation, translating the text word for word, so the humorous effect is utterly lost in these two Spanish versions. According to the classification proposed by Delabastita (1996:134), the outcome of the translated pun is PUN > ZERO, since there is no pun in the pair of verbs used, “*abordar*” and “*aburrir*”, as they are not even similar.

Example 57

<b>Season 6, Three turkeys</b>	
<b>06:07-06:10</b> Claire: Con-garage-ulations.	
<b>Humorous elements:</b> L	
<b>DV:</b> Claire: En-garaje-buena.	<b>SV:</b> Claire: Enhorabuena morena.
<b>Humorous elements:</b> L	<b>Humorous elements:</b> ---
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Claire and Alex are jealous because Phil and Luke are always having fun while they must be responsible for the rest of the family. Since Phil and Luke are preparing Thanksgiving dinner, they decide to have some fun together.</li> </ol> </li> </ul>	

Comments:

The humour load is based on a L element. In the OV, the pun that creates the humorous effect is a portmanteau, according to the classification proposed by Nash (1985), resulting from the blending of two distinct

words, “congratulations” /kəŋgrætʃuˈleɪʃnz/ and “garage” /ˈgærɑːʒ/, giving rise to “congarageulations” /kəŋgærɑːʒuleɪʃnz/. It is a very innovative and appropriate solution to insert a word in the middle of another. Besides, the resulting word mixes both the name of the location where the scene is taking place and another related to the conversation the characters are having. Furthermore, the resulting word “congarageulations” has a similar pronunciation to the original one “congratulations”, so they could also be considered paronymous, in Delabastita’s terms (1996:128).

In the DV, the resource used is the same as in the OV. The translator chooses to use the strategy of literal translation and the same pun, a portmanteau, to transmit the humorous effect as in the OV. The resulting word “*en-garaje-buena*” is a blending from “*enhorabuena*” and “*garaje*” –the same words as in the ST–. Thus, according to the classification proposed by Delabastita (1996:134), the DV’s outcome of the translated pun is PUN ST = PUN TT, since the same element and context are used in both versions. However, we observe a small difference in the OV solution, where the resulting and the original words do not share as many similarities as the words used in the OV and, consequently, they cannot be considered paronymous.

In the SV, this L element disappears in “*enhorabuena morena*”. The only reason for this option is that both words have the same ending (-ena), so they rhyme. In this case, the outcome of the translated pun is PUN > ZERO, as the humorous effect is lost.

Example 58

<b>Season 6, Haley’s 21<sup>st</sup> birthday</b>	
<b>04:27-04:30</b>	
Manny: Yes. The stork brings them. Lily: This dork? Manny: Good stuff.	
<b>Humorous elements:</b> L	
<b>DV:</b> Manny: Sí, los trae la cigüeña. Lily: ¿Esta cigüeña? Manny: Muy bueno.	<b>SV:</b> Manny: Sí. Los trae la cigüeña.// Lily: - ¿Y este se le cayó?/ Manny: - Muy bien.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> H
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Lily asks Manny and Luke where children come from.</li> </ol> </li> </ul>	

Comments:

The humour load in the OV is based on a L element. In the OV, the humorous effect is achieved through the use of two homophonic phrases, according to the classification proposed by Nash (1985), whose meanings are different. The pair of phrases used in this scene are formed by the structure “definite article + noun” –“the stork” /ðə 'stɔ:k/– and the structure “demonstrative + noun” –“this dork” /ðɪs 'dɔ:k/–; they both have a very similar pronunciation, although their meanings are completely different.

However, in the DV, the humorous element is omitted and the only reference made is when the character compares Luke with a stork. In this

case, the outcome of the translated pun, in Delabastita's terms (1996:134), is PUN > ZERO, as the humorous effect is lost. This is due to the fact that the translator chooses to adapt (Fawcett, 1997) the ST to the TL and decides to associate the name of this type of bird with the adjective fool or idiot.

In the SV, the L element disappears and is replaced with a H element. In the series, Luke is portrayed as a dumb boy, so when they talk about where children come from, they justify why Luke is not smart, because the stork dropped him. In this case, the SV makes reference to the same idea that is presented in the OV, i.e., the character is a dork. However, instead of using a L expression or element to portray the character, the question “¿Y este se le cayó?” means the same as the adjective used in the OV, “dork”. The translation technique is what Hurtado (2001) calls *creación discursiva* (discursive creation), since the translator creates a new sentence in order to maintain the essence of the ST and, therefore, the humorous effect. According to Delabastita's classification, this outcome of the translated pun is classified as PUN > RELATED RHETORICAL DEVICE, since this method replaces the ST pun with another rhetorical device. Hence, the exact pun is not transmitted, although the final aim, which is to keep the humorous effect from the ST, is achieved.

#### Example 59

**Season 6, Haley's 21<sup>st</sup> birthday**

**05:00-05:18**

Mitchell: There is a lot of pressure when one is a gay uncle.

Cameron: Or “guncle.”

Mitchell: Giving a gift to a niece as hip and chic as Haley.  
 Cameron: In the 10 years that we've been together, we've only missed the mark one time.  
 Mitchell: Yeah, when Claire told us what to buy. But we learned our lesson, ignore Claire and trust our gay instincts.  
 Cameron: Or ginstincts.  
 Mitchell: Too much.

**Humorous elements:**  
 L

<p><b>DV:</b>          Mitchell: Hay mucha presión cuando eres un tío gay.          Cameron: O “tigay”.          Mitchell: Y das un regalo a una sobrina tan moderna y chic como Haley.          Cameron: En los 10 años que llevamos juntos, solo hemos fallado una vez.          Mitchell: Sí, cuando Claire nos dijo qué comprar. Pero hemos aprendido la lección. Ignorar a Claire y fiarnos de nuestro instinto gay.          Cameron: O “insgay”.          Mitchell: Te has pasado.</p>	<p><b>SV:</b>          Mitchell: - Hay mucha presión si eres un tío gay--/          Cameron: - O “tigay”./.          Mitchell: Y le haces un regalo/ a una sobrina tan moderna./.          Cameron: Llevamos 10 años juntos/ y solo fallamos una vez./.          Mitchell: Cuando Claire nos dijo qué comprar./ Lección aprendida--/ pasar de Claire/ y seguir nuestro instinto gay./.          Cameron: - O “instigay”./          Mitchell: - Demasiado././</p>
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<p><b>Humorous elements:</b>          L</p>	<p><b>Humorous elements:</b>          L</p>
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**Cognitive background:**

- Contextual case (CC):
  1. Mitchell and Cameron invent some words that include the noun gay.



Comments:

The humour load is based on the L element. In the OV, the humorous effect is achieved through the use of two portmanteaux, according to the classification proposed by Nash (1985). The first one is “guncle”, an invented word that blends the adjective “gay” with the noun “uncle”, as explained previously by Mitchell. The second portmanteau in this scene is “ginstincts”, a blending from the words “gay” and “instincts”, which is also previously explained by Mitchell during the scene.

In the DV, the translator chooses the strategy of literal translation in order to transmit the humorous effect to this Spanish version. In this case, the same puns, two portmanteaux, are used to create humour. The first one blends the noun “*tío*” (uncle) with the adjective “*gay*” to form the word “*tigay*”. The second portmanteau is a blending of the noun “*instinto*” (instinct) and the adjective “*gay*”, resulting in “*insgay*”. In these two cases the outcome of the translated pun is PUN ST = PUN TT, in Delabastita’s terms (1996:134), since the translator uses the same pun and the same context in both the ST and the TT.

In the SV, the translator also chooses the strategy of literal translation to maintain the humorous effect of the OV, so another two portmanteaux are used for this aim. The first one is a blending of the noun “*tío*” and the adjective “*gay*” resulting in “*tigay*”, which is the same solution as in the DV. The second portmanteau blends the noun “*instinto*” with the adjective “*gay*”, obtaining the word “*instigay*”. In this case, the latter portmanteau differs from the one used in the DV only in the number

of letters involved in the blending, although this word is created from the same two words as in the DV. This SV solution is clearer than the one proposed in the DV, since, in the former, the audience can easily identify the words involved in the blending. The translator’s option may be justified in the DV due to a matter of synchrony. The resulting word in the OV is “ginstincts”, which has two syllables, the same as in the DV “insgay”. However, in the SV the word “*instigay*” has three syllables. This is the possible reason why it would not be convenient to use the same portmanteau in both versions, since the translation should fulfil the dubbing synchrony –characterisation, content, visual–. Therefore, in this SV, the outcome of the translated pun is PUN ST = PUN TT, as this example uses the same pun and the same context as in the OV.

Example 60

<b>Season 6, Rash decisions</b>	
<b>05:09-05:14</b> Claire: I’ve had to learn how to balance being a friend and a manager. You could call it being a “franager”.	
<b>Humorous elements:</b> L	
<b>DV:</b> Claire: Yo he tenido que aprender a ser amiga y jefa. Podría llamarse ser “amifa”.	<b>SV:</b> Claire: Yo he aprendido a ser amiga/ y jefa a la vez.// Soy una “jefamiga”.///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L

**Cognitive background:**

- Contextual case (CC):
  1. Claire thinks she gets on well with her employees and that she knows how to balance being a boss and a friend at work.

Comments:

The humour load is based on a L element. In the OV, the humorous effect is achieved through the use of a portmanteau, according to the classification proposed by Nash (1985), which blends the nouns “friend” and “manager”, resulting in the word “franager”.

In the same way as in the ST, the humour load in the DV arises from the use of another portmanteau which is a blending of the words “*amiga*” and “*jefa*”, obtaining “*amifa*”. Although the audience may find this word, on its own, difficult to understand, its origin and meaning is explained by the character during the scene. The translation strategy is literal translation, so it can be categorised as PUN ST = PUN TT, in Delabastita’s terms (1996:134), since the pun and the context are the same as in the OV.

In the SV, the humour load is also based on a portmanteau which is created from the words “*jefa*” and “*amiga*” and whose resulting word is “*jefamiga*”. Although the words that are used to create this portmanteau are the same as the ones in the DV, in this case there is an inversion in their order. This decision could be justified because the translator wants to emphasise the word “*jefa*”, as it is used in the first place. The translator therefore chooses the strategy of literal translation in order to transmit the humorous content from the OV to the SV, so the outcome of the translated pun can be categorised as PUN ST = PUN TT, since both texts share the

same pun and the same context.

In the same way as in the previous example, the reason which explains the different solutions for the DV and the SV could be that the translation of the target versions has been carried out by two different translators.

Example 61

<b>Season 6, Fight or flight</b>	
<b>01:41-01:52</b>	
Cameron: She's been a little hard to pin down lately but we knew she'd never miss the chance to shower with a bunch of men. Mitchell: You love that joke, don't you? Cameron: Well, because it's two different kinds of showers.	
<b>Humorous elements:</b> L / CI	
<b>DV:</b> Cameron: Anda un poco desaparecida últimamente pero sabíamos que jamás perdería la oportunidad de una fiesta con un montón de hombres. Mitchell: Te encanta esa broma. Cameron: Porque son dos fiestas distintas.	<b>SV:</b> Cameron: Últimamente está desaparecida,/ pero sabíamos...// que no se perdería una fiesta/ con un montón de hombres.// Mitchell: - Te encanta ese chiste./ Cameron: - Porque son fiestas muy distintas.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---
<b>Cognitive background:</b>	
<ul style="list-style-type: none"> <li>• <u>Contextual case (CC)</u>:             <ol style="list-style-type: none"> <li>1. Mitchell and Cameron are preparing a baby shower for their friend</li> </ol> </li> </ul>	

Sally, who used to like parties and going out with a lot of men.

Comments:

The humour load is mainly based on a L element. In the OV, the humorous effect is achieved through the use of lexical homonymy, according to the classification proposed by Gottlieb (1997b:213), caused by the ambiguity of the word “shower”. On the one hand, it can be understood as its literal meaning “to bathe” –which is what one of the characters means–, but also as a “baby shower” –“a party [which] celebrates the delivery or expected birth of a child” (Wikipedia, accessed in February 2020)–, which, in fact, is the kind of shower the characters are preparing. The baby shower is considered to be a CI as it has its roots in the American culture.

In both Spanish versions, DV and SV, the L element disappears, since there is no homonymy or any other pun involved in the scene. The word used in both texts is “*fiesta*” (party), but it does not describe or define the two different kinds of parties as in the OV. The strategy of adaptation (Fawcett, 1997), which the translator uses to translate the text, does not transmit the humorous effect of the OV. The outcome of the translated pun in these two cases can be categorised as PUN > ZERO, according to the classification proposed by Delabastita (1996:134), since the humorous content is completely lost. Apart from the L element, the target versions do not include the CI element, either, since, although the concept of “baby shower” is more and more common in Spain, it has not been completely instituted yet.

Example 62

<b>Season 6, Closet? You'll love it!</b>	
<b>15:20-15:29</b>	
<p>Claire: The kids call you “Grumpa.”</p> <p>Jay: Since when?</p> <p>Claire: Not to your face? Cowards.</p> <p>Jay: So if I get “Grumpa,” what do they call Phil’s dad?</p> <p>Claire: You know, just... “Funpa.”</p>	
<b>Humorous elements:</b>	
L	
<b>DV:</b>	<b>SV:</b>
<p>Claire: Los niños te llaman abuelo broncas.</p> <p>Jay: ¿Desde cuándo?</p> <p>Claire: ¿A tí no te lo dicen?</p> <p>Cobardes.</p> <p>Jay: Y si a mí me llaman abuelo broncas, ¿cómo llaman al padre de Phil?</p> <p>Claire: Pues solo abuelo risas.</p>	<p>Claire: - Los niños te llaman “el gruñón”./</p> <p>Jay: - ¿Desde cuándo?//</p> <p>Claire: ¿No te lo han dicho?</p> <p>Cobardes.//</p> <p>Jay: Si yo soy el gruñón,/ ¿qué es el padre de Phil?//</p> <p>Claire: “El divertido”.///</p>
<b>Humorous elements:</b>	<b>Humorous elements:</b>
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<b>Cognitive background:</b>	
<ul style="list-style-type: none"> <li>• <u>Contextual case (CC)</u>: <ol style="list-style-type: none"> <li>1. After shooting a commercial, Claire visits her father to tell him he was very angry on screen and they would like to use another actor.</li> </ol> </li> </ul>	

Comments:

The humour load is based on a L element. In the OV, the humorous effect is achieved through the use of two portmanteaux, according to the

classification proposed by Nash (1985). The first one is a blending of the adjective “grumpy” /'grʌmpɪ/ and the noun “grandpa” /'græmpɑː/, resulting in “grumpa” /'grʌmpɑː/. This new word shares some similarities with the noun “grandpa”, so they can also be considered paronymous, in Delabastita’s terms (1996:128). The other portmanteau is “funpa”, which blends the adjective “funny” /'fʌni/ with the noun “grandpa”. Although the pronunciation in this case is not as close as in the first portmanteau, the audience can perfectly recognise what it means, since it is created following the same structure in the two cases.

These two portmanteaux have another implication because these resulting words “grumpa” and “funpa” describe the characters these words make reference to. On the one hand, “grumpa” refers to Jay, portrayed as a serious and severe person, who does not like to have fun with his grandchildren. On the other hand, “funpa” refers to Phil’s father, who is portrayed as a hilarious person who loves spending time with his grandchildren, making jokes and having fun with them.

The pun disappears in the DV and there is a loss of the humorous content. In this case, the translator chooses to adapt (Fawcett, 1997) the ST to the TL and s/he includes the adjectives “*broncas*” and “*risas*” to portray the abovementioned characters, substituting the adjectives “grumpy” and “funny” in English. However, instead of using them in a creative way, the translator is faithful to the Spanish grammar and uses the “noun + adjective” structure in both cases. Therefore, the outcome of the translated pun could be categorised as PUN > ZERO, in Delabastita’s terms

(1996:134), since the humorous effect is lost in this version.

In the SV, although the humorous content also disappears, the resource used differs from the DV. In this case, instead of using the “noun + adjective” structure, the translator chooses to replace the reference to the character’s mood with a nickname. Hence, the translation for “grumpy grandpa” is “*el gruñón*”, whereas the translation for “funny grandpa” is “*el divertido*”. The translator chooses the strategy of adaptation (Fawcett, 1997) in order to transmit the text to the SV, and this implies that s/he does not manage to transmit the humorous effect to this Spanish text. Thus, the outcome of the translated pun is PUN > ZERO.

Example 63

<b>Season 6, Knock ‘em down</b>	
<b>10:13-10:16</b> Mitchell: Oh. What comes before part “B”? Partay!	
<b>Humorous elements:</b> L	
<b>DV:</b> Mitchell: Oye, ¿qué viene después del calentamiento? ¡Fiesta!	<b>SV:</b> Mitchell: ¿Esta noche hay una qué?// ¡Fiesta!///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---
<b>Cognitive background:</b> <ul style="list-style-type: none"> <li>• <u>Contextual case (CC):</u> <ol style="list-style-type: none"> <li>1. Mitchell, Gloria and Haley are drinking at Mitchell’s before going out to a club.</li> </ol> </li> </ul>	



Comments:

The humour load is based on a L element. In the OV, the humorous effect is achieved through the use of paronymy, according to the classification proposed by Delabastita (1996:128). This pun arises from the similarity between the noun “party” /'pa:ti/ and the structure “part a” /'pa:t ei/. This paronymy is presented like a riddle since the character asks what comes before “part b”, which is “part a”. Furthermore, the noun “partay” can also be defined as a slang word used among young people to refer to a wild or outrageous party that may involve alcohol, drugs, etc. However, taking into account that the characters involved in the scene do not belong to the category of young people, we assume that the character uses the technique of a riddle as a pun.

In the DV, the L element disappears and the humorous effect is lost. In this case, the translator chooses the technique of *creación discursiva* –discursive creation– (Hurtado, 2001). However, this translation does not include any trace of humour, since the concept of “*calentamiento*” (warm-up), and asking about what comes after it, leads the audience to think of some kind of physical exercise or sport, but not of going out and celebrating a “*fiesta*” (party). Therefore, the outcome of the translated pun is PUN > ZERO, in Delabastita’s terms (1996:134).

In the SV, the translator also chooses to use the technique of *creación discursiva* –discursive creation– (Hurtado, 2001), since the subtitled text is completely different from the ST, and transmits new information that does not appear in the OV. In this case, the character only

asks a rhetorical question, whose answer is “*fiesta*” (party), as revealed by the visual information on screen. Therefore, the outcome of the translated pun in this version is PUN > ZERO (Delabastita 1996:134), since the humorous effect is lost, as in the DV.

