Universidad de Valladolid

FACULTAD de FILOSOFÍA Y LETRAS
DEPARTAMENTO de FILOLOGÍA INGLESA
Grado en Estudios Ingleses

TRABAJO DE FIN DE GRADO

AUDIOVISUAL TRANSLATION AND SUBTITLING.
Spanish Subtitles: Analysis of *Modern Family*
translation.

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2017 - 2018

ABSTRACT

Audiovisual materials are translated in order to be accessible to other communities apart from the one firstly intended. One common method used for their translation is subtitling, which consists in keeping the original audio and introducing a synchronized translation of it in the lower part of the image. Subtitles are really particular as they have a number of characteristics as the time that each subtitle can appear on screen or the maximum length allowed. All these former factors determine the final result. Moreover, it is important to bear in mind that audiovisual materials contain elements such as cultural references or humour that present a challenge for translators. These particular aspects of subtitling are going to be analysed with examples of the American sitcom *Modern Family* and its Spanish subtitles.

Key words: translation, audiovisual translation, subtitling, contrastive analysis, *Modern Family*, humour.

RESUMEN

Los materiales audiovisuales se traducen para que sean accesibles no solo para la audiencia para la que fueron grabados si no para otras comunidades. Un método de traducción común es el subtitulado. Consiste en mantener el audio original e introducir su traducción de manera sincronizada en la parte inferior de la imagen. Los subtítulos tienen una serie de características que los hacen especiales, por ejemplo, el tiempo que cada subtítulo puede parecer en la pantalla o la longitud máxima permitida que estos pueden tener. Todos estos factores determinarán el resultado final. Además, es importante tener en cuenta que los materiales audiovisuales contienen elementos de la propia cultura como referencias culturales o humor. Estos presentan un reto para los traductores. Por ello, los aspectos particulares del subtitulado van a ser analizados con ejemplos de subtítulos en español de la serie americana *Modern Family*.

Palabras clave: traducción, traducción audiovisual, subtitulado, análisis comparativo, *Modern Family*, humor.

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1.INTRODUCTION

Nowadays, audiovisual materials are widely spread in our society; everyone uses them in one way or another, for instance watching TV series, documentaries or films. Most of these materials come from other countries and they should go through a translation process in order to be comprehensible to the target community. Therefore, translation is an important tool here and it connects different languages and makes the communication between communities possible. There are many ways of translating an audiovisual element, but the most common ones are dubbing and subtitling, and, in some cases, translators use voice-over.

In the history of the cinema, according to Bravo, the industry had to confront the problem of verbal elements present in the movies from the very beginning because they wanted their creations to be available for audiences with different languages. The cinema industry thought that the sound was an impediment, a barrier that obstructed the distribution of the product in foreign markets (209). Nevertheless, they came up with the idea of replacing the soundtrack with new recordings. This was the appearance of dubbing. Then, specialists had to coordinate the translation of the dialogue in a way that it matched the actors' lip movements. This device gives the idea that the actor was speaking this new language. However, some sectors considered dubbing as an expensive, complex and slow method and started to consider the idea of recovering the "intertitles" of the mute cinema, but, inserted them in the lower part of the image. This was how subtitles were born. The subtitling method has become more extended in this age with the rapid spread of satellite TV channels among others (Bravo 210).

As mentioned before, translation plays a major role in our everyday life. The vast majority of audiovisual products that the society consumes are originally produced in other languages which is why they have been translated. Our lives would be really different without translation, taking into account that in Spain everything is translated and original versions are not really popular in contrast to other countries.

The aim of our dissertation was 'audiovisual translation', a topic that raised our interest and the current paper deals with subtitling and the reasons why it is much more used than before. On the one hand, some audiences find it useful to learn languages. On the other hand, the increasing interest in TV series by viewers.

The TV series *Modern Family* is the object of the study because of its popularity among audiences. Moreover, it contains a lot of cultural references and humoristic scenes. Considering the aforementioned information, this dissertation will analyse audiovisual translation, focusing on subtitling in particular and its application on the TV series *Modern Family* and its Spanish subtitles.

1.1. OBJECTIVES

There are some objectives that will be followed in this dissertation:

1. The first aim is a study in depth of the world of audiovisual translation, focusing on the subtitling theoretical framework. This step is necessary in order to establish the basis to analyse *Modern Family* subtitles.
2. Secondly, to provide a background of the TV series that we are going to focus on. It could be useful for the subsequent analysis and results.
3. Finally, the third aim is the comparison between the two languages that occur in the TV chapters: the English audio and the Spanish subtitles. Mainly, how translators have faced the task of translating the dialogue into subtitles and the different problems that may have arisen.

1.2. STRUCTURE

There are four main sections in this dissertation. Firstly, there will be a research part on theoretical aspects about audiovisual translation, subtitling and translation procedures. Regarding subtitling, a deep study will be conducted about its specific characteristics, guidelines followed when translating, the subtitling process, benefits of using subtitles and its classification according to different criteria. This study is going to give us the basis to understand how subtitles are created following space and time limitations. Then, translation procedures are going to be analysed, including those that are particularly important in subtitling. This will be very useful in order to develop the practical aspect of the dissertation.

The second part presents the hypothesis that will be followed during the succeeding analysis as well as the methodology. This methodology section is really

important to understand the method followed in the development of the third part of the dissertation.

The third part comprises a practical analysis of the subtitles of the TV series *Modern Family*. First of all, it is important to have a summary of the sitcom. This gives us the context where the dialogues and scenes analysed are settled. Then, a contrastive analysis of the English audio and Spanish subtitles in *Modern Family* will be carried out.

Finally, this undergraduate dissertation will end with conclusions that have been reached through its composition, as well as an analysis of the results of the previous objectives followed during the research.

2. AUDIOVISUAL TRANSLATION

2.1. WHAT IS AUDIOVISUAL TRANSLATION

Audiovisual translation (AVT) started to gain academic acknowledgement in the mid-1990s and now it is seen as one of the most flourishing branches of translation. This success could be attributed to its close connection to technology and its constant development (Díaz Cintas and Neves 1,2). This term is used to include the different practices of translation applicable to audiovisual media, for instance, cinema or television. Its peculiarity is that the translation of the message from the source to the target language also includes some interaction with images and sounds. There are other terms that have been gaining relevance in English, for instance, "screen translation"; referring to the translation that is distributed by means of a screen. This designation includes other screen products like computer games or web pages. Another term that is frequently used is "multimedia translation", where the translated element is spread through media and channels. However, "audiovisual translation" is the most frequent designation and has become the standard referent (Díaz Cintas and Remael 12). The most used and known practices of audiovisual translation among the audiences are 'dubbing' and 'subtitling'; however, there are others, such as 'voice-over', 'interpreting', 'narration' and 'partial-dubbing'. Nowadays, there are new professional practices included in this group: the translation of live performance, for instance for the opera, is called surtitling, subtitling for the deaf, and hard of-hearing (SDH) and audio-

description for the blind and partially sighted ones (AD). What holds everything together is the concept of accessibility that these practices follow for different intended audiences (Díaz Cintas and Remael 13).

2.2. SUBTITLING

Subtitling consists on translating the source language text (ST) and presenting it generally on the lower part of the screen. In this audiovisual translation, a number of different elements appear such as the original dialogue of the speakers, discursive elements of the images (e.g. letters, inscriptions) and other information that is included on the soundtrack (i.e. songs and voices-off) (Díaz Cintas and Remael 8). According to Gupta, its synchronisation with the original verbal component of the original language is remarkable: "Contrary to other modalities in AVT, such as dubbing, subtitling gives the receiver simultaneous access to the original and the translation" (73). Moreover, translation of the ST into the target text (TT) is more than just the subtitles:

> "It would be wrong to consider a translation of this modality to consist of only the subtitles. If the source text is the film or audiovisual material in the original language, the translated text is the film with the subtitles in the TL. Subtitles by themselves would be incomprehensible and do not communicate the meaning of the film. An audiovisual text is multimodal, comprising of different semiotic modes, including spoken and written language, music, moving and still images, sound effects, etc." (Gupta 73)

As it is explained, all subtitled products are composed of three different components which are the voices of the characters, the image and the subtitles themselves. Everything is synchronised. This synchronization is double; subtitles must be synchronized with the image, not contradicting what is appearing on screen, and also in time, the written text must appear at the same time of its equivalent in the original speech. The subtitles must remain on screen a limited time, long enough for being read by viewers. As a result of the above-mentioned, the TT has to fulfil a number of specifications as the omission of lexical items when the number of characters surpass the allowed range of 32 to 41, which are the utmost per line and a maximum of two lines (Díaz Cintas and Remael 9). Besides, Mason considers subtitles "not as a 'summary' of the source (that is, a more-or-less equal reduction of all effects) but more

as a 'selective reduction' (that is, the preference or relying certain communicative effects over others)" (20).