### 5.2.1 Conclusions of “Language” examples

In the previous 42 examples, those cases in which humour is mainly achieved through the use of the language are analysed, so they include “verbal humour”, as Chiaro (1992) defines it. These examples prove that humour is the most important element around all the decisions taken, in order to maintain and transmit it from the OV to the DV and the SV. Humour plays an important role in the OV and, therefore, it should be the same in the DV and the SV to fulfil the main requirements of this type of texts. If all the examples are considered as a whole, we verify that the Spanish texts meet the same requirements as the ST. The translator’s role was to transmit as much humour load as possible to the TTs. Proof of this affirmation is that of the 42 examples analysed, in 29 –which represent 69.05%–, humour is transferred to one of the TTs or to both of them (DV and SV). However, the translator was not able to transfer humour from the OV in only 12 of the cases. This means that in those examples, humour disappears and the humorous content is lost in both the DV and the SV. These 12 examples represent 28.57%, a fact that evidences that the translation process fulfils the characteristics that define this type of texts.

Apart from the previous data, there is one case –which represents 2.38%– in which humour is created in the SV, although it does not appear in the DV or the OV, in an attempt to compensate other losses during the translating process.

Regarding the examples that transfer humour to the TTs, they can be classified into different groups depending on the cases that transmit humour to both the DV and the SV, or only to either the DV or the SV. In the examples analysed, of the 29 cases in which humour is maintained in both or either of the TTs, 16 keep the humour load in the DV and the SV –which represents 38.10%–. In eight of the abovementioned 29 examples, the humour load is only transmitted to the DV and is lost in the SV –this fact represents 19.05%–; and in five cases, the humour load is transmitted to the SV and is lost in the DV –which represents 11.91%–.

From all these data, it can be concluded that the main aim of this kind of texts, which is to amuse and entertain the audience through the use of humour, is maintained. However, the following step should be to study whether the elements and puns used in the OV are the same in the DV and the SV or not, and, in this latter case, what other strategies are applied. On the other hand, in relation to the humour losses, the elements, puns and strategies, which were impossible to transmit, are detected, and the reasons for this, explained.

The study starts with those examples that maintain humour in both the DV and the SV. As stated before, there are 16 examples that belong to this category, although the elements and puns are not the same as the ones

used in the OV in all of them. There are some examples (24, 26, 27, 28, 30, 32, 33, 39, 41, 50, 55, 59 and 60) that keep exactly the same elements and puns as in the OV. With the exception of examples 30 and 33, in the rest of the cases, the element they all have in common is the L element. However, in these specific examples, 30 and 33, the elements involved in the creation of humour are L and V, since what is said is based on what the audience sees and, due to these two elements, the humorous scene is completed.

In examples 22, 23 and 38, however, there are some changes in the elements used, if we compare them to those in the OV. These changes are different depending on the example, and do not involve modifications in all versions. In examples 22 and 23, the L element is lost in the DV and SV (Example 22) and only in the DV (Example 23). However, in Example 38, the CI is lost in the DV, since the translator could not find other referents that could be understood and recognised by the audience, as in the SV.

Regarding those eight examples in which humour is only maintained in the DV, and lost in the SV (Examples 29, 42, 43, 44, 45, 48, 51 and 57), a classification is made, dividing the examples up into those that do not modify the puns with respect to the OV, and those that change the puns in the DV, since the element used in all these eight examples is L. In these examples, however, the translator could not find an appropriate solution to maintain humour in the SV. Examples 42, 45 and 57 use the same puns as in the OV, in their respective DV texts. However, in Examples 29, 43, 44, 48 and 51, the strategy used to maintain the humour load in the DV is different to the OV, and therefore, the puns used are different in each

version.

There are another five examples in which the humour load is transmitted, but only to the SV, with its subsequent loss in the DV (Examples 35, 36, 40, 49 and 58). From these cases, the element and strategy used in the SV only differ from the OV in Example 58. In this example, the L element of the OV, with the use of two homophonic phrases, is replaced in the SV by a H element with the use of the discursive creation technique.

Although the TTs maintain most of the humorous content from the OV, as explained before –29 examples (69.05%)–, there are some cases where it was not possible to transmit any of the humorous elements and puns to either of the target versions –12 examples (28.57%)–. These examples are numbers 25, 31, 34, 46, 47, 52, 53, 54, 56, 61, 62 and 63. In all these examples, the element used is L, with the exception of Examples 54 and 61 where the V and CI elements also appears, respectively, in addition to the L element. This is done through a cultural referent which is very common in the United States, but not so much in Spain.

Regarding the puns that have been lost in the abovementioned examples, we find lexical homonymy –lost in three examples (25, 52 and 61)–, paronymy –lost in another three examples (46, 53 and 63)–, homophony –lost in three examples (47, 54 and 56)–, portmanteau –lost in two examples (34 and 62)–, and mime –lost in one example (31)–. All this demonstrates the difficulties that the translator has to face during the translating process and, specifically, when s/he translates verbal humour.

This type of humour entails some specific complications that may cause, as occurs in those cases, a loss of the humorous content.

In order to compensate for that loss, the translator finds other resources that may reduce the percentage of those cases. This is called *compensación* (compensation) and is defined by Hurtado (2001:634) as the strategy which “consiste en introducir en otro lugar del texto un elemento de información o un efecto estilístico que no ha podido reflejarse en el mismo sitio en que está situado en el texto original”. This is the case of Example 37, in which humour is only created in the SV. In this example, the elements used are L and CI.

## 6. FINAL CONCLUSIONS

The last chapter of this doctoral thesis takes a look back at the analysis of the corpus in order to comment on the results obtained throughout the study. The main objective was to detect the humorous elements included in the three versions analysed, compare them, and discuss the different changes, if any, made by the translator in the Spanish DV and SV. Thanks to the good acceptance of this American sitcom in Spain, it was assumed that the main features of the genre, which define these kinds of texts, would be transmitted to the translated versions, since it was also classified as a sitcom in the target country. Therefore, it fulfils the key principles of any situation comedy, that is, to entertain the audience through the use of humour.

On this basis, the aim of the study was to recognise, select and comment on any changes or modifications made to the humorous strategies used in the OV when facing the task of translating the text into the Spanish versions. Apart from the adaptations, which are necessary to comply with the requirements of the target culture, the translator also had to bear in mind the specific restrictions associated with the dubbing and subtitling processes, which give shape to the final text. Despite the possible difficulties the translator may have found, the final texts preserve a high percentage of the humour load from the source version (69.84% –representing 44 out of the 63 examples analysed–). This figure indicates the excellent job carried out by the translator to obtain a final text that maintains a similar dialogue, with a similar humour load, and that could be

accepted by the target audience as an OV. The translator, in this case, not only has to know the SL and the TL, but must also have a good knowledge of the source and target cultures; in other words, the translator shows both bilingual and bicultural knowledge.

Other data extracted after the analysis refer to the percentage of humour load lost during the translating process –26.98%, representing 17 out of the total of 63 examples–. Moreover, there is one case of compensation in which the translator creates humorous content in the SV that does not exist in the OV –1.59%–. This strategy is an attempt to reduce the total loss of humour.

#### *Validation of hypothesis and analysis of results*

By means of the data compiled during the research and the subsequent analysis of the examples selected from the corpus, some of the concepts that define audiovisual translation can be indicated.

Audiovisual translation has to be considered and studied independently of other types of translation studies. It must be borne in mind that audiovisual texts comprise both visual and auditory components, so the audience receives the information through two different channels at the same time. This feature makes the translation process an even more arduous task, since during this process, synchrony is a key factor that determines the decisions taken.

As the focus of the study was to analyse the strategies and solutions



offered by the translator, the different elements involved in each example had to be categorised. In order to do so, the classification proposed by Martínez Sierra (2004, 2008) has been used. Thus, it is possible to contrast the modifications made in both the DV and the SV, comparing them with the ST.

This comparative process has helped to discover the most common problems the translator had to face, not just in terms of linguistic barriers that could appear, but also in terms of other cultural obstacles that might exist between the pair of cultures considered in this study. As mentioned earlier, the cultural barrier that exists with the American culture could be blurred due to the globalisation process that has spread over the last decades, with the import of a large quantity of audiovisual products that has favoured cross-cultural interchange.

The corpus selected to develop the study, *Modern Family*, is identified by the variety of characters who are part of the cast and who form an eclectic group. This is the reason that led to the extraction of humorous examples related to the different stereotypes that appear in the seasons selected for the analysis, as each character of the corpus develops his/her own personality, as in real life, with their own beliefs, dreams, future expectations, fears, good and bad moments, etc. The study is, therefore, based on those good and hilarious moments, tapping into the diversity in age, sex, race and culture, to examine the different opinions that these social groups have of others and of themselves, using stereotypes that have already been recognised and accepted by society in general. It must also be

understood that the stereotypes which appear in the corpus are just a mere representation of the different social groups, developed and characterised for mere humorous purposes. Some of them, associated with the different characters and, in most of the cases, with a specific character, are identified during the viewing process. The stereotypes identified are:

1. National: this is a particularly important stereotype, since Gloria, one of the main characters, is an immigrant woman from Colombia, just like her son, Manny. In this case, not only Gloria's and Manny's points of view have been analysed, but also the preconceived idea that the rest of the family has of immigrants, in general, and of them, in particular. In this stereotype, the notions they all have of different countries, mainly of Colombia and the United States, are also included. In this specific stereotype, another result is found when the translator chooses to maintain the same humorous elements and the same strategies to create humour in the target versions. This is the particular case of the character of Gloria. The target audience perceives this character differently from the way the source audience does. In this specific stereotype, Gloria is portrayed as an immigrant who struggles with the language, since she does not speak her mother tongue. However, this is not the case in the target versions, since the character appears speaking the same language as the others. The only difference with the other characters is that she comes

from a Latin American country, so the audience may figure out or accept that some of her expressions or her accent could be different from the rest. The problem arises when the audience perceives that she is not just struggling with the language or the cultural references, but she is making big and inexcusable grammar mistakes, or confusing simple sayings or expressions, apart from other mistakes related to mispronunciations. For these reasons, Gloria is not seen in the DV or the SV as a common immigrant, as she is in the OV, but as a woman with serious problems of illiteracy or ignorance, as seen in Examples 1, 4, 5, 6 and 8. For all these reasons, Gloria can be considered not as belonging to a national stereotype, but to an illiterate or bimbo stereotype in the TTs, due to her impressive physical appearance. The OV has been taken as a reference, however, to establish the different categories.

2. Homosexual: two of the characters of the corpus are homosexuals. Thus, there are some scenes where this stereotype appears as a source of humorous moments. The way in which the whole family sees these two characters and other homosexual people can be identified. Some other examples have also been found that illustrate the way these characters see themselves, justifying, in some cases, the stereotype that defines them.
3. Gender: this stereotype has been found in only a few examples. It describes the way men see women and vice versa. This is an

extremely old stereotype, which tries to identify and distinguish men and women due to different characteristics that define each sex and that differentiate one from the other.

4. Age: since there are characters of different ages and who belong to various generations, this is another stereotype included in our corpus. The examples epitomise the habits developed by the different generations, by which they are identified and how they are seen by the rest of the family.
5. Bimbo: this stereotype is related to the physical appearance of the characters. Specifically, there are cases that illustrate the stereotype that exists about beautiful girls who are not considered as intelligent as other girls. It associates the attractive appearance of women with a low mental capacity.
6. Bumpkin: there is only one example that describes the way in which people who do not live in the cities are seen by people who do. This stereotype states the different lifestyle or even the language the former use.

As previously explained in our study, a stereotype is a preconceived idea about something or somebody. However, the notion that exists about other people, institutions, countries, customs, etc. has been transmitted from generation to generation until it has become a universal thought. It is this fact, i.e., its universal nature, that facilitates the translation process, since, in this specific case, the two countries –the United States and Spain– share

these same preconceived ideas. This enables them to be recognised by the target audience without having to change their essence. Nevertheless, it is not the intention, or the aim of this study to discuss whether the notions transmitted by means of stereotypes are true or not, or to judge whether they are offensive to any sector of the society, as it is assumed that they are used solely for entertainment purposes.

Although the category change of the stereotype related to the character of Gloria has been established, observing that the national stereotype, which defines her in the OV, is replaced with an illiterate or bimbo stereotype in the DV and the SV, no other change in stereotype of any of the other characters has been detected.

Apart from analysing the humour that arises from the different abovementioned stereotypes, another category has been established, in order to include the numerous examples that base their humorous content on verbal humour and that, due to their general nature, cannot be classified or included in any of the previous stereotype categories. This category is “Language”, and it is the most numerous group. This is due to the fact that this corpus mainly bases its humorous content on the way the characters use language to create a hilarious scene. Being able to find so many examples in this category enriches the study, since its main aim is to identify and compare the way in which the text was transmitted to the Spanish versions.

Another task was to verify the types of elements that have been used in the examples, both in the ST and in the target DV and SV, to transmit the

humorous content. As stated above, an extremely high percentage of the humour load is maintained, in some way or another, in the dubbed and subtitled texts –69.84%, 44 of the 63 examples selected from the ST–. This figure shows that the corpus, in all its versions, satisfies the requirements of the genre, whose key principle is humour, and its entertainment nature. Furthermore, in most of these examples –41.27%, representing 26 out of the 63 examples analysed–, the same elements and strategies are used in the three versions in order to achieve the same purpose.

The Linguistic (L) element is the most important in the research, since it is eminently based on the way the translator transmits the dialogues into another language. It is interesting to remark that, although it is one of the most difficult elements to transfer into another language, due, among other reasons, to synchrony restrictions, it is the most recurrent one. This eulogises the translator's task, as s/he is able to preserve the essence and the form of the ST, and effectively transmit it to the target versions. Moreover, the importance of this element for the humorous purposes of the series, and its translatability into other languages, with the same success as in the source country, is confirmed. Examples that include verbal humour have been selected and, therefore, all the examples analysed contain this, with the exception of Example 37, when it is the translator that creates the humorous content in the SV. From the remaining 62 examples, in 27 cases (Examples 1, 2, 5, 6, 9, 10, 11, 12, 15, 16, 17, 19, 20, 24, 26, 27, 28, 30, 32, 33, 38, 39, 41, 50, 55, 59 and 60), the L element has been transferred to both the DV and the SV –representing 43.55%–. In ten examples, the L

element is only transmitted to the DV (Examples 3, 8, 29, 42, 43, 44, 45, 48, 51 and 57) –16.13%–; and in another six, it is only transmitted to the SV (Examples 21, 23, 35, 36, 40 and 49) –reflecting 9.68%–. Finally, in 19 examples, this element is completely lost in both the DV and the SV (Examples 4, 7, 13, 14, 18, 22, 25, 31, 34, 46, 47, 52, 53, 54, 56, 58, 61, 62 and 63) –representing 30.65%–.

The second most recurrent element is Community and Institutions (CI). It is indisputable that this element is deeply rooted in the source culture, so the examples found are closely related to reality and to the current cultural tendencies of the source citizens. Thus, they need to be adapted to the target audience. It is then necessary to carry out the appropriate adaptations in order not to create a feeling of strangeness in the audience. The final text should be accepted as an original, so the audience should perceive that it has been created for them, and that it adjusts to their reality. This task requires the translator to have sufficient knowledge of the two cultures so, as stated before, s/he should not only be bilingual but also have bicultural knowledge. It is noteworthy that, although this element involves an important adaptation process, out of the six examples, in which one of these elements is included in the scene (Examples 2, 3, 4, 17, 21 and 38), they are transmitted in four cases to both the DV and the SV –66.67%– (Examples 2, 3, 17 and 21). In the other two examples, the CI element is lost in both the DV and the SV, i.e., in Example 4, and only in the DV in Example 38. It is also important to mention that the Spanish community is increasingly aware of American customs thanks to the cultural closeness

that has spread over the last decades, preventing the need to change or adapt every imported referent.

There are eight cases in which the Visual (V) element shares the humour load with others, mainly the L element (Examples 13, 15, 18, 22, 30, 33, 36 and 54). It does not entail any difficulty for the translator, as images are immutable, and it is the text that has to be adapted to fit in with what the audience is seeing. Moreover, reality shows that practically all the non-verbal communications are understood in the same way by both audiences provided they share a similar cultural background. Apart from these data, in four of the eight examples, the V element is maintained in both the DV and the SV (Examples 15, 22, 30 and 33), in three examples it is lost in the DV and the SV (Examples 13, 18 and 54), and in one example, it is lost only in the DV (Example 36).

The Sound (S) element only appears in one example (Example 36) and supports others such as the L and V elements. As previously stated, the study focuses on verbal humour, so this element does not offer much information to our research.

As with the previous element, the Community Sense of Humour (CSH) element only appears in one example (Example 23). Although it is associated with a specific social group, it is transmitted to both the DV and the SV. This referent is also recognised and accepted in the target culture, so it can be perfectly understood.

Apart from the above elements suggested by Martínez Sierra (2004, 2008), it was necessary to create and incorporate another one, Hotchpotch



(H), in order to classify those examples that do not fit in with the other categories, and that need to be included in a more general, or not so specific, classification. There is only one example that satisfies these requirements (Example 58), and that is because the translator could not transmit the homophonic phrases, opting to use the “discursive creation” strategy in the SV in order to maintain the humour load.

Although the percentage of elements transmitted from the ST to the TTs is high, there are also some humour losses (26.98%, accounting for 17 out of the 63 examples analysed), which take place during the translation process. Considering these data, these 17 examples indicate that the humorous content is not transmitted in any way to either the DV or the SV. This proves that translating humour is possible in all the versions analysed, and that the corpus does not lose much of its humorous content. Despite the excellent job carried out by the translator, we understand that there are some cases in which the transmission of humour is not possible due to the specific restrictions related to the dubbing and subtitling processes.

However, in an attempt to offset these losses in some way, the translator creates new humorous content in the subtitled version when it did not exist in the ST. This humorous addition can be found in only one example (Example 37) and, specifically, in the subtitled version. In this case, it is a combination of the CI and the L elements that creates the humorous scene, which was not originally conceived in the ST. This proves that the translation process does not end with the translation of the ST, but that it also implies an important creative process, which leads to decision-

making that will entail the acceptance or not of the final text.

Regarding the puns used to create humour, it is interesting to remark that in the majority of the cases the same puns found in the OV are adopted in both the DV and the SV, a fact that permits transferring and maintaining the humour load in the target versions. However, there are other cases in which the humorous content is lost. It is therefore important to analyse them in order to find the common denominator that explains when the translator was unable to find a solution to those cases. Besides, there are some puns that are more liable to be removed, as well as some stereotypes that experience a higher loss of humorous content.

The resources in puns which are most significant in the loss of humour are the following:

- The resource that is more likely to be eliminated is homonymy –5 cases out of 17 (29.41%)–. This occurs in Examples 13, 18, 25, 52 and 61.
- Homophony is another resource that is eliminated in the DV and the SV –4 cases out of 17 (23.53%)–. We find it in Examples 14, 47, 54 and 56.
- The third resource with a higher number of losses is paronymy –3 cases out of 17 (17.65%)–. We detect this in Examples 46, 53 and 63.
- The following resource in this list is portmanteau –2 cases out of 17 analysed (11.76%)–. This occurs in Examples 34 and 62.

- The following three types of resources are found in three examples that include one pun each. These are: malapropism (Example 4), blend (Example 7), and mime (Example 31), which represent 5.88%, respectively.

These examples show the difficulties the translator faces when translating a text, and how arduous this task can be. As stated above, verbal humour also contributes to this fact, homonymy being the most frequent resource present in puns, and that represents more difficulties for the translator in this mode of audiovisual translation.

When attention is focused on the stereotypes that are more likely to lose their humorous content, the most recurrent stereotypes are national and homosexual –with two examples each–, although one of the examples included in the gender stereotype also loses its humour load.

The above information indicates the tendency that has been stressed throughout this research –the difficulty of translating instances of verbal humour– and how important the figure of translators and their job is in the expansion of knowledge in other languages and to other countries.

### *Final remarks*

This study, in general, and the analysis of the corpus, in particular, has provided an insight into the translating tendency of this kind of genre. The results obtained indicate that the tendency in this corpus, whose key

principle is humour, is to transmit the highest possible percentage of humorous content to the TL. In general terms, one of the fundamental principles is to avoid losing humour load during the translation process from the ST to the TTs. This is the reason that can explain the low percentage of humorous losses detected in our research, only 26.98% (17 out of 63 examples), as stated above.

Although a large majority of Spanish people choose dubbing as their preferred mode of viewing audiovisual texts, it is interesting to observe the intention to transmit the humour load to the subtitled version as well. This is evidenced by figures obtained after the analysis, which state that the SV loses the humour load in nine examples, whereas the DV loses the humour load in five examples. Despite the L element being the most recurrent, as it is distinguished by its close relationship with culture, entailing, therefore, greater difficulties for the translator, the target versions transmit this element in most of the cases. This fact can be explained because, nowadays, the American culture is quite familiar to the Spanish audience, so the latter can, in the majority of the cases, perfectly understand the referent that has been mentioned in the ST, facilitating the translation process. Another reason found that might explain the high percentage of humour load transferred to the TTs is that the study is based on stereotypes that create humorous scenes. Due to the universality of these concepts, it is easier to understand the referent that is mentioned in the ST, and the humour they create.

As confirmed throughout the study, the corpus analysed is extremely

popular in both the source and target countries. The audience share in both countries confirms that the series reaches the audience, and this could be due to the fact that the corpus deals with common and recognisable family problems. The idea of watching a series with which the audience can identify could be a reason for its success. Another reason could be that the concept of a situation comedy is appealing and entertaining, and enables the audience to relax by watching a series that detaches them from their own reality, as an evasion from their own routines, and enjoy other people's problems.

This research could be considered a starting point to continue studying audiovisual translation or, more specifically, situation comedies. It could be interesting to prove if the sitcom has been as popular in other countries, and if the high percentage of humour load, which was transferred to the Spanish versions, has also been transferred to other languages. Apart from the humour load, it could be interesting to know what elements and strategies are used to transfer humour, and if they are different to the ones analysed in this study.

This research focuses on the analysis of the number of humorous elements that appear in the ST, and the strategies that have been used in order to transmit this content to the TT. It could also be interesting to know the way the audience receives the humorous content; however, this information could only be drawn from a reception study, which could complete the present research and confirm the success of the corpus and its translation.

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## APPENDIX

The following link directs to a Google Drive page where to find the examples analysed in chapter 5:

[https://drive.google.com/open?id=1UdxH\\_TXiJYtDfnK5dL0GKqogYSZIJ1fV](https://drive.google.com/open?id=1UdxH_TXiJYtDfnK5dL0GKqogYSZIJ1fV).

This chapter also includes other examples that, although they contain some humour load, do not offer so much information or they are not as relevant for our study as the examples included in Chapter 5. However, we think they are also important to understand and justify the great success this series, *Modern Family*, has had both in the source and in the target countries.

### Example 64

<b>Season 1, Pilot</b>	
<b>00:52-01:04</b> Claire: I just don't want my kids to make the same bad mistakes I made. If Haley never wakes up on a beach in Florida half-naked, I've done my job. Phil: Our job. Claire: Right. I've done our job.	
<b>Humorous elements:</b> L	
<b>DV:</b> Claire: Y no quiero que mis hijos cometan los mismos errores que yo. Porque... con que Haley nunca se despierte en una playa de Florida medio desnuda, habré cumplido. Phil: Habremos cumplido. Claire: Eso. Habré cumplido.	<b>SV:</b> Claire: No quiero que mis hijos cometan/ los mismos errores que yo.// Con que Haley nunca se despierte en/ la playa medio desnuda, habré cumplido./// Phil: Habremos cumplido./ Claire: Eso. Habré cumplido.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---

Example 65

<b>Season 1, Pilot</b>	
<b>01:30-01:40</b> Gloria: I come from a small village, very poor, but very, very beautiful. It is the number one village in all Colombia for all the... What's the word? Jay: Murders. Gloria: Yes, the murders.	
<b>Humorous elements:</b> H / CI	
<b>DV:</b> Gloria: Yo vengo de un pueblo pequeñito, muy pobre, pero muy muy bonito. Es el pueblo número uno en todo Colombia en... ¿Cómo se dice? Jay: Homicidios. Gloria: Eso, homicidios.	<b>SV:</b> Gloria: Yo vengo de un pueblo pequeño,/ muy pobre pero muy, muy bonito.// Es el pueblo número uno de Colombia en...// - ¿Cómo se dice?/ Jay: - Homicidios.// Gloria: Eso, homicidios.///
<b>Humorous elements:</b> H / CI	<b>Humorous elements:</b> H / CI

Example 66

<b>Season 1, Pilot</b>	
<b>02:17-02:27</b> Man: And this must be your dad. Jay: Her dad? Man: Yeah. Jay: No, no, that's funny. Actually, no, I'm her husband. Don't be fooled by the... [ <i>Trying to get up</i> ] Give me a second here.	
<b>Humorous elements:</b> CI / V / H	
<b>DV:</b> Hombre: Y usted debe de ser el abuelo. Jay: ¿El abuelo? Hombre: Sí. Jay: No, no, tiene gracia, pero solo soy su marido. No te dejes engañar por la... Espera un segundo.	<b>SV:</b> Hombre: Y él debe de ser tu padre.// Jay: ¿Su padre? / Hombre: Sí. // Jay: No, no, tiene gracia, pero soy su marido. / Que no te engañe...// Espera un segundo.///
<b>Humorous elements:</b> CI / V / H	<b>Humorous elements:</b> CI / V / H

Example 67

<b>Season 1, Pilot</b>	
<b>08:08-08:28</b> Cameron: Yes, I've gained a few extra pounds while we were expecting the baby, which has been very difficult. But, apparently, your body does a nesting, very maternal, primal thing where it retains nutrients, some sort of molecular physiology thing. But that's science. You can't, you can't fight it. So...	
<b>Humorous elements:</b> H / V	
<b>DV:</b> Cameron: Sí, he cogido unos kilitos de más mientras esperábamos al bebé, lo cual ha sido muy difícil. Pero al parecer, el cuerpo hace una preparación maternal y primaria para retener nutrientes, es como algo de fisiología molecular, pero eso es ciencia y no... no puedes evitarlo. Así que...	<b>SV:</b> Cameron: Sí, he cogido unos kilitos/ mientras esperábamos al bebé,// lo cual ha sido muy difícil.// Pero, al parecer, el cuerpo hace/ una preparación maternal y primaria// para retener nutrientes/ es como algo de fisiología molecular.// Pero eso es ciencia. No puedes evitarlo.// Así que...//
<b>Humorous elements:</b> H / V	<b>Humorous elements:</b> H / V

Example 68

<b>Season 1, Pilot</b>	
<b>13:35-13:54</b> Policeman: Excuse me, sir. We ask that all mall-walkers stay to the right. Jay: What?	
<b>Humorous elements:</b> CI / V	
<b>DV:</b> Policía: Disculpe, los que hacen ejercicio en el centro comercial deben circular por la derecha. Jay: ¿Qué?	<b>SV:</b> Policía: Disculpe. Los que hacen ejercicio/ aquí deben ir por la derecha.// Jay: ¿Qué?///
<b>Humorous elements:</b> V	<b>Humorous elements:</b> V

Example 69

<b>Season 1, Pilot</b>	
<b>18:16-18:22</b> Mitchell: We didn't just go to Vietnam for pleasure. We kind of have some big news. Jay: Oh, God. If Cam comes out here with boobs, I'm leaving.	
<b>Humorous elements:</b> CI	
<b>DV:</b> Mitchell: No hemos ido a Vietnam solo por placer. Tenemos una gran noticia. Jay: Ah, Dios. Como Cam aparezca por aquí con tetas, yo me voy.	<b>SV:</b> Mitchell: No hemos ido a Vietnam solo por placer./ Tenemos una gran noticia.// Jay: Adiós. Como Cam aparezca por aquí/ con tetas, yo me voy.///
<b>Humorous elements:</b> CI	<b>Humorous elements:</b> CI

Example 70

<b>Season 1, Pilot</b>	
<b>19:55-19:57</b> Phil: "Lily". Isn't that gonna be hard for her to say?	
<b>Humorous elements:</b> H	
<b>DV:</b> Phil: Lily. ¿No le va a ser difícil decir eso?	<b>SV:</b> Phil: "Lily". ¿No le va a ser difícil decir eso?///
<b>Humorous elements:</b> H	<b>Humorous elements:</b> H

Example 71

<b>Season 1, Pilot</b>	
<b>20:18-20:26</b> Jay: Anyway, I'm happy for you and you should know that I'm not here to spit in your face, I'm here to blow at your back.	
<b>Humorous elements:</b> CI / L	
<b>DV:</b> Jay: En fin, me alegro por vosotros y deberíais saber que no estoy aquí para escupiros por delante sino para	<b>SV:</b> Jay: En fin, me alegro por vosotros// y deberíais saber que no estoy aquí/ para escupiros por

soplaros por detrás.	delante, // sino para soplaros por detrás. ///
<b>Humorous elements:</b> CI / L	<b>Humorous elements:</b> CI / L

Example 72

<b>Season 1, Run for your wife</b>	
<b>01:27-01:29</b> Jay: Really? Am I driving him to school, or is he gonna ride his burro?	
<b>Humorous elements:</b> CI / V	
<b>DV:</b> Jay: Sí, ¿voy a llevarle yo en coche o va ir en burro?	<b>SV:</b> Jay: ¿De verdad? ¿Lo llevo al cole en coche/ o ya va él en burro? ///
<b>Humorous elements:</b> CI / V	<b>Humorous elements:</b> CI / V

Example 73

<b>Season 1, Run for your wife</b>	
<b>07:29-07:44</b> Phil: I listen with my mind, and if you pay attention, women will tell you what they want, by telling you the opposite of what they want. Like the other day, Claire was like, “You have to move your car. There's no space in the garage for both of our cars.” And what she's really saying is that I should probably get a sports car.	
<b>Humorous elements:</b> CSH / H	
<b>DV:</b> Phil: Yo escucho con la mente y si prestas atención, las mujeres te dicen lo que quieren diciéndote lo opuesto a lo que quieren. El otro día, Claire decía “Tienes que mover el coche. No hay sitio en el garaje para los dos coches”. Y lo que de verdad estaba diciendo es que debería comprarme un deportivo.	<b>SV:</b> Phil: Escucho con cabeza // y si prestas atención, / la mujer te dice lo que quiere // diciéndote justo lo contrario. // El otro día mismo, Claire me dijo: / “Quita tu coche, // “que los dos no caben en el garaje” // Y con eso lo que dice es que tendría/ que comprarme un deportivo. ///
<b>Humorous elements:</b> CSH / H	<b>Humorous elements:</b> CSH / H

Example 74

<b>Season 1, Run for your wife</b>	
<b>09:33-09:47</b> Mitchell: My dad has this perception that I was very flamboyant as a kid, which is just... It's nonsense, because I kept the whole gay thing very under wraps. You know, I was just a guy's guy. I was basically a jock. You know?	
<b>Humorous elements:</b> V	
<b>DV:</b> Mitchell: Mi padre tiene la percepción de que yo era muy extravagante de pequeño, lo cual es una tontería porque yo era bastante reservado con todo lo del tema gay. Era un tío tío. Era prácticamente un cachas. ¿Sabes?	<b>SV:</b> Mitchell: Mi padre opina/ que yo era muy extravagante de niño,// lo cual es... Una tontería,// pues disimulaba muy bien lo de ser gay.// Era un tío como Dios manda, un machote.// ¿Sabéis?///
<b>Humorous elements:</b> V	<b>Humorous elements:</b> V

Example 75

<b>Season 1, Run for your wife</b>	
<b>11:15-11:37</b> Mitchell: We used to do this thing in school where they would give you an egg, and you couldn't break it, and it was supposed to teach you how hard it was to be a parent, but the real thing, it's so much harder. Cameron: We did that in my school, too. It didn't turn out so well. I went through a dozen eggs. Mitchell: Yeah, well, he's a nervous eater. Cameron: No, I broke a dozen eggs.	
<b>Humorous elements:</b> H	
<b>DV:</b> Mitchell: Hacíamos una cosa en el colegio donde te daban un huevo y no podías romperlo. Se suponía que eso te enseñaba lo duro que era ser padre, pero en la realidad es mucho más duro. Cameron: Yo también hice eso en el colegio y no salió muy bien. Necesité una docena de huevos. Mitchell: Cuando está nervioso	<b>SV:</b> Mitchell: En el colegio hacíamos una cosa./ Te daban un huevo// y no podías romperlo,// cosa que servía para enseñar/ lo difícil que es ser padre,// pero la realidad es mucho más complicada.// Cameron: Nosotros también lo hacíamos./ No me salió muy bien.// Me fundí una docena de huevos.// Mitchell: Ya, es que come

come. Cameron: No, que rompí una docena.	compulsivamente./ Cameron: No, que los rompí.///
<b>Humorous elements:</b> H	<b>Humorous elements:</b> H

Example 76

<b>Season 1, The bicycle thief</b>	
<b>00:23-00:32</b> Phil: Well, be their buddy. Claire: That's your answer? Phil: And stay in school. Claire: No. Phil: And don't do drugs. Claire: No. Phil: Just give me the answer. Claire: Oh, God.	
<b>Humorous elements:</b> H	
<b>DV:</b> Phil: Pues ser su amigo. Claire: ¿Esa es tu respuesta? Phil: Y que estudie. Claire: No. Phil: Y que no se drogue. Claire: No. Phil: Pues dame la respuesta. Claire: Oh, dios.	<b>SV:</b> Phil: Bueno, pues ser su colega.// Claire: - ¿Esa es tu respuesta?/ Phil: - Que no deje los estudios.// Claire: - No./ Phil: - Y que no tome drogas.// Claire: - No./ Phil: - ¿Y cuál es la respuesta?// Claire: Madre mía.///
<b>Humorous elements:</b> H	<b>Humorous elements:</b> H

Example 77

<b>Season 1, The bicycle thief</b>	
<b>04:14-04:20</b> Gloria: In my culture, men take great pride in doing physical labor. Jay: I know. That's why I hire people from your culture.	
<b>Humorous elements:</b> CI	
<b>DV:</b> Gloria: En mi cultura los hombres se sienten muy orgullosos de los trabajos físicos.	<b>SV:</b> Gloria: En mi cultura, los hombres se sienten/ orgullosos de hacer trabajos físicos.//



Jay: Lo sé. Por eso contrato a gente de tu cultura.	Jay: Lo sé. Por eso contrato/ a gente de tu cultura.///
<b>Humorous elements:</b> CI	<b>Humorous elements:</b> CI

Example 78

<b>Season 1, The bicycle thief</b>	
<b>05:58-06:06</b> Jay: Manny thinks his dad is like Superman. The truth? He's a total flake. In fact, the only way he's like Superman is that they both landed in this country illegally.	
<b>Humorous elements:</b> CI	
<b>DV:</b> Jay: Manny se cree que su padre es como Supermán. La verdad, es un fraude total. Es más, lo único que se parece a Supermán, es que los dos entraron de forma ilegal en el país.	<b>SV:</b> Jay: Manny cree/ que su padre es como Superman.// ¿La verdad? Es un bicho raro.// De hecho, lo único que tiene de Superman// es que los dos llegaron a este país/ de forma ilegal.///
<b>Humorous elements:</b> CI	<b>Humorous elements:</b> CI

Example 79

<b>Season 1, Come fly with me</b>	
<b>00:01-00:25</b> <i>[Phil is watching the match. A trash bag is next to him]</i> Claire: Honey, I thought you were gonna take out the garbage. Phil: I am. <i>[Standing up, but stopping again watching the match]</i> Claire: Phil. Phil: Yes. I'm getting it. <i>[Moving slowly while watching the match. Claire takes the trash bag]</i> Phil: I was... I was gonna get it. <i>[Still watching the match]</i>	
<b>Humorous elements:</b> CSH / V	
<b>DV:</b> Claire: Cariño, ¿no ibas a sacar la basura? Phil: Ya voy. Claire: Phil. Phil: Sí, ya voy. Phil: Iba... iba a cogerla.	<b>SV:</b> Claire: ¿No ibas a sacar la basura?// Phil: Sí.// Claire: - Phil./ Phil: - Sí. Ya voy.// Phil: Iba a cogerla.///

<b>Humorous elements:</b> CSH / V	<b>Humorous elements:</b> CSH / V
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Example 80

<b>Season 1, Come fly with me</b>	
<b>11:58-12:02</b> Jay: Try not to talk. I wanna make sure nothing's broken.	
<b>Humorous elements:</b> H / V	
<b>DV:</b> Jay: Intenta no hablar. Quiero asegurarme de que no está nada roto.	<b>SV:</b> Jay: No hables. Quiero ver que no hay nada roto.///
<b>Humorous elements:</b> H / V	<b>Humorous elements:</b> H / V

Example 81

<b>Season 1, Coal digger</b>	
<b>05:00-05:04</b> Claire: You heard how she said that, right? “Jess”.	
<b>Humorous elements:</b> PL	
<b>DV:</b> Claire: ¿La has oído, verdad? ¡Sí!	<b>SV:</b> Claire: ¿Has oído lo que ha dicho? “Sí”.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---

Example 82

<b>Season 1, En garde</b>	
<b>01:57-02:06</b> Jay: You know, I used to go to the houses of my friends, I'd see their kid's trophies, and it used to bug me, you know, because there was never a trophy at my house! Not until this one.	
<b>Humorous elements:</b> L / V / CSH	
<b>DV:</b> Jay: ¿Sabes? Antes iba a casa de mis amigos y veía los trofeos de sus hijos y me cabreaba porque nunca	<b>SV:</b> Jay: Solía ir a casa de mis amigos, veía los trofeos de sus hijos/ y me molestaba// ¡porque nunca hubo un

había un trofeo en mi casa hasta que apareció esta.	trofeo/ en mi casa! Hasta ahora.///
<b>Humorous elements:</b> L / V / CSH	<b>Humorous elements:</b> L / V / CSH

Example 83

<b>Season 1, En garde</b>	
<b>04:54-05:06</b> Cameron: And Mitchell is still upset because Claire quit the team right before some meet. Mitchell: Some meet? The 13-and-under Regional Championships. Just the Emerald City at the end of my yellow brick road. Cameron: Wow, you did it! Mitchell: What? Cameron: You made figure skating sound even gayer.	
<b>Humorous elements:</b> CSH / H	
<b>DV:</b> Cameron: Y Mitchell sigue enfadado porque Claire dejó el equipo justo antes de un torneillo. Mitchell: ¿Un torneillo? El campeonato regional para menores de 13 años. Solo era la Ciudad Esmeralda al final del camino. Cameron: Wow. Lo has conseguido. Mitchell: ¿El qué? Cameron: Que el patinaje artístico sea más gay todavía.	<b>SV:</b> Cameron: Mitchell sigue disgustado porque Claire/ dejó el equipo antes de una competición.// Mitchell: ¿Una competición? Los campeonatos/ regionales para menores de 13 años.// La Ciudad Esmeralda al final/ de mi camino de ladrillos de oro.// Cameron: - Caray. Lo has conseguido./ Mitchell: - ¿El qué?// Cameron: Que el patinaje artístico/ suene aún más gay.///
<b>Humorous elements:</b> CSH / H	<b>Humorous elements:</b> CSH / H

Example 84

<b>Season 1, En garde</b>
<b>08:08-08:18</b> Jay: Everything okay? Gloria: Yes. I was telling my grandmother how great was Manny today. Jay: So that wasn't angry talk? Gloria: No, silly. That was happy talk. Jay: I'm beginning to understand why there's so much conflict on your continent.