There are different factors that determine the choice of the method used in each case. It could be due to the country policy and legislation, the cultural preparation of its society, the economy, etc. Thus, each country has a preferable way of translating the audiovisual products spread there. For instance, France, Spain, Italy and Germany prefer dubbing while Portugal, the Netherlands and Greece prefer subtitling (Díaz Cintas 50, 51). Both have advantages and disadvantages. Díaz Cintas explains some of them: subtitling is cheaper than dubbing, which is expensive. Additionally, subtitling is quicker and less laborious than dubbing, where preparing the material takes longer. Nonetheless, subtitling preserves the original speech and the characters' voices while these aspects are lost in dubbing (67). Contrary to that, subtitling could disturb the original image and some original information of the ST is lost, while dubbing maintains those former aspects. All in all, both methods have limitations. Subtitling has space and time limitations while dubbing needs lip synchronisation (Díaz Cintas 67).

2.2.1. CHARACTERISTICS OF THE SUBTITLES

According to Bravo, there are different characteristics that differentiate subtitling from other practices. First of all, he thinks that the focus on the image is a crucial component. However, the task of translating speech, spoken "texts", into written ones is the most peculiar feature that subtitling has since it must follow some norms of the spoken language, being dialogues the principal element that audiovisual translators must deal with. Finally, the last remarkable characteristic is that the TT must be comparably shorter than the ST (211, 212).

2.2.2. GUIDELINES FOR SUBTITLING

There is a series of conventions for doing subtitles. These conventions are accepted by most of the professionals in the field and usually followed by most of the producers. As mentioned before, each subtitle cannot be longer than two lines and 40 characters per line with a total of 70 characters per subtitle including spaces and another type of punctuation. These two lines can occupy a different space on the screen, i.e. different length. Moreover, there is a minimum time for each subtitle to appear on screen, for viewers to read it well. It should appear for five or six seconds and there is a

quarter of a second between one subtitle and the next one. To change from one subtitle to another, it is important that the major sentence constituents remain together. If it is impossible, the translator can use an ellipsis to make the link between them clear. At the same time, for indicating that the sentence is finished, full stops are needed. Another element included in punctuation norms is that the change of speaker is marked with a dash at the beginning (Bravo 212, 213). There are font aspects that the translator must take into account. For instance, capital letters are limited for the translation of written elements on the images, not being used for the dialogues of the characters. Another norm applied is that words in italics present the translation of what is said on voices-off, including songs. Finally, to make the subtitle as short as possible, abbreviations and figures are included (Bravo 213).

2.2.3. THE SUBTITLING PROCESS

There are different steps followed in this process. The first one is the need of translation, the commission that the client makes, usually to a subtitling company. The client is normally the production or the distribution company of the material. After that, the subtitling company watches the film to confirm that the copy is not damaged, to verify that the dialogue list is correct and complete and to see if there is other information, for instance, songs, which also will need to be translated. The dialogue list is not always attached and the translator should work without it, from his own transcription of the soundtrack. The company makes a copy of the video to work on it. There are different methods that the companies follow to avoid pirate copies. They could introduce anti-pirate inserts, or, another option is to give the translators only the scenes containing the dialogues to be translated (Díaz Cintas and Remael 30).

After that, the person in charge should do the "spotting", i.e. to determine the precise moments when each subtitle should appear and disappear, according to the soundtrack, subtitle length and time limitations (Díaz Cintas and Remael 30).

Then, the translator is required. The company sends a copy of the film and in some cases the dialogue list. However, there are many occasions in which the translators should work without access to the images, just from the paper, or, as mentioned before, without the written dialogue, just using the soundtrack. After doing the translation itself, the translator normally watches the film to determine the possible difficulties. Some of the most common problems are, for instance, polysemic words.