<b>Humorous elements:</b> H / CI	
<b>DV:</b> Jay: ¿Todo bien? Gloria: Sí, le estaba diciendo a mi abuela lo bien que ha estado Manny hoy. Jay: ¿Entonces no hablabas enfadada? Gloria: No, tonto. Hablaba feliz. Jay: Empiezo a entender por qué hay tantos conflictos en tu continente.	<b>SV:</b> Jay: - ¿Va todo bien?/ Gloria: - Sí. Le decía a mi abuela// lo bien que lo ha hecho hoy Manny.// Jay: - ¿No os peleabais?/ Gloria: - No, tonto. Estábamos contentas.// Jay: Empiezo a entender por qué/ hay tantos conflicts en tu continente.///
<b>Humorous elements:</b> H / CI	<b>Humorous elements:</b> H / CI

Example 85

<b>Season 1, En garde</b>	
<b>10:39-10:41</b> Phil: I could sell a fur coat to an Eskimo.	
<b>Humorous elements:</b> L	
<b>DV:</b> Phil: Podría venderle un abrigo de pieles a un esquimal.	<b>SV:</b> Phil: Podría venderle un abrigo de pieles/ a un esquimal.///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L

Example 86

<b>Season 1, Fizbo</b>	
<b>07:40-07:45</b> Phil: Honey, let me know if you get low on supplies. I'll make a quick run back to the 1950s for you.	
<b>Humorous elements:</b> H	
<b>DV:</b> Phil: Cariño, avísame si te quedas sin material y vuelvo corriendo a buscarlo a los años 50.	<b>SV:</b> Phil: Avísame si se te gastan/ los materiales.// Volveré hasta los años 50 por ti.///
<b>Humorous elements:</b> H	<b>Humorous elements:</b> H

Example 87

<b>Season 1, Undeck the halls</b>	
<b>08:04-08:09</b> Jay: I'm sure that they do, but as you'll notice from the absence of goats in the street, we are not in Colombia.	
<b>Humorous elements:</b> H / CI	
<b>DV:</b> Jay: Seguro que sí, pero como verás por la ausencia de cabras en la calle, no estamos en Colombia.	<b>SV:</b> Jay: Seguro, pero como habrás notado/ por la ausencia de cabras en las calles,// no estamos en Colombia.///
<b>Humorous elements:</b> H / CI	<b>Humorous elements:</b> H / CI

Example 88

<b>Season 1, Fifteen percent</b>	
<b>16:51-17:02</b> Claire: Everybody in this house is smarter than me. Phil: No, honey, you're missing the point. I taught Haley how to use the remote in 20 minutes, so think how fast you could learn it. Haley: What's that supposed to mean? Phil: See what I'm saying?	
<b>Humorous elements:</b> H	
<b>DV:</b> Claire: Todos en esta casa son más listos que yo. Phil: No, cariño, no lo entiendes. Si le he ensañado a Haley a usar el mando en 20 minutos, imagínate lo rápido que aprenderías tú. Haley: ¿Qué quieres decir con eso? Phil: ¿Ves lo que te digo?	<b>SV:</b> Claire: Todos los de la casa son más listos que yo.// Phil: No, cariño, esa no es la cuestión.// Le enseñé a Haley/ a usar el mando en 20 minutos,// piensa en lo rápido que aprenderías tú.// Haley: - ¿Qué quieres decir con eso?/ Phil: - ¿Lo ves?///
<b>Humorous elements:</b> H	<b>Humorous elements:</b> H

Example 89

<b>Season 1, Moon landing</b>	
<b>02:24-02:34</b> Jay: I mean, part of going to the gym is the locker room atmosphere. And if I'm there with a gay guy, it's just not gonna be the same. I mean, for me, it's a locker room. For him, it's a showroom.	
<b>Humorous elements:</b> CI / H	
<b>DV:</b> Jay: Es decir, parte del encanto del gimnasio es el ambiente del vestuario y si voy con un gay no va a ser lo mismo. Es decir, para mí es un vestuario, para él es un espectáculo.	<b>SV:</b> Jay: Parte del encanto del gimnasio/ es el ambiente del vestuario.// Si tengo que ir con un gay,/ no va a ser lo mismo.// Para mí es un vestuario./ Para él es una pasarela.///
<b>Humorous elements:</b> CI / H	<b>Humorous elements:</b> CI / H

Example 90

<b>Season 1, Moon landing</b>	
<b>08:44-08:48</b> Cameron: Sure. When you're gay, you just walk around giving butt bumps to everybody. It's like a high five. It's a low two.	
<b>Humorous elements:</b> L / CI	
<b>DV:</b> Cameron: Sí, ya, cuando eres gay vas por ahí dando culazos a la gente. Es como chocar los cinco, pero solo chocas dos.	<b>SV:</b> Cameron: Claro. Cuando eres gay, vas por ahí/ chocando el culo con todo el mundo.// En vez de chocar los cinco, chocas dos.///
<b>Humorous elements:</b> L / CI	<b>Humorous elements:</b> L / CI

Example 91

<b>Season 1, Truth be told</b>
<b>00:25-00:33</b> Luke: You had a girlfriend before Mom? Phil: Try two. Trust me, I had plenty of fun in my time. And then I met your mom. Claire: And thank you.

<b>Humorous elements:</b> L	
<b>DV:</b> Luke: ¿Tuviste una novia antes de mamá? Phil: Más bien dos. Créeme, me lo pasé muy bien de joven. Hasta que conocí a tu madre. Claire: Gracias.	<b>SV:</b> Luke: ¿Tuviste novia antes de conocer a mamá?// Phil: Incluso dos.// Me lo pasaba muy bien entonces./ Luego conocí a mamá.// Claire: Y gracias.///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L

### Example 92

<b>Season 1, Game changer</b>	
<b>01:54-01:59</b> Jay: I'm gonna teach him real chess, not the Colombian version. We actually use the pieces to play the game, not smuggle stuff out of the country.	
<b>Humorous elements:</b> H / CI	
<b>DV:</b> Jay: Esto es ajedrez de verdad, no la versión colombiana. Aquí usamos las piezas para jugar, no para sacar algo de contrabando.	<b>SV:</b> Jay: Le enseñaré el ajedrez de verdad,/ no la versión colombiana.// Nosotros usamos las piezas para jugar,/ no para hacer contrabando.///
<b>Humorous elements:</b> H / CI	<b>Humorous elements:</b> H / CI

### Example 93

<b>Season 1, Game changer</b>	
<b>01:59-02:03</b> <i>[Gloria and Jay are talking about playing chess]</i> Gloria: I know one Colombian piece you won't be playing with later.	
<b>Humorous elements:</b> L	
<b>DV:</b> Gloria: Yo me sé de una pieza colombiana con la que no vas a jugar esta noche.	<b>SV:</b> Gloria: Sé de una pieza colombiana/ con la que no jugarás después.///

<b>Humorous elements:</b> L	<b>Humorous elements:</b> L
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Example 94

<b>Season 1, Game changer</b>	
<b>07:58-08:02</b> Jay: So, were you a big hit? Mitchell: What do you mean? Jay: Well, I just assumed there was some kind of costume party. Was Cam the Indian?	
<b>Humorous elements:</b> CSH	
<b>DV:</b> Jay: ¿Qué, triunfasteis? Mitchell: ¿Qué quieres decir? Jay: Di por hecho que era para una fiesta de disfraces. ¿Cam iba de indio?	<b>SV:</b> Jay: Qué, ¿causaste impresión?/ Mitchell: ¿Qué quieres decir?// Jay: Supuse que habría/ una fiesta de disfraces.// ¿Cam iba de indio?///
<b>Humorous elements:</b> CSH	<b>Humorous elements:</b> CSH

Example 95

<b>Season 1, Benched</b>	
<b>00:20-00:32</b> Gloria: Ay, Dios mío, that coach. Claire: I hate that guy. Jay: He seems to have the kids motivated. Claire: Dad, you haven't seen him. He taunts the kids. He's abusive. Gloria: Listen, if this was a Colombian soccer league, long time ago one of the kids would have taken that guy out and...	
<b>Humorous elements:</b> H / V / CI	
<b>DV:</b> Gloria: Ay, Dios mío, ese entrenador. Claire: Yo le odio. Jay: A los niños los tiene motivados. Claire: Papá, tú no le has visto. Se mete con los niños. Les insulta. Gloria: Mira, si estuviéramos en Colombia, hace mucho tiempo que los niños lo habrían cogido y...	<b>SV:</b> Gloria: - Ay, Dios mío, ese entrenador./ Claire: - Odio a ese tío.// Jay: Parece tener motivados a los chicos.// Claire: Papá, no lo has visto./ Se burla de ellos. Es grosero.// Gloria: Mira, si fuera/ una liga de fútbol colombiana,// hace tiempo



	que uno de los chicos/ se lo habría llevado y...///
<b>Humorous elements:</b> H / V / CI	<b>Humorous elements:</b> H / V / CI

Example 96

<b>Season 1, Travels with Scout</b>	
<b>05:34-05:44</b> Dylan: Well, I totally would, but I'm not sure we like the same sorts of music, you know? Cameron: What, because I'm gay, I'm just gonna want to play show tunes? Dylan: No. Because you're old. Cameron: Well, that hurt more, Dylan.	
<b>Humorous elements:</b> CSH	
<b>DV:</b> Dylan: Bueno, sería genial, pero no sé si nos gusta el mismo tipo de música, ¿sabes? Cameron: ¿Qué? ¿Porque soy gay solo sé tocar música cursi? Dylan: No. Porque eres viejo. Cameron: Eso ha dolido más, Dylan.	<b>SV:</b> Dylan: Bueno, sería genial, pero no sé si nos gusta el mismo tipo de música, ¿sabes?// Cameron: ¿Qué? ¿Porque soy gay/ solo sé tocar música cursi?// Dylan: No. Porque eres viejo.// Cameron: Eso ha dolido, Dylan.//
<b>Humorous elements:</b> CSH	<b>Humorous elements:</b> CSH

Example 97

<b>Season 1, Travels with scout</b>	
<b>05:52-06:03</b> Cameron: I used to be a music teacher, but I gave that up as soon as Lily came along. Mitchell: Yes, we just felt that it was really important that one of us stayed home to raise her, so... Cameron: And that's not a judgment on other people's choices. It's just that we happen to be a very traditional family.	
<b>Humorous elements:</b> H	
<b>DV:</b> Cameron: Yo era profesor de música, pero lo dejé en cuanto llegó Lily. Mitchell: Nos parecía muy	<b>SV:</b> Cameron: Era profesor de música, pero lo dejé en cuanto llegó Lily.// Mitchell: Nos parecía muy

<p>importante que uno de los dos se quedara en casa criarla, así que... Cameron: Y eso no es una crítica a lo que hacen los demás. Es solo que somos una familia muy tradicional.</p>	<p>importante// que uno se quedara en casa para criarla.../// Cameron: Y no es una crítica/ a lo que hacen los demás.// Es solo que somos/ una familia muy tradicional.///</p>
<p><b>Humorous elements:</b> H</p>	<p><b>Humorous elements:</b> H</p>

Example 98

<p><b>Season 1, Airport 2010</b></p>	
<p><b>17:53-17:58</b> Policeman: Ma'am, you seem to know an awful lot about sneaking contraband onto a plane. Gloria: Yeah, I'm Colombian.</p>	
<p><b>Humorous elements:</b> H / CI</p>	
<p><b>DV:</b> Policía: Señora, parece saber mucho sobre cómo meter contrabando en un avión. Gloria: Sí, soy colombiana.</p>	<p><b>SV:</b> Policía: Parece saber usted mucho/ sobre cómo meter cosas en un avión.// Gloria: Sí, soy colombiana.///</p>
<p><b>Humorous elements:</b> H / CI</p>	<p><b>Humorous elements:</b> H / CI</p>

Example 99

<p><b>Season 1, Hawaii</b></p>	
<p><b>07:35-07:45</b> Gloria: I thought that one of the advantages of marrying an older guy was that I was going to be able to relax. But all this swimming and running and rowing, it's just like how some of my relatives got into this country.</p>	
<p><b>Humorous elements:</b> H / CI</p>	
<p><b>DV:</b> Gloria: Pensé que una de las ventajas de casarme con un hombre mayor era que iba a poder relajarme. Pero con tanto nadar y correr y remar, es como si algunos de mis parientes hubiesen venido aquí.</p>	<p><b>SV:</b> Gloria: Pensaba que una de las ventajas de casarse/ con un hombre maduro// era que yo podría relajarme.// Pero toda esa natación, correr y remar,// así llegaron a este país/ algunos de mis familiares.///</p>

<b>Humorous elements:</b> ---	<b>Humorous elements:</b> H / CI
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Example 100

<b>Season 1, Family portrait</b>	
<b>01:21-01:40</b> Jay: The new maid keeps mixing up my underwear with Manny's. Put on the first thing I grabbed, it was like a crotch tourniquet. You gotta talk to her. Gloria: Why me? Jay: <i>Hola</i> . You both speak the same language. Gloria: She's Portuguese. Do you know how offensive it is that you put all of us in the same mixing pot? Jay: I'm sorry, please apologize to her when you tell her not to put my underwear... Gloria: I can't talk to her!	
<b>Humorous elements:</b> H / CI	
<b>DV:</b> Jay: La nueva criada siempre mezcla mis calzoncillos con los de Manny. Me he puesto el primero que he visto y era como un torniquete. Tienes que hablar con ella. Gloria: ¿Por qué yo? Jay: Gloria, las dos tenéis el mismo acento. Gloria: Es portuguesa. ¿Sabes cómo me ofende que nos metas a todos en el mismo saco? Jay: Perdona, pero pídele disculpas cuando le digas que no meta mis calzoncillos... Gloria: ¡Que no me entiende!	<b>SV:</b> Jay: La nueva sirvienta me los mezcla/ con los de Manny.// Me puse uno y fue como/ un torniquete en la entrepierna.// - Tienes que hablar con ella./ Gloria: - ¿Por qué yo?// Jay: Habláis el mismo idioma.// Gloria: Es portuguesa. ¿Sabes lo ofensivo que es/ meternos a todos en el mismo saco?// Jay: Lo siento. Discúlpate de mi parte// cuando le digas que no mezcle mis...// Gloria: ¡No puedo hablar con ella!///
<b>Humorous elements:</b> H / CI	<b>Humorous elements:</b> H / CI

Example 101

<b>Season 1, Family portrait</b>
<b>16:39-16:57</b> Phil: I didn't do anything! She kissed me! Claire: What? Who kissed you? Phil: Gloria!

<p>Jay: What?  Gloria: It was the Kiss-Cam.  Jay: Why did you kiss Cam?  Gloria: No, I kissed Phil. He told me I had to.  Phil: No, no, that's...  Claire: Okay, hang on a second. Was this before or after you ignored the phone call from your wife?  Phil: You saw that, too?</p>	
<p><b>Humorous elements:</b>  L</p>	
<p><b>DV:</b>  Phil: Yo no he hecho nada. Me ha besado ella a mí.  Claire: ¿Qué? ¿Quién te ha besado?  Phil: Gloria.  Jay: ¿Qué?  Gloria: Era la cámara del beso.  Jay: ¿Has besado a una cámara?  Gloria: Pregúntale a Phil, dijo que debía hacerlo.  Phil: No, no, es que...  Claire: Vale, espera un segundo.  ¿Eso fue antes o después de ignorar la llamada de tu mujer?  Phil: ¿También has visto eso?</p>	<p><b>SV:</b>  Phil: ¡No hice nada! ¡Ella me besó!//  Claire: ¿Qué?// - ¿Quién te besó?/  Phil: - ¡Gloria!//  Jay: - ¿Qué?/  Gloria: - Era la “cámara del beso”, la Kiss Cam.//  Jay: - ¿Por qué besaste a Cam?/  Gloria: - No, besé a Phil. Dijo que lo hiciera.//  Phil: - No, no, es...//  Claire: - Vale, un segundo.// ¿Eso fue antes o después/ de ignorar la llamada de tu mujer?//  Phil: ¿Eso también lo viste?///</p>
<p><b>Humorous elements:</b>  ---</p>	<p><b>Humorous elements:</b>  L</p>

Example 102

<p><b>Season 2, The old wagon</b></p>	
<p><b>07:54-08:02</b>  Mitchell: Look at us. Three construction dudes. Dad, I'm gonna get you some workman gloves. I have blue and camel. What's your preference?  Jay: Surprise me.</p>	
<p><b>Humorous elements:</b>  CSH / V</p>	
<p><b>DV:</b>  Mitchell: Oh, míranos. Tres súper obreros. Papá, voy a buscarte unos guantes. Tengo azules y beige, ¿cuál prefieres?  Jay: Sorpréndeme.</p>	<p><b>SV:</b>  Mitchell: Fíjate.// Tres manitas.// Te traigo unos guantes.// ¿Prefieres azules o marrones?//  Jay: Sorpréndeme.///</p>

<b>Humorous elements:</b> CSH / V	<b>Humorous elements:</b> CSH / V
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Example 103

<b>Season 2, The old wagon</b>	
<b>12:37-12:47</b> Jay: I'm just sayin' the kid's gotta learn to let things go. Cameron: Well, this is a touchy subject for Mitchell. He wants to feel like a regular Joe, like you and I. [ <i>Jay is putting some mustard on a sandwich</i> ] <i>Pardonnez-moi!</i> I prefer the champagne Dijon to the standard yellow.	
<b>Humorous elements:</b> CI	
<b>DV:</b> Jay: Solo digo que tiene que aprender a olvidar. Cameron: Bueno, es un tema delicado para Mitchell. Quiere sentirse un tío normal, como tú y yo. <i>Pardonnez-moi</i> , prefiero la Dijon de champán a la mostaza normal.	<b>SV:</b> Jay: Debe aprender a darse por vencido.// Cameron: Es importante para él.// Quiere ser un tipo normal,/ como tú y yo.// <i>Pardonnez-moi!</i> Prefiero la mostaza de Dijon a la normal.//
<b>Humorous elements:</b> CI	<b>Humorous elements:</b> CI

Example 104

<b>Season 2, The old wagon</b>	
<b>13:41-13:49</b> Mitchell: <i>I know that I'm not the handiest guy, but I'm still a man.</i> And I want to be able to look out into my yard and say... "There's a little bit of me in that princess castle."	
<b>Humorous elements:</b> CI / L	
<b>DV:</b> Mitchell: Ya sé que yo no soy muy manitas, pero soy un hombre y quiero poder mirar mi jardín y decir: "Hay un poco de mí en ese castillo de princesas".	<b>SV:</b> Mitchell: <i>Sé que no soy muy manitas,/ pero soy un hombre.</i> // Y quiero poder mirar hacia mi jardín/ y decir:// "En ese castillo hay una parte de mí"///
<b>Humorous elements:</b> CI / L	<b>Humorous elements:</b> ---

Example 105

<b>Season 2, The kiss</b>	
<b>00:52-01:00</b> Phil: He blew his lid when she tried to contain him.	
<b>Humorous elements:</b> L	
<b>DV:</b> Phil: Él pasó de su tapa, cuando ella quiso taparle.	<b>SV:</b> Phil: Se voló la tapa/ cuando ella intentó contenerlo.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> L

Example 106

<b>Season 2, The kiss</b>	
<b>06:57-07:06</b> Haley: So you better get on it or else he's gonna think you're a lesbian. Alex: He's not going to think I'm a lesbian. Haley: I thought you were. You totally have the sandals for it.	
<b>Humorous elements:</b> CI	
<b>DV:</b> Haley: Así que ponte las pilas o se va a pensar que eres lesbiana. Alex: No se va a pensar que soy lesbiana. Haley: Yo creía que lo eras. Llevas unas sandalias de lesbiana total.	<b>SV:</b> Haley: Va a pensar que eres lesbiana.// Alex: - No es verdad./ Haley: - Yo lo creía.// llevas las típicas sandalias.///
<b>Humorous elements:</b> CI	<b>Humorous elements:</b> CI

Example 107

<b>Season 2, The kiss</b>	
<b>07:15-07:22</b> Jay: I thought maybe the cordless phone was interfering, so I unplugged it. Phil: Good idea. Maybe we should run downstairs and unplug the toaster while we're at it.	
<b>Humorous elements:</b> L / CI	

<p><b>DV:</b> Jay: Pensé que sería una interferencia del teléfono, así que lo he desenchufado. Phil: Buena idea, tal vez deberíamos bajar corriendo a desenchufar la tostadora de paso.</p>	<p><b>SV:</b> Jay: He desenchufado el inalámbrico/ por si interfería.// Phil: Vamos a desenchufar también/ la tostadora.///</p>
<p><b>Humorous elements:</b> L / CI</p>	<p><b>Humorous elements:</b> L / CI</p>

### Example 108

<p><b>Season 2, Earthquake</b></p>	
<p><b>05:36-05:41</b> Phil: It's like they say, sometimes when God closes a door, he closes it so hard that your wife can't get out.</p>	
<p><b>Humorous elements:</b> L / CI</p>	
<p><b>DV:</b> Phil: Es lo que dicen, cuando Dios cierra una puerta, a veces la cierra tan fuerte que tu mujer no puede salir.</p>	<p><b>SV:</b> Phil: Dicen que cuando Dios/ cierra una puerta...// la cierra tan fuerte/ que tu mujer no puede salir.///</p>
<p><b>Humorous elements:</b> L / CI</p>	<p><b>Humorous elements:</b> L / CI</p>

### Example 109

<p><b>Season 2, Earthquake</b></p>	
<p><b>08:02-08:14</b> Gloria: You're still going golfing? God sent you a sign, Jay. Jay: What, the earthquake? You gotta be kidding me. Gloria: You say you're never going to church again and the ground shakes with a vengeance.</p>	
<p><b>Humorous elements:</b> CI / H</p>	
<p><b>DV:</b> Gloria: ¿Vas a irte al golf? Dios te ha enviado una señal, Jay. Jay: ¿Qué, el terremoto? ¿Me tomas el pelo? Gloria: Has dicho que jamás volverías a misa y el suelo se ha vengado.</p>	<p><b>SV:</b> Gloria: ¿Te vas a jugar al golf?// Dios te ha enviado una señal.// Jay: ¿El terremoto? Bromeas.// Gloria: Has dicho que jamás volverías a misa/ y el suelo tembló con ganas.///</p>

<b>Humorous elements:</b> CI / H	<b>Humorous elements:</b> CI / H
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Example 110

<b>Season 2, Strangers on a treadmill</b>	
<b>11:47-11:51</b> Claire: Did he just run into the bedroom and cry? Mitchell: Oh, yes, 'cause that's what all gay men do. We all dissolve into--	
<b>Humorous elements:</b> CI / PL / V	
<b>DV:</b> Claire: ¿Se ha ido a su cuarto a llorar? Mitchell: Porque eso es lo que hacemos los gays, irnos a llorar...	<b>SV:</b> Claire: ¿Está llorando?// Mitchell: Como buen gay.// Todos nos deshacemos en--//
<b>Humorous elements:</b> CI / PL / V	<b>Humorous elements:</b> CI / PL / V

Example 111

<b>Season 2, Unplugged</b>	
<b>00:14-00:18</b> Gloria: It's easy for you to ignore because you have the old-man hearing. But Manny and I, we have the young ears.	
<b>Humorous elements:</b> CI / L	
<b>DV:</b> Gloria: Para tí es fácil decirlo porque estás como una tapia. Pero Manny y yo tenemos buen oído.	<b>SV:</b> Gloria: Para ti es fácil ignorarlo/ porque tienes el oído de un viejo.// Pero Manny y yo,/ tenemos oídos de jóvenes.//
<b>Humorous elements:</b> CI	<b>Humorous elements:</b> CI / L

Example 112

<b>Season 2, Unplugged</b>	
<b>00:18-00:23</b> Jay: I don't get how one dog keeps you awake when you grew up sleeping through cockfights and revolutions.	
<b>Humorous elements:</b> CI / H	



<b>DV:</b> Jay: No entiendo cómo te despierta un perro cuando te criaste entre tiroteos de traficantes y revolucionarios.	<b>SV:</b> Jay: No entiendo cómo un perro/ no te deja dormir...// si creciste entre peleas de gallos/ y revoluciones.///
<b>Humorous elements:</b> CI / H	<b>Humorous elements:</b> CI / H

Example 113

<b>Season 2, Unplugged</b>	
<b>01:17-01:20</b> Mitchell: This is perfect. Leave it to the gays to raise the only underachieving Asian in America.	
<b>Humorous elements:</b> CI / H	
<b>DV:</b> Mitchell: Lo que faltaba, solo unos gays podrían criar a la única asiática no empollona del país.	<b>SV:</b> Mitchell: - Es perfecto.// Que los gais críen a la única asiática/ que va retrasada en EE.UU.//
<b>Humorous elements:</b> CI / H	<b>Humorous elements:</b> CI / H

Example 114

<b>Season 2, Unplugged</b>	
<b>14:45-14:58</b> Jay: It worked out this time, but don't forget that stealing is against the law. Now maybe in Colombia-- Gloria: Here we go. Because in Colombia, we trip over goats and we kill people in the street. Do you know how offensive that is? Like we're Peruvians!	
<b>Humorous elements:</b> CI / H	
<b>DV:</b> Jay: Vale, te ha salido bien esta vez, pero no olvides que robar está prohibido. Puede que en Colombia... Gloria: Ya empezamos. Porque en Colombia criamos cabras y matamos a la gente en la calle. ¿Sabes cuánto me ofende eso? ¡Ni que fuéramos peruanos!	<b>SV:</b> Jay: Esta vez te ha funcionado,/ pero robar va contra la ley.// - Quizás en Colombia--/ Gloria: - Ya estamos.// Porque en Colombia atropellamos cabras/ y matamos a la gente.// ¿Sabes lo ofensivo que es?// ¡Como si fuéramos peruanos!///

<b>Humorous elements:</b> CI / H	<b>Humorous elements:</b> CI / H
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Example 115

<b>Season 2, Halloween</b>	
<b>03:47-03:49</b> Cameron: Yesterday's lazy cures today's crazy.	
<b>Humorous elements:</b> L	
<b>DV:</b> Cameron: La vaguería de ayer cura la locura de hoy.	<b>SV:</b> Cameron: La pereza de ayer/ cura la locura de hoy.//
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---

Example 116

<b>Season 2, Manny get your gun</b>	
<b>01:52-02:08</b> <i>[Phil's t-shirt]</i> If you ain't white, you ain't right!	
<b>Humorous elements:</b> G / V	
<b>DV:</b> Si no eres blanco, nunca das en el blanco.	<b>SV:</b> ¡SI NO ERES BLANCO,/ LO LLEVAS CLARO!///
<b>Humorous elements:</b> V	<b>Humorous elements:</b> G / V

Example 117

<b>Season 2, Mother Tucker</b>	
<b>02:45-02:58</b> Jay: Gloria thinks Americans are babies. Gloria: Well, in Colombia we couldn't go run to the hospital for every little snuffle or dislocated shoulder. <i>[Gloria locates her shoulder]</i> Gloria: Okay, good.	
<b>Humorous elements:</b> CI / V	

<p><b>DV:</b>  Jay: Gloria dice que los americanos somos unos bebés.  Gloria: En Colombia no podemos ir corriendo al hospital cada vez que estornudas o te dislocas el hombro.  Gloria: Vale, ya estoy.</p>	<p><b>SV:</b>  Jay: Gloria piensa que los estadounidenses/ son niños pequeños.//  Gloria: En Colombia no íbamos al hospital/ por un catarro...// o una luxación.//  Gloria: Vale.///</p>
<p><b>Humorous elements:</b>  CI / V</p>	<p><b>Humorous elements:</b>  CI / V</p>

Example 118

<p><b>Season 2, Mother Tucker</b></p>	
<p><b>03:35-03:42</b>  Alex: So, dumb guys go for dumb girls and smart guys go for dumb girls? What do the smart girls get?  Phil: Cats, mostly.</p>	
<p><b>Humorous elements:</b>  CI / L</p>	
<p><b>DV:</b>  Alex: Así que los chicos tontos buscan a chicas tontas y los chicos listos buscan chicas tontas. ¿Y las chicas listas?  Phil: Se compran un gato.</p>	<p><b>SV:</b>  Alex: ¿Los tontos las quieren tontas/ y los listos también?// - ¿Qué queda para las listas?/  Phil: - Generalmente, gatos.///</p>
<p><b>Humorous elements:</b>  CI / L</p>	<p><b>Humorous elements:</b>  CI / L</p>

Example 119

<p><b>Season 2, Dance dance revelation</b></p>	
<p><b>10:54-11:10</b>  Man: My dog died today. I had to put him to sleep. Fourteen years. He was all I had. Now I can't stand the thought of going back to my empty apartment. So I just keep wandering around the mall.  Jay: You know what? Forget about the... spot.  Man: God! That was his name!</p>	
<p><b>Humorous elements:</b>  L</p>	
<p><b>DV:</b>  Hombre: Se me ha muerto mi perro. He tenido que sacrificarlo. Catorce años. Era todo lo que tenía. No</p>	<p><b>SV:</b>  Hombre: Hoy han sacrificado a mi perro.// Catorce años.// Era todo lo que tenía.// No soporto la idea de</p>

soporto volver a mi casa vacía, así que sigo dando vueltas por las tiendas. Jay: ¿Sabe qué? Olvídense de... la plaza. Hombre: Dios, cómo le echo de menos.	volver a casa.// Y me paseo por las tiendas.// Jay: Déjalo, chico.// Hombre: ¡Así es como se llamaba!///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> L

### Example 120

<b>Season 2, Caught in the act</b>	
<b>07:51-08:03</b> Claire: We need to rehearse exactly what we're gonna say 'cause that is the only way I'm gonna hold it together when my babies are looking at me with judgment and disgust. Phil: First of all, that's how they always look at us.	
<b>Humorous elements:</b> V / H	
<b>DV:</b> Claire: Tenemos que ensayar exactamente lo que vamos a decir porque si no voy a poder aguantar que mis bebés me miren con acritud y asco. Phil: En primer lugar, es como nos miran siempre.	<b>SV:</b> Claire: Tenemos que ensayar/ qué vamos a decir...// porque si no, no voy a aguantar...// que mis hijos me miren/ con acritud y asco.// Phil: En primer lugar,/ es como nos miran siempre.///
<b>Humorous elements:</b> V / H	<b>Humorous elements:</b> V / H

### Example 121

<b>Season 2, Bixby's back</b>	
<b>05:17-05:25</b> Jay: So we don't get the table at the fancy restaurant which drives Gloria crazy. Jay, why you no be no more romantic to me?	
<b>Humorous elements:</b> PL / L	
<b>DV:</b> Jay: Así que no nos dan mesa en el súper restaurante, lo cual pone a Gloria histérica. Jay, ¿por qué ya no	<b>SV:</b> Jay: No nos dan mesa en el restaurante...// y Gloria se enfada.// Jay, ¿por qué no eres romántico/

eres nada romántico conmigo?	conmigo?///
<b>Humorous elements:</b> PL	<b>Humorous elements:</b> ---

Example 122

<b>Season 2, Bixby's back</b>	
<b>20:04-20:33</b> Mitchell: Did you put an extra tiramisú in here? Deliveryman: Maybe. Cameron: Ryan! Again? Deliveryman: I just like coming here. I tell you, if you were single-- Mitchell and Cameron: <i>[laughs]</i> Ryan!	
<b>Humorous elements:</b> CI / V	
<b>DV:</b> Mitchell: ¿Has metido un tiramisú de más? Repartidor: Puede. Cameron: ¡Ryan! ¿Otra vez? Repartidor: Me gusta venir aquí. En serio... si estuvieras soltero... Mitchell y Cameron: <i>[risitas]</i> ¡Ryan!	<b>SV:</b> Mitchell: - ¿Has puesto un tiramisú de más?/ Repartidor: - Puede.// Cameron: - ¡Ryan! ¿Otra vez?/ Repartidor: - me gusta venir.// Si no tuvieras pareja--// Mitchell y Cameron: ¡Ryan!
<b>Humorous elements:</b> CI / V	<b>Humorous elements:</b> CI / V

Example 123

<b>Season 2, Princess party</b>	
<b>02:00-02:25</b> Luke: Hey, Mom, Dad and Nana just pulled in.	
<b>Humorous elements:</b> V / S	
<b>DV:</b> Luke: Eh, mamá, papá y la abuela acaban de llegar.	<b>SV:</b> Luke: Hola, mamá./ Papá y la abuela acaban de llegar.///
<b>Humorous elements:</b> V / S	<b>Humorous elements:</b> V / S

Example 124

<b>Season 2, Regrets only</b>	
<b>00:20-00:32</b> Claire: Sometimes I just feel like I have to scream to let you know how upset I am. But you get it now, right? Phil: I... do-- Not. No idea whatsoever. If I knew. But no.	
<b>Humorous elements:</b> CSH / H	
<b>DV:</b> Claire: A veces siento como que tengo que gritar para que veas lo enfadada que estoy. Pero, ¿ahora lo entiendes? Phil: Claro que... No. Ni idea, ni la menor idea. Ojalá lo supiera, pero... no.	<b>SV:</b> Claire: A veces parece que, si no grito...// no ves que estoy enfadada.// Ahora lo entiendes, ¿verdad?// Phil: Sí... claro.// No. Ni idea.// Ojalá lo supiera, pero no.///
<b>Humorous elements:</b> CSH / H	<b>Humorous elements:</b> CSH / H

Example 125

<b>Season 2, Regrets only</b>	
<b>03:48-04:00</b> Jay: Hang on here. Why don't I run Claire down to the mall and you give Phil a haircut? You're always talking about how you miss working at the salon. Gloria: I guess I could. I do Jay. Why can't I do you? Phil: You can do me.	
<b>Humorous elements:</b> L	
<b>DV:</b> Jay: Un momento. ¿Por qué no acerco yo a Claire al centro comercial y tú le cortas el pelo a Phil. Siempre dices que echas de menos tu trabajo de peluquera. Gloria: Sí que podría. Si se lo hago a Jay, ¿por qué a ti no? Phil: Puedes hacérmelo.	<b>SV:</b> Jay: Un momento.// Yo llevo a Claire al centro comercial/ y tú le cortas a Phil el pelo.// Siempre dices que echas de menos/ la peluquería.// Gloria: Quizás sí. Lo hago con Jay./ ¿Qué te hago?// Phil: Hazme lo que quieras.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> L

Example 126

<b>Season 2, Regrets only</b>	
<b>06:44-06:58</b> Claire: Oh, my God, that's good. Go low, go low, go low. Oh, my God. Dad, you gotta get one of these.	
<b>Humorous elements:</b> S	
<b>DV:</b> Claire: Oh, Dios, ¡qué bien! ¡Ah, más, más, más, más, más! Dios, papá, papá, tienes que hacerte con uno de estos.	<b>SV:</b> Claire: ¡Dios, qué bien!// ¡Más abajo, más abajo!// ¡Dios mío!// Papá, tienes que probarlo.//
<b>Humorous elements:</b> S	<b>Humorous elements:</b> L

Example 127

<b>Season 2, Boys' night</b>	
<b>02:38-02:46</b> Mitchell: I've been spending a lot of time with a lot of straight people lately and, darling, I need a night with my homeys. Cameron: You mean homos.	
<b>Humorous elements:</b> L	
<b>DV:</b> Mitchell: Paso muchísimo tiempo con personas hetero últimamente y la verdad, querido, necesito tiempo con mis colegas. Cameron: Dirás reinonas.	<b>SV:</b> Mitchell: Últimamente he pasado mucho tiempo/ con mucha gente hetero...// y, cariño, necesito una noche/ con mis chicos.// Cameron: Te refieres a tus <i>chicas</i> .
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---

Example 128

<b>Season 2, Boys' night</b>	
<b>16:55-16:58</b> Jay: I was drunk! I'm not going shopping with Priscilla, Queen of the Desert.	
<b>Humorous elements:</b> CI	