Another source of conflict could be the gender and number of some pronouns or adjectives that may be required in the TL and are not mentioned in the SL. Other elements that may cause problems are the register, deictic units and units without proper meaning which receive that meaning from the context given in the images (Díaz Cintas and Remael 30,31). Once the potential problems have been detected, the translation is done from the ST to the TT.

When the translation is finished, it is sent to the subtitling company by e-mail. Sometimes the translator is just in charge of the translation itself and the company has to adapt the TT into units of subtitles. After that, the company revises it to detect possible mistakes, resulting in a high-quality final product. Then, the translator approves the possible corrections which have been done (Díaz Cintas and Remael 32,33).

When everything is prepared, the company performs a simulation of the film with the subtitles in the presence of the client. After some possible changes on this stage by the client, the subtitles are inserted on the celluloid. Finally, the complete film is sent to the client in order to have it distributed (Díaz Cintas and Remael 34).

Eugeni discusses the deadlines of the translation and shared tasks: "If there are very strict time deadlines, more than one subtitler may work on the same file, especially when it is very long. In this case, the reviewer must endeavour to produce a consistent and coherent final text" (265).

2.2.4. <u>BENEFITS OF USING SUBTITLES</u>

Nowadays, subtitles are widely spread in our society for a number of reasons. Borghetti mentions some, for instance, the use of subtitles as a "motivational stimulus, visualization of the foreign language and culture, memory power, etc." (112). However, the most important motive is that they are really helpful to learn and practice a language; i.e. on a language teaching level since they help with its acquisition. This help is mostly regarding abilities such as spelling, writing and listening, note-taking and translation skills among others. In addition, it also helps in the cultural and intercultural learning approach to other cultures. This promotes open-mindedness towards other attitudes and cultures (Borghetti 112).

2.2.5. <u>CLASSIFICATION OF SUBTITLES</u>

Díaz Cintas and Remael claim that it is difficult to classify subtitles because, as they are connected with technology and its constant development, the different types are often changed. In order to have a classification, Díaz Cintas and Remael divide the types following these criteria: 'linguistic', 'time available for preparation', 'technical', 'methods used in the projection' and 'distribution format'. Their subdivisions are going to be explained according to their book, *Audiovisual Translation: Subtitling,* in the next sections (13-23).

2.2.5.1. <u>Linguistic criteria</u>

From this perspective we can find intralingual, interlingual and bilingual subtitles. In the first case, there is a change in the channel used, from speech to written text but within the same language. Intralingual subtitles are used for the deaf and the hard-of-hearing (SDH) and for language learning purposes. They are also used when a dialect appears in the recording and here the subtitles occur in the standard variety. Intralingual subtitles are also used in the lyrics of some songs and karaoke.

The interlingual subtitles imply a shift from the SL to the TL and, additionally, the shift from spoken to written language, as the previous type. They are used for hearers but also for the deaf and hearing-impaired people in other languages.

Finally, bilingual subtitles appear and are used in geographical areas where two languages coexist. This type uses both lines of the subtitle, one for each language. They are also used in international film festivals in order to attract an international public.

2.2.5.2. <u>Time available for preparation</u>

There are two types of subtitles dealing with this aspect: pre-prepared subtitles and live or real-time subtitles. In the first case, the subtitles are done after the programme appears on TV and the translator has more time to think about the strategies used. On the contrary, real-time subtitles are done at the same time as the programme is being broadcast. In this case, there is no time before to prepare subtitles. It is common in live interviews and programmes.

2.2.5.3. <u>Technical criteria</u>

Regarding this classification, subtitles can be open or closed. The difference is that open subtitles cannot be turned off by the viewer while closed subtitles can be activated or not.

2.2.5.4. <u>Methods of projecting subtitles</u>

It depends on how the subtitles are introduced in the image. The most frequent way of doing this is with a laser, which carves the subtitles in the positive copy. However, another method that appears sometimes and is cheaper than a laser is electronic subtitling.

2.2.5.5. <u>Distribution format</u>

This is the last criteria used to classify subtitles. It depends on the medium used in the distribution of the audiovisual material. Here we have the cinema, television, video, DVD and the Internet. The reading speed here changes because the size of the screen used is different.

According to these types, the subtitles used in our analysis can be classified as interlingual, pre-prepared, closed, electronic and Internet subtitles.