<b>DV:</b> Jay: ¡Estaba borracho! No pienso irme de compras con Priscilla, la reina del desierto.	<b>SV:</b> Jay: ¡Estaba borracho!// No pienso ir de compras con Priscilla, la reina del desierto.//
<b>Humorous elements:</b> CI	<b>Humorous elements:</b> CI

Example 129

<b>Season 2, The musical man</b>	
<b>06:20-06:25</b> Gloria: Why are you both so mean? Where I come from, brothers respect each other. Jay: That's why Colombia's such a peaceful utopia.	
<b>Humorous elements:</b> CI / L	
<b>DV:</b> Gloria: ¿Por qué os tratáis tan mal? En mi país, los hermanos se respetan entre sí. Jay: Por eso Colombia es una utopía tan pacífica.	<b>SV:</b> Gloria: ¿Por qué sois tan malos?// En mi país,/ los hermanos se respetan entre sí.// Jay: Colombia, baluarte de la paz.//
<b>Humorous elements:</b> CI / L	<b>Humorous elements:</b> CI / L

Example 130

<b>Season 2, The musical man</b>	
<b>18:03-18:14</b> Claire: We love the word? Cameron: Where's the L? Manny: It's Luke. Cameron: Lower the insignia. Lower the-- <i>[We love the F word]</i> Jay: We love the--. What the hell?	
<b>Humorous elements:</b> L / V	
<b>DV:</b> Claire: ¿Queremos a mundo? Cameron: ¿Y la L? Manny: Es Luke. Cameron: Baja la insignia, bájala. Jay: Queremos a--, ¿pero qué diablos?	<b>SV:</b> Claire: “¿Amamos al mudo?”// Cameron: - ¿Y la N?/ Manny: - Es Luke.// Cameron: Bajad el emblema.// /AMAMOS EL JUDO// Jay: Amamos el--// Pero ¿qué



	narices?///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> L

Example 131

<b>Season 2, Mother's day</b>	
<b>04:07-04:11</b> Mitchell: Is that the party over there? Cameron: I don't know. I'm a woman, remember? I have a terrible sense of direction.	
<b>Humorous elements:</b> CSH / H	
<b>DV:</b> Mitchell: ¿Eso de ahí es la fiesta? Cameron: No lo sé, soy una mujer, ¿recuerdas? Me oriento de pena.	<b>SV:</b> Mitchell: ¿Es esa la fiesta? Cameron: No lo sé. Soy una mujer, ¿recuerdas?/ No tengo sentido de la orientación.///
<b>Humorous elements:</b> CSH / H	<b>Humorous elements:</b> CSH / H

Example 132

<b>Season 2, Mother's day</b>	
<b>06:49-06:56</b> Gloria: Enough complaining! You can't bitch all day because you're not at the beach all day! Come on!	
<b>Humorous elements:</b> L	
<b>DV:</b> Gloria: ¡Ya basta de quejarse! No podéis lloriquear todo el día porque no estáis haciendo el vago. ¡Vamos!	<b>SV:</b> Gloria: ¡Basta de quejas!// ¡Tanto explayaros porque no hemos/ pasado el día en la playa!// ¡Vamos!///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> L

Example 133

<b>Season 2, Mother's day</b>	
<b>08:03-08:08</b> Phil: "We should stir the beef and sausages for five minutes." Jay: And how much longer do I have to listen to the Julia Child	

impression?	
<b>Humorous elements:</b> PL / CI	
<b>DV:</b> Phil: “Remover la carne y las salchichas durante cinco minutos”. Jay: ¿Y cuánto tiempo tengo que soportar esa horrorosa voz de Julia Child?	<b>SV:</b> Phil: “Remover la carne y salchichas/ durante cinco minutos”.// Jay: ¿Cuánto tiempo tendré que oír/ esa imitación de cocinera de la tele?///
<b>Humorous elements:</b> PL	<b>Humorous elements:</b> ---

Example 134

<b>Season 2, Mother’s day</b>	
<b>14:01-04:03</b> Cameron: Sorry! Mitchell: Cam... Hands. Cameron: Sorry!	
<b>Humorous elements:</b> CI / V	
<b>DV:</b> Cameron: ¡Lo siento! Mitchell: Cam, las manos. Cameron: ¡Perdone!	<b>SV:</b> Cameron: - ¡Perdón!// Mitchell: - Cam-- Las manos./ Cameron: - ¡Perdón!///
<b>Humorous elements:</b> CI / V	<b>Humorous elements:</b> CI / V

Example 135

<b>Season 2, Good cop, bad dog</b>	
<b>00:26-00:35</b> Mitchell: We had amazing seats for Lady Gaga, and he gets sick. I've been looking forward to that concert for months. It's the one gay cliché I allow myself. <i>[He crosses his legs. Then he uncrosses them and tries to have a manly posture]</i>	
<b>Humorous elements:</b> CI / V	
<b>DV:</b> Mitchell: Tenemos unas súper entradas para Lady Gaga y se pone enfermo. Llevaba esperando ese	<b>SV:</b> Mitchell: Teníamos unas entradas fabulosas/ para Lady Gaga y se pone malo.// Llevo meses

concierto meses. Es el único cliché gay que me permito tener.	pensando/ en ese concierto.// Es el único estereotipo gay/ que me permito.///
<b>Humorous elements:</b> CI / V	<b>Humorous elements:</b> CI / V

Example 136

<b>Season 5, Suddenly, last summer</b>	
<b>00:03-00:11</b> Jay: What's all this? I said one suitcase. Manny: I need choices, Jay. Jay: Colombia's not one of your more formal nations. The guy on their money's sitting in a lawn chair.	
<b>Humorous elements:</b> CI / H	
<b>DV:</b> Jay: ¿Qué es esto? He dicho una maleta. Manny: Necesito opciones, Jay. Jay: Colombia no es de las naciones más formales. El tío de los billetes está sentado en una mecedora.	<b>SV:</b> Jay: ¿Qué es todo esto?/ Lleva una sola maleta.// Manny: - Necesito opciones, Jay./ Jay: - Colombia no es un país muy formal.// El tío en los billetes/ está sentado tomando el sol.///
<b>Humorous elements:</b> CI / H	<b>Humorous elements:</b> CI / H

Example 137

<b>Season 5, First days</b>	
<b>00:31-00:35</b> Phil: Hey, you can hang your clothes in me. <i>[With the voice of Christopher Walken]</i>	
<b>Humorous elements:</b> PL	
<b>DV:</b> Phil: Eh, puedes colgar tu ropa en mí. <i>[With the voice of a robot]</i>	<b>SV:</b> Phil: Oye, puedes colgar la ropa en mí.///
<b>Humorous elements:</b> PL	<b>Humorous elements:</b> ---

Example 138

<b>Season 5, First days</b>	
<b>02:06-02:11</b> Lily: Hey, I've been dressed for an hour. Come on. I can't be late. I'll fall behind. Mitchell: Sometimes I forget to factor in the Asian.	
<b>Humorous elements:</b> CI / H	
<b>DV:</b> Lily: Eh, llevo una hora vestida. Venga, que no puedo llegar tarde, me bajarán la nota. Mitchell: A veces se me olvida el factor asiático.	<b>SV:</b> Lily: Llevo una hora vestida.// Vamos, no puedo llegar tarde./ Iré retrasada.// Mitchell: A veces se me olvida que es asiática.///
<b>Humorous elements:</b> CI / H	<b>Humorous elements:</b> CI / H

Example 139

<b>Season 5, Farm strong</b>	
<b>01:43-01:50</b> Mitchell: Are these really our top two choices for colour palette? Why are they both white? Lily: That's what my friend Keisha asked about you and Daddy.	
<b>Humorous elements:</b> L / CI	
<b>DV:</b> Mitchell: ¿De verdad son las dos mejores opciones para los manteles? ¿Por qué los dos son blancos? Lily: Eso es lo que mi amiga Keisha pregunta de vosotros dos.	<b>SV:</b> Mitchell: ¿Son nuestras únicas dos opciones?/ ¿Por qué son blancos los dos?// Lily: Eso preguntó mi amiga Keisha/ sobre vosotros.///
<b>Humorous elements:</b> L / CI	<b>Humorous elements:</b> L / CI

Example 140

<b>Season 5, Farm strong</b>	
<b>13:53-13:58</b> Pam: It's my parents again. I'm getting married soon and they're already acting like they have empty nest syndrome. <b>15:47-15:51</b> Cameron: My sister here seems to think you all have to walk on eggshells	

<p>around me.  <b>16:54-17:03</b>  Jay: Hey, I got one! Remember that blue rotary phone you gave me for Christmas?  Cameron: Yes.  Jay: I tossed it.  Cameron: Okay. May I ask the reason?  Jay: It made me feel like Ann-Margret in <i>Bye Bye Birdie</i>.  Phil: Why?</p>	
<p><b>Humorous elements:</b>  L [...] L [...] L</p>	
<p><b>DV:</b>  Pam: Mis padres otra vez. Voy a casarme pronto y ya están con el síndrome del nido vacío.  [...]  Cameron: Mi hermana parece creer que todos tenéis que ir con pies de plomo al hablarme.  [...]  Jay: Eh, yo tengo una. ¿Te acuerdas de ese teléfono antiguo que me regalaste por Navidad?  Cameron: Sí.  Jay: Lo tiré.  Cameron: Vale, ¿puedo preguntar por qué?  Jay: Me sentía como Tippi Hedren en <i>Los pájaros</i>.  Phil: ¿Por qué?</p>	<p><b>SV:</b>  Pam: Son mis padres otra vez.//  Estoy a punto de casarme y creen que el nido se queda vacío.//  [...]  Cameron: Mi hermana parece creer que todos/ tenéis que andar de puntillas...//  [...]  Jay: ¡Yo tengo una! El teléfono azul/ que me regalaste por Navidad.//  Cameron: - Sí./  Jay: - Lo tiré.//  Cameron: ¿Y puedo preguntarte la razón?//  Jay: Me sentía como Ann-Margret/ en <i>Un beso para Birdie</i>//  Phil: ¿Por qué?//</p>
<p><b>Humorous elements:</b>  L [...] --- [...] L</p>	<p><b>Humorous elements:</b>  L [...] --- [...] ---</p>

Example 141

<p><b>Season 5, The late show</b></p>	
<p><b>05:54-05:58</b>  Alex: I don't know. Boys' clothes aren't really my thing.  Lily: Really?</p>	
<p><b>Humorous elements:</b>  L</p>	
<p><b>DV:</b>  Alex: No lo sé, la ropa de chico no es mi fuerte.  Lily: ¿En serio?</p>	<p><b>SV:</b>  Alex: No lo sé./ La ropa de chicos no es lo mío.//  Lily: ¿En serio?//</p>

<b>Humorous elements:</b> L	<b>Humorous elements:</b> L
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Example 142

<b>Season 5, The late show</b>	
<b>13:51-13:55</b> Cameron: Yeah, you know. Mitchell put on some music, and we were primping and dancing around and I guess, well, we just lost track of time.	
<b>Humorous elements:</b> CI / H	
<b>DV:</b> Cameron: Sí, ya sabes. Mitchell ha puesto música y estábamos emperifollándonos y bailando y se nos ha pasado el tiempo.	<b>SV:</b> Cameron: Mitchell ha puesto música,/ estábamos arreglándonos y bailando...// y supongo que hemos perdido/ la noción del tiempo.///
<b>Humorous elements:</b> CI / H	<b>Humorous elements:</b> CI / H

Example 143

<b>Season 5, A fair to remember</b>	
<b>04:34-04:43</b> Jay: You wanna fit in. You're not doing yourself any favours with this cake contest. Manny: I don't know. Chefs get all the girls. Jay: You're a baker. Bakers are girls.	
<b>Humorous elements:</b> CSH / H	
<b>DV:</b> Jay: ¿Quieres ser uno más? Pues no te haces ningún favor con este concurso de tartas. Manny: Los chefs se ligan a todas las chicas. Jay: Eres pastelero y los pasteleros son chicas.	<b>SV:</b> Jay: ¿Quieres encajar?// No te haces ningún favor/ con este concurso de tartas.// Manny: Los chefs ligan mucho.// Jay: Los pasteleros son chicas.///
<b>Humorous elements:</b> CSH / H	<b>Humorous elements:</b> CSH / H

Example 144

<b>Season 5, The old man &amp; the tree</b>	
<b>01:18-01:21</b> Haley: When I wake up in my own room tomorrow I'm going to be giving thanks for my independence. And isn't that what Christmas is all about?	
<b>Humorous elements:</b> CSH / CI / H	
<b>DV:</b> Haley: Cuando me despierte mañana en mi propio cuarto, voy a dar las gracias por mi independencia. ¿No es esa la esencia de la Navidad?	<b>SV:</b> Haley: Cuando me despierte en mi habitación...// daré gracias por mi independencia.// ¿No se celebra eso en Navidad?//
<b>Humorous elements:</b> CSH / CI / H	<b>Humorous elements:</b> CSH / CI / H

Example 145

<b>Season 5, The old man &amp; the tree</b>	
<b>10:53-11:04</b> Manny: This is taking forever. Jay: It's supposed to. Took my dad and I all day to get a tree. And when he finally brought her down he used to celebrate with a cigar. I was just a kid, so I'd have a cigarette.	
<b>Humorous elements:</b> CI / H	
<b>DV:</b> Manny: Estamos tardando un siglo. Jay: Como tiene que ser. Mi padre y yo tardábamos todo un día en conseguir un árbol y cuando por fin lo cortaba, lo celebraba con un puro. Yo era un crío, así que me fumaba un cigarrillo.	<b>SV:</b> Manny: - No acabaremos nunca.// Jay: Así ha de ser. A mi padre y a mí/ nos costaba un día entero.// Y cuando por fin caía el árbol,/ se fumaba un puro para celebrarlo.// Yo, un cigarrillo. Era un niño.//
<b>Humorous elements:</b> CI / H	<b>Humorous elements:</b> CI / H

Example 146

<b>Season 5, And one to grow on</b>
<b>00:23-00:28</b> Luke: Come on. We don't want to be late like the guy we're gonna see on the table. Am I right? Phil: Of corpse you are.

<b>Humorous elements:</b> L	
<b>DV:</b> Luke: Venga, no quiero más. Ya vamos a ver bastantes fiambres, ¿verdad? Phil: Llévate una tartera.	<b>SV:</b> Luke: Que no sea tarde para nosotros,/ como para el muerto.// - ¿Verdad?/ Phil: - Cla-dáver que sí.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> L

Example 147

<b>Season 5, And one to grow on</b>	
<b>07:48-07:56</b> Cameron: Friends fighting over a boy, something we know a thing or two about. Mitchell: Of course, usually it's gay men, not teenage girls, so we will have to adjust our approach just a... Not at all.	
<b>Humorous elements:</b> CI / L	
<b>DV:</b> Cameron: Una pelea por un chico. Nosotros sabemos mucho de esas cosas. Mitchell: Pero entre dos hombres gays, no entre chicas adolescentes, así que tendremos que cambiar nuestro enfoque absolutamente en... nada.	<b>SV:</b> Cameron: Amigas peleándose por un chico--/ algo de eso sabemos.// Mitchell: Normalmente gais,/ no chicas adolescentes...// así que habrá que adaptarse un po--/ Nada.//
<b>Humorous elements:</b> CI / L	<b>Humorous elements:</b> CI / L

Example 148

<b>Season 5, Ispy</b>	
<b>01:25-01:30</b> Phil: You don't trust bad boys, and yet you married one. <i>[Phil blows the tea he is drinking]</i>	
<b>Humorous elements:</b> L / V	
<b>DV:</b> Phil: No te fías de los chicos malos pero te casaste con uno.	<b>SV:</b> Phil: No te fías de los chicos malos,/ pero te casaste con uno.///



<b>Humorous elements:</b> L / V	<b>Humorous elements:</b> L / V
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Example 149

<b>Season 5, Ispy</b>	
<b>02:22-02:29</b> Gloria: And, yes, people are allowed their private thoughts and I shouldn't be so angry. But I am Latin, so I get to feel whatever I want.	
<b>Humorous elements:</b> H / CI	
<b>DV:</b> Gloria: Y, sí, todos tenemos derecho a soñar y no debería enfadarme tanto. Pero soy latina, así que me enfado si me da la gana.	<b>SV:</b> Gloria: La gente tiene derecho/ a tener ideas privadas...// y no debería estar enfadada.// Pero soy latina,/ así que siento lo que quiero.///
<b>Humorous elements:</b> H / CI	<b>Humorous elements:</b> H / CI

Example 150

<b>Season 5, Spring-a-ding-fling</b>	
<b>12:35-12:40</b> Jay: She's been stewing in there for an hour. Gloria: I say let's lock the door, cut the power. Let's show her that we mean business.	
<b>Humorous elements:</b> H / CI	
<b>DV:</b> Jay: Lleva una hora encerrada. Gloria: Yo voto por echar el pestillo y cortar la luz. Y que vea que vamos en serio.	<b>SV:</b> Jay: - Lleva una hora ahí metida./ Gloria: - La encerramos y cortamos la corriente.// Que sepa que hablamos en serio.///
<b>Humorous elements:</b> H / CI	<b>Humorous elements:</b> H / CI

Example 151

<b>Season 5, Other people's children</b>
<b>00:05-00:13</b> Jay: Now, who's ready to watch some basketball? Why am I looking at you?