2.3. TRANSLATION PROCEDURES

There are some translation procedures that are specifically used in subtitling due to its specific nature. Moreover, there are different situations that occur commonly in subtitles. At this point, some of the most common ones will be explained.

2.3.1. <u>TEXT REDUCTION</u>

The most common procedure is text reduction. Since the subtitle must condense the relevant information of the spoken dialogue, as explained above. According to Bravo, "the original dialogue must be reduced by about 25% in order to conform to the special restrictions imposed, both material (the number of subtitles, lines and characters allowed) and, even more important, psychological (to avoid the danger of visual information overload on viewers" (215). The translator is the one in charge of the

decision of what parts should remain in the TT and what parts are evident or unimportant.

These evident or unimportant parts are, for instance, redundancies which may appear in the audiovisual text to avoid the misunderstanding of the meaning due to "noise". "Noise" is the term used in translation to refer to items that can disturb the message and make the information system less efficient. Besides, languages have different ways to conduct the same idea and some ways are shorter than others (Bravo 215,216). The task of the subtitler is to look for the shortest way of communicating the content message. Díaz Cintas points out that the text reduction could be partial (condensation) or total (omission) (201).

2.3.2. SEVERAL PEOPLE SPEAKING AT THE SAME TIME

There are some situations that subtitlers found it especially difficult to capture. It could be because the dialogue is faster than usual. In this case, the problem is to leave the subtitle the limited time for the viewers to read because it should be synchronized with the audio. This situation can be even more arduous if there are several characters speaking at once. If this is the case, as aforementioned, a dash is used to indicate the change of speaker. However, it is still hard to follow the subtitles by the readers. For that reason, it may be better to compress two lines of the dialogue by different characters into one subtitle. The result of this could be a confusion of who the addresser is (Bravo 222).

Nevertheless, Bravo claims that one way to differentiate people talking at the same time is using different colours to identify each speaker. This method is mainly used on television (222).

2.3.3. TRANSLATING CULTURAL REFERENCES

Cultural references are included in films and Gupta defines them as "material or ideological concepts that are unique to a community or shared with others" (71). The producers or writers of the original audiovisual text assume that the intended audience will understand it because of their background experience (Whitman 147). How to translate these concepts is a difficult task because they do not have a referent in the TL. In order not to lose deeper meaning, these cultural references should be treated in the translation process.

There are different methods followed to translate these references. One could be 'retention', where the original cultural reference appears without any alteration in the TT. Another procedure is 'specification'. In this case, the translator can either make the implicit content explicit, or they can add items in order to explain it. A third case is 'literal translation'. Then, another way followed is 'generalization', where the specific item is converted into a general one that is more comprehensible for the target community. The fifth solution is 'substitution', i.e. to change the original cultural reference for one cultural reference that is more familiar to the target community. Finally, the last method is 'omission' (Gupta 72). Omission is used when there is no option to translate the cultural reference or it will make the final understanding of the subtitle confusing.

2.3.4. TRANSLATION OF HUMOUR

Humour is universal and every culture and society has it one way or the other. Although all humorous manifestations are universal, humour changes depending on the geographic area. Gestural humour is very easy to transmit as it is understood by everyone. Nevertheless, the problem with the transmission of humour relies on the verbalised one (Dapía Ferreiro). Verbalised humour is really present in audiovisual products and its translation is a complicated field for translators. Verbalised humour can be further subclassified into three stages. The first category depends only on common knowledge so it is the easiest to translate. The second and third categories are more complex as they rely on particular aspects of a language or a culture. Gónzalez Vera claims that, for this reason, the subtitler has to think in ways of transmitting the same idea to the target viewer. It is important that the subtitler has a deep knowledge of the source culture to understand completely the meaning and to be capable of transmitting it (123, 124).

One element that is really used to create humour is linguistic references. Screenwriters make use of the structural features of a language, confronting terms with similar forms and different meanings. Common methods used to do that are 'homonymy', 'homophony', 'homography' and 'paronymy'. The procedures are different but the result is the same. In the first case, 'homonymy', there are two words with the same sound and spelling but completely different meaning. Then, 'homophony' appears when two words have the same sound but the spelling is not the same. Contrary

to that, 'homography'; two words that match their spelling but not the sound and, finally, 'paronymy', two confusing words despite the fact that their spelling and sound are different (González Vera 125).