Mitchell: I don't know. Unlike you, I don't need a reason to watch a bunch of guys run around in shorts.	
<b>Humorous elements:</b> CSH	
<b>DV:</b> Jay: Y ahora, ¿quién se apunta a ver el baloncesto? ¿Por qué te miraré a ti? Mitchell: No lo sé. No necesito una razón para ver a un montón de tíos corriendo en calzoncillos.	<b>SV:</b> Jay: ¿quién quiere ver baloncesto?// - ¿Por qué te miro a ti?/ Mitchell: - No lo sé.// No necesito una razón para ver/ a unos tíos en pantalón corto.//
<b>Humorous elements:</b> CSH	<b>Humorous elements:</b> CSH

### Example 152

<b>Season 5, Sleeper</b>	
<b>02:46-02:57</b> Phil: Luckily, I'm cool under pressure.	
<b>Humorous elements:</b> L / V	
<b>DV:</b> Phil: Por suerte, manejo muy bien la presión.	<b>SV:</b> Phil: <i>Por suerte, reacciono bien bajo presión.///</i>
<b>Humorous elements:</b> L / V	<b>Humorous elements:</b> L / V

### Example 153

<b>Season 5, Message received</b>	
<b>02:30-02:45</b> Mitchell: I do have something of value, a Spider-Man vs. Dr. Octopus comic book. Issue number 3, 1963. Near-mint condition. It's worth five grand. I traded a football for it when I was nine years old and my dad was mad because the football was signed by Dan Marino. I said, "Get it signed by Rita Moreno and I'll keep it."	
<b>Humorous elements:</b> H / V	
<b>DV:</b> Mitchell: Sí que tengo algo de valor. Un cómic de Spiderman contra el dr. Octopus, número 3, 1963, casi en perfecto estado. Vale cinco mil	<b>SV:</b> Mitchell: Yo tengo algo de valor.// Un tebeo de Spiderman/ contra el Dr. Octopus.// Ejemplar número 3, 1963.// En estado casi perfecto.//

dólares. Lo cambié por un balón cuando tenía nueve años y mi padre se enfadó porque el balón estaba firmado por Dan Marino. Le dije: “Que te lo firme Rita Moreno y me lo quedo”.	Vale cinco mil dólares.// Lo cambié por un balón de fútbol/ cuando tenía nueve años...// y mi padre se enfadó/ porque estaba firmado por Dan Marino.// Le dije: “Que lo firme Rita Moreno/ y me lo quedo”.//
<b>Humorous elements:</b> H / V	<b>Humorous elements:</b> H / V

#### Example 154

<b>Season 5, Message received</b>	
<b>13:55-14:03</b> Mitchell: Yes, yes. Because, like Spider-Man, I am brave and strong. Spider web! Spider web! My mouth!	
<b>Humorous elements:</b> V / H	
<b>DV:</b> Mitchell: Sí, sí, porque como Spiderman soy valiente y fuerte, así que... ¡Una telaraña, una telaraña! ¡Se me ha metido en la boca!	<b>SV:</b> Mitchell: Sí, porque como Spiderman/ soy valiente y fuerte.// ¡Una telaraña!// ¡Mi boca! ¡Dios mío!//
<b>Humorous elements:</b> V / H	<b>Humorous elements:</b> V / H

#### Example 155

<b>Season 6, Do not push</b>	
<b>00:56-01:06</b> Cameron: Look. Mitchell: Why's she doing that with her face? Cameron: I don't know. I've never seen such a weird, forced smile. Lily: How do I look? Cameron: Beautiful. Mitchell: Perfect.	
<b>Humorous elements:</b> L / V	
<b>DV:</b> Cameron: Mira. Mitchell: ¿Por qué pone esa cara? Cameron: No lo sé. Nunca había visto una sonrisa tan forzada. Lily: ¿Qué tal estoy?	<b>SV:</b> Cameron: Mira.// Mitchell: ¿Por qué hace eso con la cara?// Cameron: Nunca había visto/ una sonrisa tan forzada.//

Cameron: Preciosa. Mitchell: Perfecta.	Lily: ¿Cómo estoy?// Cameron: Preciosa./ Mitchell: Perfecta.///
<b>Humorous elements:</b> L / V	<b>Humorous elements:</b> L / V

Example 156

<b>Season 6, Do not push</b>	
<b>10:13-10:53</b>	
Gloria: What do you get me? Manny: It's a bunny, Mom. Jay: It's a little rough around the edges, but I'm just hoping you'll love what I put into it. Gloria: Oh! You put something inside? [ <i>She breaks the gift</i> ] I don't get it. There's nothing inside. Jay: Yeah, that's 'cause... The damn stupid jeweler didn't put the bracelet in there. Gloria: Ay. The rose gold with the waves that I told you that I loved? Jay: Yeah, that's the one. Manny: Jay. Jay: It's fine, Manny. I can run down to the store right now and get it. Stupid jeweler. Gloria: Ay, Jay. Don't scream at him. It was an honest mistake. Jay: In his heart, he was probably trying to do the right thing.	
<b>Humorous elements:</b> L / V	
<b>DV:</b> Gloria: ¿Qué me has regalado? Manny: Es un conejito, mamá. Jay: Es un poco burdo, pero espero que te guste lo que esconde. Gloria: ¿Le has metido algo dentro? No entiendo, no hay nada. Jay: Ya es porque el tonto del joyero no ha metido la pulsera dentro. Gloria: Ay, ¿esa de oro blanco con las onditas que te dije que me encanta? Jay: Sí, esa misma. Manny: Jay. Jay: No, da igual, Manny. Voy ahora mismo a la tienda a por ella. Maldito joyero. Gloria: Ay, Jay. No le grites. Habrá sido sin querer.	<b>SV:</b> Gloria: ¿Qué me has comprado?/ Manny: Es un conejo, mamá.// Jay: Es un poco basto, pero espero/ que valores el amor que lleva dentro.// Gloria: ¿Le has puesto algo dentro?// No lo entiendo. No hay nada dentro.// Jay: Sí, porque--// El idiota del joyero/ no puso la pulsera dentro.// Gloria: ¿La de oro rosado con las ondas/ que te dije que me encantaba?// Jay: Sí, esa.// Está bien, Manny./ Puedo ir a la tienda y traerla.// Joyero idiota.// Gloria: No le grites. Ha sido un error.//

Jay: Ya, seguro que quería hacer algo bueno de corazón.	Jay: Seguramente intentaba/ hacer lo correcto.///
<b>Humorous elements:</b> L / V	<b>Humorous elements:</b> L / V

Example 157

<b>Season 6, The cold</b>	
<b>02:40-02:47</b> Phil: No, you're right. It's time to stop whining like a little girl and man up. Let's put on our unitards.	
<b>Humorous elements:</b> V / L	
<b>DV:</b> Phil: No, tienes razón. Tengo que dejar de lloriquear como una niña y ser un hombre. Vamos a ponernos el mono.	<b>SV:</b> Phil: - No, tienes razón.// Basta de gimotear como una cría./ ¡Seamos hombres!// Vamos a ponernos los unitardos.///
<b>Humorous elements:</b> H	<b>Humorous elements:</b> H

Example 158

<b>Season 6, Marco polo</b>	
<b>02:43-02:49</b> Gloria: Manny's first girlfriend is a senior with a Mustang. Jay: I'd have put my money on a sophomore with a mustache.	
<b>Humorous elements:</b> L / CI	
<b>DV:</b> Gloria: La primera novia de Manny es mayor y tiene un Mustang. Jay: Yo hubiera apostado con una menor y con mostacho.	<b>SV:</b> Gloria: Su primera novia/ es una chica mayor con un Mustang.// Jay: Yo pensaba que sería/ un chaval con mostacho.///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L

Example 159

<b>Season 6, Won't you be our neighbor</b>	
<b>00:51-00:58</b> Phil: I'm kind of in a delicate spot stuck between my wife and the guy	

next door. But I'm pretty sure I can satisfy 'em both simultaneously.	
<b>Humorous elements:</b> L	
<b>DV:</b> Phil: Estoy en una posición delicada entre mi mujer y el tío de al lado. Pero seguro que puedo satisfacer a los dos simultáneamente.	<b>SV:</b> Phil: Estoy en una posición delicada--// entre mi mujer y el tipo de al lado.// Pero seguro que puedo satisfacer/ a los dos simultáneamente.///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L

Example 160

<b>Season 6, Queer eyes, full hearts</b>	
<b>02:43-02:53</b> Manny: I'm sorry but Spanish just doesn't seem natural to me. I don't like the way it hits my ear. Gloria: What could be more natural than your mother's tongue in your ear? Jay: Do you happen to know a good English tutor?	
<b>Humorous elements:</b> L	
<b>DV:</b> Manny: Lo siento, pero el colombiano no me suena natural. No me gusta cómo me suena al oído. Gloria: ¿Qué puede haber más natural que la lengua de tu madre en tu oído? Jay: ¿Podrías enseñarles también qué es un doble significado?	<b>SV:</b> Manny: Lo siento, pero no me sale/ de forma natural.// No me gusta cómo suena al oído.// Gloria: ¿Qué hay más natural/ que la lengua de tu madre en el oído?// Jay: ¿Das también clases de expresión oral?///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L

Example 161

<b>Season 6, Queer eyes, full hearts</b>	
<b>12:05-12:36</b> Gloria: So all this is because you're jealous? I can't believe that you're being so- in...fer...eh-. What is the word? Manny: Selfish? Pigheaded? Jay: Really? Manny: Her words, not mine.	

Gloria: Do you know how frustrating it is to have to translate everything in my head before I say it? To have people laugh in my face because I'm struggling to find the words? You should try talking in my shoes for one mile.  
 Jay: I think you meant-  
 Gloria: I know what I meant to mean. Do you even know how smart I am in Spanish? Of course you don't. For once, it would be nice to speak to someone in my own language in my own home.

**Humorous elements:**  
 L / CI

**DV:**  
 Gloria: ¿Todo esto es porque estás celoso? Es increíble que seas tan in...fer...eh, ¿cómo se dice?  
 Manny: ¿Egoísta?, ¿cabezota?  
 Jay: ¿En serio?  
 Manny: Lo dice ella, no yo.  
 Gloria: ¿Sabes lo frustrante que es tener que pensar todo lo que digo antes de decirlo? Que la gente se ría de mí porque no me salen las palabras. Deberías hablar con mi pellejo por un día.  
 Jay: Creo que quieres decir--  
 Gloria: Sé lo que quiero decir.  
 ¿Sabes lo lista que soy en Colombia?  
 Claro que no. Por una vez estaría bien poder hablar con alguien que me comprenda en mi propia casa.

**SV:**  
 Gloria: ¿Estás celoso?// No me puedo creer que seas tan--// -  
 ¿Cómo se dice?/  
 Manny: - ¿Egoísta? ¿Terco?//  
 Jay: - ¿En serio?/  
 Manny: - Lo dice ella.//  
 Gloria: Es muy frustrante tener que traducir...// todo antes de decirlo.//  
 Y que se rían de mí/ porque no me salen las palabras.// Deberías hablar en mi pellejo.//  
 Jay: - Quieres decir--/  
 Gloria: - Sé lo que quiero decir.//  
 ¿Sabes lo lista que soy en español?// Claro que no.// Por una vez me gustaría/ hablar con alguien...// que me comprenda en mi casa.//

**Humorous elements:**  
 L

**Humorous elements:**  
 L / CI

Example 162

**Season 6, Strangers in the night**

**14:30-16:09**  
 Claire: Hey, honey. You alone?  
 Alex: Do you see anyone else in here?  
 Phil: Do you?  
 Claire: Sweetheart, your father and I think we owe you an apology.  
 Alex: For what?  
 Phil: Well, this morning when we didn't think the rose could be for you, it seemed like maybe it hurts your feelings.  
 Alex: I guess, a little.  
 Claire: I am so sorry to make you feel bad. And it is completely believable that you would have an admirer.

Alex: Okay.  
 Claire: What we're worried about is that we have created an environment in which you feel it's necessary to--  
 Phil: Embelli--  
 Claire: Fanta--  
 Phil: Exagger--  
 Alex: Oh, my God. You guys don't think Alec is real?  
 Claire: Sweetheart, I remember the pressure there was to fit in in high school.  
 Phil: So do I. And whether you try to fit in by saying you fought a baby bear or by making up a boyfriend--  
 Alex: You guys are so unbelievable. You really think I'm that pathetic that I'd have to create some imaginary boyfriend?  
 Phil: You know what's not imaginary? Your feelings.  
 Alex: Okay, don't! Don't! FYI, I changed my Facebook status to "single" about an hour ago, and guess what. I already have a date. *[Claire sees Alex's laptop]* You don't believe me, do you?  
 Claire: Sweetheart, you've had two boyfriends in 30 seconds. That's practically Haley's record.  
 Alex: Well, he's real. His name is Teddy.  
 Claire: His name is... Teddy? *[Showing a Teddy bear]*  
 Alex: Yeah, uh-huh. Teddy Keys. *[Phil touches Alex's keys]*  
 Claire: Oh. And what do we know about this young man?  
 Alex: He's new to our school. He works at some mattress store-- Mattress King. *[Without noticing, Alex points at a Martin Luther King's poster, both parents are surprised]* And he's a bit of a bad boy. He had a little problem with shoplifting. He spent some time in juvie. *[Alex takes a folder and the book "Crime & Punishment" appears]* But he's not really my type. He's just a rebound. So I guess it doesn't really matter. Why am I even talking to you guys? Leave. *[Phil takes some leaves Alex had on her night table]* Get out!

**Humorous elements:**

L / V

**DV:**

Claire: Cielo, ¿estás sola?  
 Alex: ¿Ves a alguien más aquí?  
 Phil: ¿Y tú?  
 Claire: Cielo, tu padre y yo te debemos una disculpa.  
 Alex: ¿Por qué?  
 Phil: Esta mañana no hemos pensado que las rosas podían ser para ti y creemos que estás ofendida.  
 Alex: Supongo, un poquito.  
 Claire: Siento muchísimo que te sientas mal y es completamente creíble que tengas un admirador.

**SV:**

Claire: Hola, cielo. ¿Estás sola?//  
 Alex: ¿Ves a alguien más?//  
 Phil: ¿Y tú?//  
 Claire: Te debemos una disculpa.//  
 Alex: ¿Por qué?//  
 Phil: No creíamos que la rosa era para ti/ y te dolió.//  
 Alex: Un poco.//  
 Claire: Perdona por hacerte sentir mal.// Es creíble que tengas un admirador.//  
 Alex: Vale.//  
 Claire: Nos preocupa haber creado



<p>Alex: Vale.          Claire: Lo que nos preocupa es haber creado un entorno en el que creas que es necesario--          Phil: Adorn--          Claire: Fantas--          Phil: Exager--          Alex: ¡Qué fuerte! ¿Os creéis que Alec no existe?          Claire: Cielo, recuerdo la presión que había por encajar en el instituto.          Phil: Y yo también. Y es normal intentarlo diciendo que luchaste contra un bebé oso o inventándote un novio.          Alex: Sois increíbles. ¿De verdad creéis que soy tan patética como para crearme un novio imaginario?          Phil: ¿Sabes qué no es imaginario? Tus sentimientos.          Alex: Vale. ¡No! ¡No! Que sepáis que he cambiado mi perfil de Facebook a soltera y, ¿sabéis qué? Ya tengo una cita. No me crees, ¿verdad?          Claire: Cielo, has tenido dos novios en 30 segundos, ese es casi el récord de Haley.          Alex: Pues existe, y se llama Teddy.          Claire: Se llama... Teddy.          Alex: Sí, aha. Teddy Llaves.          Claire: Ah, ¿y qué sabemos de ese jovencito?          Alex: Es nuevo en el cole, trabaja en una tienda de colchones... Colchones King. Y es un poco malote. Tuvo problemillas por robar en tiendas. Estuvo en un reformatorio. Pero no es mi tipo. Es un entretenimiento, así que no me importa mucho. ¿Qué hago hablando con vosotros?          ¡Dejadme! ¡Fuera!</p>	<p>un entorno...// en el que te sientes obligada a--//          Phil: Adorn--//          Claire: Fanta--//          Phil: Exager--//          Alex: Qué fuerte.// ¿Creéis que Alec no existe?//          Claire: Recuerdo la presión del instituto/ por caer bien.//          Phil: Ya. Tanto si es/ diciendo que luchaste contra un oso...// como inventándote un novio--//          Alex: Sois increíbles. ¿Tan patética me veis/ como para imaginarme un novio?//          Phil: ¿Sabes qué no te imaginas?/ Tus sentimientos.//          Alex: ¡No! ¡No!// Que sepáis que he cambiado mi estado/ a “soltera” en Facebook.// Y ya tengo novio. ¡No me creéis!//          Claire: Dos novios en 30 segundos,/ es casi el récord de Haley.//          Alex: Es de verdad. Se llama Teddy.//          Claire: ¿Como el osito?//          Alex: Sí. Teddy Keyes.//          Claire: ¿Y qué sabemos de él?//          Alex: Es nuevo en el instituto.// Trabaja en una tienda, Colchones King.// Es un chico malo.// Estuvo en un correccional por robar.// No es mi tipo. Solo es para olvidar./ Así que da igual.// ¿Qué hago contándoos esto? Marchaos.// ¡Fuera!///</p>
<p><b>Humorous elements:</b> L / V</p>	<p><b>Humorous elements:</b> L / V</p>

Example 163

<b>Season 6, Strangers in the night</b>	
<b>19:56-20:34</b>	
Cameron: I mean, can you believe all the stuff Brenda brought for one night?	
Mitchell: I know. Look at all this stuff over here. Super replenishing balm? Uh, pore-reducing booster serum?	
Cameron: Antiaging buffing beads? It must be so hard to be a girl.	
Mitchell: I know. I know. It really makes you worry about the world we're sending Lily out into.	
Cameron: There's so much pressure on girls to be perfect. You ready?	
Mitchell: Yep. The thing is Cam, all we can do is instill our beliefs in her and hope that she makes good choices. Calming mister?	
Cameron: It does feel nice to talk about it.	
Mitchell: No, this is a calming mister. I just bought this.	
Cameron: Oh, God, yes.	
Mitchell: Want to try?	
<b>Humorous elements:</b> CSH / V	
<p><b>DV:</b></p> <p>Cameron: ¿Te puedes creer todo lo que se ha traído Brenda solo para una noche?</p> <p>Mitchell: Mira todo lo que hay aquí. Bálsamo súper regenerador. Serum antiporos.</p> <p>Cameron: Bolitas antiedad. Qué duro es esto de ser mujer.</p> <p>Mitchell: Lo sé. Lo sé. Le hace pensar en el mundo que le espera a la pobre Lily.</p> <p>Cameron: Las chicas tienen tanta presión por ser perfectas. ¿Preparado?</p> <p>Mitchell: Sí. El caso es que solo podemos transmitirle nuestras creencias y esperar que tome buenas decisiones. ¿Relajante?</p> <p>Cameron: Sí que me relaja hablar de eso.</p> <p>Mitchell: No, es un espray relajante. Lo he comprado.</p> <p>Cameron: Uy, Dios.</p> <p>Mitchell: ¿Quieres probarlo?</p>	<p><b>SV:</b></p> <p>Cameron: Qué cantidad de cosas/ se ha traído por una noche.//</p> <p>Mitchell: Fíjate en todo esto.//</p> <p>Bálsamo reconstituyente.// Serum reductor de poros.//</p> <p>Cameron: Perlas antienvjecimiento.// Debe de ser muy duro ser mujer./</p> <p>Mitchell: Ya.// Me preocupa el mundo/ en el que vivirá Lily.//</p> <p>Cameron: Tanta presión por ser perfecta.// ¿Listo?//</p> <p>Mitchell: Sí.// Solo podemos transmitirle nuestros valores/ y esperar que ella tome buenas decisiones.// ¿Calmante?//</p> <p>Cameron: Sí, me sienta bien hablarlo.//</p> <p>Mitchell: No, que esto es un calmante./ Lo he comprado.//</p> <p>Cameron: Ah, vale./</p> <p>Mitchell: ¿Quieres probar?///</p>
<b>Humorous elements:</b> CSH / V	<b>Humorous elements:</b> CSH / V

Example 164

<b>Season 6, Haley's 21<sup>st</sup> birthday</b>	
<b>02:23-02:42</b> Phil: Tonight, while Claire gets things started at the bar, Jay is taking me to pick up Haley's birthday present... a new car! Claire: Phil shopped around, found something very safe and low-maintenance with lots of good reviews. Phil: Till I married her. I'm joking! You're not low-maintenance! I doubled down. Claire: I heard you.	
<b>Humorous elements:</b> L / CSH	
<b>DV:</b> Phil: Esta noche, mientras Claire se llevó a todos al bar, Jay me llevó a comprar el regalo de Haley... ¡un coche nuevo! Claire: Phil ha buscado algo muy seguro, barato de mantener y con muy buena crítica. Phil: Y me casé con ella. ¡Es broma! No es barata de mantener. Doble broma. Claire: Te he oído.	<b>SV:</b> Phil: Esta noche, mientras Claire/ empieza en el bar...// Jay me acompaña a recoger/ el regalo de Haley--// ¡un coche!// Claire: Phil buscó y encontró/ algo seguro y barato...// con buenas referencias.// Phil: Y me casé con ella. ¡Es una broma!// ¡No eres barata!// - Me la he judado./ Claire: - Te he oído.//
<b>Humorous elements:</b> L / CSH	<b>Humorous elements:</b> L / CSH

Example 165

<b>Season 6, Haley's 21<sup>st</sup> birthday</b>	
<b>16:05-16:12</b> Phil: It was supposed to be such a great moment for me as a dad. I was gonna walk into that bar, give my daughter her new car keys and say, "Honey, chug that drink. We're going for a spin."	
<b>Humorous elements:</b> H	
<b>DV:</b> Phil: Iba a ser mi gran momento como padre. Iba a entrar en ese bar, darle a mi hija las llaves del coche y decir "Guapa, acábate la copa que nos vamos a dar una vuelta".	<b>SV:</b> Phil: Iba a ser un gran momento/ como padre.// Iba a entrar al bar,/ darle las llaves del coche...// y decir: "Cariño, acaba la copa./ Vamos a dar una vuelta".//

**Humorous elements:**  
H

**Humorous elements:**  
H

Example 166

**Season 6, Haley's 21<sup>st</sup> birthday**

**19:23-20:00**

Phil: Now that Claire has a tattoo I can finally get one of my own! So I've been trying to think of a phrase that sums up the way I live my life. I don't think small. I don't do things halfway. I'm not afraid of taking risks. Then I was trying to think of the perfect place to put it. You know, you don't want to put it on a body part that's gonna wrinkle or sag too much. And you don't want it someplace where you're wearing a suit it would show.

Claire: True.

Phil: So, on my lower back I will put the words "Go deep." Bam.

Claire: Think about it.

Phil: I heard it.

Claire: Okay.

Phil: Um. "Do it." No. "All in."

Claire: No, no. Phil.

Phil: Oh!

**Humorous elements:**  
L

**DV:**

Phil: Ahora que Claire tiene un tatuaje, ¡por fin puedo hacerme uno! Estoy pensando en una frase que resuma mi vida. No pienso en pequeño. No hago las cosas a medias. No me da miedo asumir riesgos. Y también en el sitio perfecto para ponerlo. Sabes, no puedes ponerlo en una parte que se arrugue o se quede flácida. Y no conviene en un sitio que al ponerte traje se vea.

Claire: Cierto.

Phil: Así que abajo en la espalda pondré las palabras "A tope".

Bumba.

Claire: Piénsalo.

Phil: Ya he caído.

Claire: Vale.

Phil: "Hazlo". No. "A tope". No.

Claire: No, Phil.

**SV:**

Phil: Ahora que Claire tiene un tatuaje, / por fin puedo hacerme uno. // Estoy pensando en una frase / que resuma mi vida. // Pienso a lo grande. / No me quedo a medias. // No me da miedo el riesgo. // Y he pensado un buen sitio / para ponérmelo. // Un sitio que no se arrugue... // ni cuelgue demasiado. // Un sitio que no se vea / si llevo un traje. //

Claire: Es verdad. //

Phil: En la parte baja de la espalda. / Y pondré: "Hasta el fondo". // Toma. //

Claire: - Piénsatelo. /

Phil: - Me he dado cuenta. // "Hazlo ya". No. // - "A por todas". /

Claire: - No. No, Phil. //

<b>Humorous elements:</b> L	<b>Humorous elements:</b> L
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Example 167

<b>Season 6, The day we almost died</b>	
<b>06:18-06:27</b> Alex: And I need to stop taking shots at your intelligence. Haley: You don't do it that often. Alex: Well, you miss a lot of it. Oh, there, I did it again. Haley: Did what?	
<b>Humorous elements:</b> H	
<b>DV:</b> Alex: Y tengo que dejar de meterme con tu inteligencia. Haley: No lo haces tan a menudo. Alex: Bueno, muchas veces no te enteras. Ay, lo he vuelto a hacer. Haley: ¿El qué? Alex: No importa.	<b>SV:</b> Alex: Tengo que dejar de burlarme de tu inteligencia.// Haley: No lo haces tanto.// Alex: Muchas veces no te enteras./ Lo he vuelto a hacer.// Haley: - ¿El qué?/ Alex: - Nada.///
<b>Humorous elements:</b> H	<b>Humorous elements:</b> H

Example 168

<b>Season 6, The big guns</b>	
<b>03:36-03:56</b> Jay: The kid's ready. Plus, if I'm being honest, I'm tired of buying diapers. Excuse me. Where do you keep the diapers? Shop assistant: Right over here, sir. Jay: You trying to be funny? Shop assistant: We have larger sizes.	
<b>Humorous elements:</b> H / V	
<b>DV:</b> Jay: El chaval está preparado y para ser sincero estoy harto de comprar pañales. Perdona, ¿dónde tenéis los pañales? Vendedor: Por aquí, señor. Jay: ¿Es una broma? Vendedor: Tenemos tallas más	<b>SV:</b> Jay: Está listo.// Y además estoy harto de comprar pañales.// ¿Dónde están los pañales?// Vendedor: Por aquí, señor.// Jay: ¿Te haces el gracioso?// Vendedor: Tenemos tallas grandes.///

grandes.	
<b>Humorous elements:</b> H / V	<b>Humorous elements:</b> H / V

Example 169

<b>Season 6, The big guns</b>	
<b>18:42-18:46</b> Mitchell: Coming up with a lie like that in the moment-- That girl is no clown. She's gonna be a lawyer.	
<b>Humorous elements:</b> CSH	
<b>DV:</b> Mitchell: Inventarse una mentira así en un momento, esa niña no será payasa. Será abogada.	<b>SV:</b> Mitchell: Mentir así en ese momento--// Esa niña no es una payasa.// Va a ser abogada.///
<b>Humorous elements:</b> CSH	<b>Humorous elements:</b> CSH

Example 170

<b>Season 6, Rash decisions</b>	
<b>04:15-04:19</b> Claire: Well, hello. How is your first day back in the closet... business?	
<b>Humorous elements:</b> L	
<b>DV:</b> Claire: Hola, ¿qué tal tu primer día de vuelta al armario... de la empresa?	<b>SV:</b> Claire: Hola. ¿Qué tal tu primer día/ de vuelta en el sector del... armario?///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> ---

Example 171

<b>Season 6, Valentine's day 4: twisted sister</b>	
<b>00:09-00:13</b> Claire: What about the electrician? Did you give him a check? Phil: He's an electrician. He'll charge us.	
<b>Humorous elements:</b> L	

<b>DV:</b> Claire: ¿Y el electricista? ¿Le has dado el cheque? Phil: No, que me da calambre.	<b>SV:</b> Claire: - ¿Y el cheque al electricista?// Phil: - No, que da calambre.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---

Example 172

<b>Season 6, Fight or flight</b>	
<b>01:02-01:13</b> Phil: I have to admit, I was a little miffed that Claire grabbed the good seat especially after I gave her such a magical weekend. But I was determined to stay positive. And then it hit me.	
<b>Humorous elements:</b> L / V	
<b>DV:</b> Phil: La verdad es que me fastidió que Claire se cogiera el sitio bueno, sobre todo después de un fin de semana tan mágico. Pero estaba decidido a ser positivo. Y entonces me entró en la cabeza.	<b>SV:</b> Phil: <i>Me ofendió que Claire/ cogiera ese asiento...//</i> después del mágico fin de semana.// Pero me mantuve positivo./ Y entonces caí.///
<b>Humorous elements:</b> L / V	<b>Humorous elements:</b> V

Example 173

<b>Season 6, Closet? You'll love it!</b>	
<b>05:35-06:34</b> Manny: Mom, that perv is ogling you again. Phil: No! I was reading my horoscope. "You will borrow a huge swimsuit today." What? Gloria: Ay, no! The plane! The plane! It's always spying on me! Go away or I'm gonna call the policeman! Phil: Wow. Don't even waste your time, Gloria. Johnny Law's got no chance with that baby. You're looking at a Freeling Cloudgazer with aftermarket frequency scrambler. Untraceable. As you can guess, I'm a droner myself. Gloria: Yes, you are droning right now. Ay, it's getting closer! Manny: Mom, maybe you should cover up. Phil: No! That's crazy. We can knock it out of the sky. Manny, grab the hose. Luke: I'll use this to blind it.	

<p>Phil: My eyes!  Gloria: My eyes!  Phil: Oh!  Manny: And just like that, it disappears.  Luke: In his defense, the water's really cold.</p>	
<p><b>Humorous elements:</b>  L / V</p>	
<p><b>DV:</b>  Manny: Mamá, ese pervertido está  espiándote otra vez.  Phil: ¡No! Estaba leyendo mi  horóscopo. “Hoy cogerás prestado  un bañador enorme”. ¿Qué?  Gloria: Ay, no, el avión, el avión  siempre está espiándome! Vete o  llamo al señor policía.  Phil: Ah, ni te molestes, Gloria. Los  pobres polis no tienen nada que  hacer contra esa maravilla. Es un  asaltanubes con difractor de  frecuencia. Es imposible de rastrear.  Como verás, me molan mucho los  drones.  Gloria: Sí, te molan demasiado. Ay,  ¡se acerca!  Manny: Mamá, es mejor que te  tapes.  Phil: ¡No! Eso es ridículo. Podemos  derribarlo y ya. Manny, coge la  manguera.  Luke: Puedo usar esto para cegarlo.  Phil: ¡Mis ojos!  Gloria: ¡Mis ojos!  Manny: Y así, sin más, desaparece.  Luke: En su defensa, el agua está  muy fría.</p>	<p><b>SV:</b>  Manny: Mamá, te están espiando  otra vez.//  Phil: ¡No! Leía mi horóscopo.//  “Hoy te dejarán un bañador  enorme”./ ¿Qué?//  Gloria: ¡No! ¡El avión!// ¡Siempre  me está espiando!// ¡Vete o llamo a  la poli!//  Phil: No pierdas el tiempo.// No  pueden hacer nada.// Es un  Freeling Cloudgazer/ con  codificador de frecuencia.// No  deja rastro./ Me encantan los  drones.//  Gloria: Déjate de tecnicismos.// ¡Se  acerca más!//  Manny: - Tápate, mamá./  Phil: - ¡No!// Podemos apartarlo.//  Coge la manguera.//  Luke: Yo lo deslumbraré.//  Phil: ¡Mis ojos!//  Gloria: ¡Mis ojos!//  Manny: Y desaparece sin más.//  Luke: En su defensa, el agua está  fría.//</p>
<p><b>Humorous elements:</b>  L / V</p>	<p><b>Humorous elements:</b>  L / V</p>

Example 174

<p><b>Season 6, Closet? You'll love it!</b></p>
<p><b>14:19-14:24</b>  Man: Sorry, got to run. Maya's feeling a bit feverish.  Cameron: Oh, well, I guess some people can't take the heat.</p>



<b>Humorous elements:</b> L	
<b>DV:</b> Hombre: Lo siento. Tenemos que irnos. Maya tiene un pelín de fiebre. Cameron: Bueno, hay personas que no soportan la presión.	<b>SV:</b> Hombre: Nos vamos.// Maya tiene fiebre.// Cameron: Vaya, demasiada presión.///
<b>Humorous elements:</b> ---	<b>Humorous elements:</b> ---

Example 175

<b>Season 6, Knock ‘em down</b>	
<b>05:55-06:12</b> Haley: It's 8:30. The doors don't even open for another hour. Mitchell: Well, then, what are you doing here? Haley: Pregame! Mojitos and cosmos, the drinks of your peoples. Mitchell: All right. Let's get crazy. I'll uncover the cheese. Haley: So we'll meet my friends outside the club at, like, 10:30. Mitchell: 10:30? Haley: Yeah, the band doesn't go on until midnight. Gloria: Midnight? Haley: Okay, if you guys can't hear me now, we're gonna have some real problems at the club.	
<b>Humorous elements:</b> H	
<b>DV:</b> Haley: Son las 8 y media. Falta una hora para que abran. Mitchell: ¿Y entonces qué haces aquí? Haley: El calentamiento. Mojitos y cosmos. Lo que beben los tuyos. Mitchell: ¡Vale! Una noche loca. Voy destapando el queso. Haley: He quedado con mis amigas a las 10 y media. Mitchell: ¿10 y media? Haley: Sí, el grupo no toca hasta las 12. Gloria: ¿Las 12? Haley: Oye, si no me oís ahora, vamos a tener un buen problema en el club.	<b>SV:</b> Haley: Abren dentro de una hora.// Mitchell: - ¿Y qué haces aquí?/ Haley: - ¡Precalentar!// Mojitos y cosmos:/ las bebidas de vuestra edad.// Mitchell: Que empiece la fiesta./ Sacaré el queso.// Haley: - Hemos quedado a las 22:30 h./ Mitchell: - ¿Las 22:30?// Haley: - La banda toca a medianoche./ Gloria: - ¿Medianoche?// Haley: Si no me oís ahora,/ en la discoteca será peor.///

<b>Humorous elements:</b> H	<b>Humorous elements:</b> H
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Example 176

<b>Season 6, Knock ‘em down</b>	
<b>10:33-10:39</b> Mitchell: Staying up all night, it's in your blood. You come from the land of coffee and cocaine. Gloria: You too. Nobody likes to dance more than the gays. Pretend you're on a float.	
<b>Humorous elements:</b> CI	
<b>DV:</b> Mitchell: Llevas la marcha en la sangre. Vienes del país del café y la cocaína. Gloria Y tú. A los gays les encanta bailar. Piensa que vas en una carroza.	<b>SV:</b> Mitchell: Vienes de la tierra del café y la cocaína,/ lo llevas en la sangre.// Gloria: Tú también.// A nadie le gusta bailar más que a los gais.///
<b>Humorous elements:</b> CI	<b>Humorous elements:</b> CI

Example 177

<b>Season 6, Knock ‘em down</b>	
<b>10:49-10:53</b> Mitchell: Oh, my “raise the roof” elbow's a little sore. Yeah. Oh, yeah, that must mean rain.	
<b>Humorous elements:</b> CI / H	
<b>DV:</b> Mitchell: Uy, me duele el codo del baile. Será que va a llover.	<b>SV:</b> Mitchell: Me duele un poco el codo.// Será que va a llover.///
<b>Humorous elements:</b> CI / H	<b>Humorous elements:</b> CI / H

Example 178

<b>Season 6, Knock ‘em down</b>	
<b>17:58-18:03</b> <i>[Jay fakes he is gay to take part in a bowling tournament]</i> Jay: For four hours, I've been living in fear that I'd be found out. Do you	

have any idea what that feels like?	
<b>Humorous elements:</b> H	
<b>DV:</b> Jay: Durante cuatro horas he vivido con miedo a que me descubran. ¿Tienes la menor idea de lo que es eso?	<b>SV:</b> Jay: Me he pasado cuatro horas temiendo/ que me descubrirían.// ¿Tú sabes lo horrible que es eso?///
<b>Humorous elements:</b> H	<b>Humorous elements:</b> H

Example 179

<b>Season 6, Integrity</b>	
<b>03:43-03:50</b> Headmaster: Claire Dunphy. What can I do you for? Claire: It's not so much what you can <i>do</i> me for. Sounded a tiny bit prostitute-y. I'm sorry about that.	
<b>Humorous elements:</b> L	
<b>DV:</b> Director: Claire Dunphy. ¿Qué puedo hacer por usted? Claire: No es tanto lo que pueda hacerme... Ha sonado un pelín a prostituta, perdóneme.	<b>SV:</b> Director: Claire Dunphy./ ¿En qué puedo ayudarte?// Claire: No es lo que puedes hacerme.// Ha sonado un poco putón. Lo siento.///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L

Example 180

<b>Season 6, Integrity</b>	
<b>05:54-06:04</b> Gloria: I wanted to kill him. But I bite my tongue, because in this family they think that I am a Colombian hothead which is crazy, because a Colombian hot head is when you set somebody's head on fire. It smells terrible, but it sends a message.	
<b>Humorous elements:</b> H / CI	
<b>DV:</b> Gloria: Quería matarle. Pero me mordí la lengua porque en esta	<b>SV:</b> Gloria: Quería matarlo.// Pero me mordí la lengua/ porque la

familia creen que soy una colombiana que echa humo, lo cual es ridículo porque una colombiana que echa humo es cuando le prendes fuego a una cabeza. Huele fatal, pero manda un mensaje.	familia...// cree que soy un polvorín colombiano...// y eso es una tontería,/ porque un polvorín colombiano...// es cuando haces estallar/ la casa de alguien.// Mucho humo, pero deja las cosas claras.///
<b>Humorous elements:</b> H / CI	<b>Humorous elements:</b> H / CI

Example 181

<b>Season 6, Integrity</b>	
<b>14:21-14:28</b> Gloria: You need to learn how to stand up for yourself. Haley: Do you know how easy that is for you to say? Gloria: No, no. Nothing in English is easy for me to say.	
<b>Humorous elements:</b> L / CI	
<b>DV:</b> Gloria: Tienes que aprender a defenderte. Haley: ¿Sabes lo fácil que es decir eso para ti? Gloria: No, no, con este acento no me es fácil decir nada.	<b>SV:</b> Gloria: Tienes que imponerte.// Haley: Para ti es fácil decirlo.// Gloria: No. Nada me resulta fácil de decir/ en tu idioma.///
<b>Humorous elements:</b> L	<b>Humorous elements:</b> L / CI

Example 182

<b>Season 6, Patriot games</b>	
<b>04:15-04:25</b> Jay: Gloria's about to take her citizenship test. This little jumping bean is about to become an American. Gloria: Jumping beans are Mexican. Jay: Once you're an American you won't see the difference.	
<b>Humorous elements:</b> H / CI	
<b>DV:</b> Jay: Gloria va a hacer un examen de ciudadanía. Este frijolito saltarán va a ser estadounidense. Gloria: Los frijoles saltarines son	<b>SV:</b> Jay: Gloria hará el examen de ciudadanía.// Este frijol saltarán será americana.// Gloria: Esos frijoles son

mexicanos. Jay: Cuando seas estadounidense no notarás la diferencia.	mexicanos.// Jay: Una vez americana,/ no verás la diferencia.//
<b>Humorous elements:</b> H / CI	<b>Humorous elements:</b> H / CI