On the other hand, 'idioms' are another way to create laugh using a linguistic reference. The difference here is that what is used belongs more to culture than to proper pronunciation and spelling. The problem with idioms is that the meaning could not be understood just with the combination of the individual items that form them. Certainly, the meaning is derived from the group as a unit.

González Vera suggests that to solve the problem of translating idioms "translators may apply different translation strategies depending on whether humour is retained in the TT or not, and may opt for recreation and compensation strategies in cases in which priority has been given to the function of humour in the text" (127). These methods enable subtitlers to compensate any loss of humour by adding new elements that are not present in the source audiovisual text (González Vera 138).

3. METHODOLOGY AND HYPOTHESIS

3.1. METHODOLOGY

The original version of *Modern Family* is in American English. As it has had much success since it was first broadcast in 2009, its chapters have been both dubbed and subtitled into several languages. Each chapter has a length of twenty minutes. There are several factors that have determined my choice of using the chapters distributed by Netflix. First of all, Netflix has millions of subscribers and it is one of the most used webs to watch TV series and films by users. Moreover, there are different languages available and it is really easy to change from one into another in case of need. In the case of *Modern Family,* in Spain, you can watch it in the original version, with English subtitles, with Spanish subtitles or the dubbed version in Spanish. Finally, their subtitles have the proper quality to be analysed.

The analysis was carried out watching exhaustively the first, second and third seasons of this TV series with the original audio along with the Spanish subtitling and looking for possible interesting fragments susceptible to be analysed. The examples

chosen for the subsequent analysis contain common problems that frequently appear in *Modern Family*. They are interesting to be analysed because they deal with aspects mentioned in the theoretical part that are typical in TV series as cultural references or humorous elements. In this way, they are illustrative of the different categories that are important to cover in the dissertation.

In the practical analysis of the chapters, there will be a table to organize the information more clearly:

TABLE X
Chapter information:
Context:
Original version:
Spanish subtitles:

Each table has a number that identifies it. Then, chapter information introduces the chapter season and number. For instance, 1x1 means season 1, chapter 1; 1x2 means season 1 chapter 2, etc. Additionally, following the season and chapter number, in brackets, there is the minute where the dialogue mentioned below appears in the chapter; for example, (10:32) means minute 10 second 32. Next, there is a sentence summarizing the context for a better understanding of the dialogue. After that, we have the original version of the English dialogue and the correspondent Spanish subtitles.

When the information of the table is presented, there is a commentary on the relevant aspects of this particular dialogue. Thus, there will be an analysis of the potential problems for subtitling that appear in the original version and how translators have faced the translation into the Spanish subtitles. Under no circumstances will the capacity and work of the translators be questioned. As we have seen in the theoretical section, subtitling is a complex process with many restrictions that limit translations. For this reason, the process of subtitling is really complex and, in some cases, it is impossible to reflect the same idea that the original tries to achieve. Consequently, the commentaries will be about the different techniques that have been used and if the same meaning is conveyed in both languages.

3.2. HYPOTHESIS

In this undergraduate dissertation, we would like to test the following three hypotheses:

1. When Spanish is present in the dialogues, it will not present a major problem in subtitling as it does in dubbing because they just avoid translating that part.
2. The main problem for translators will be the translation of humour when it does not rely upon general knowledge.
3. Many cultural references will be lost in the process of translation.

4. SUBTITLING OF *MODERN FAMILY*

4.1. *MODERN FAMILY* SYNOPSIS

Modern Family is an American TV series with a comical purpose in the form of a mockumentary. It was created by Christopher Llord and Steven Levitan and it started being broadcast on ABC channel in 2009. It has received the Emmy during five consecutive years for the best comical TV series, among other awards. Nowadays the 9th season is on TV. As we can see, *Modern Family* has had a great success among the public.

It is set in America and it narrates the daily life of an extended American family composed of three nuclear families. The first one is "The Pritchett" formed by the father, a 60-year-old man (Jay), who is divorced from his first wife, the mother of his son and daughter, and now remarried with a 35-year-old Latino-American woman, Gloria and her son, Manny. In the fourth season we have a new Pritchett, Jay and Gloria's new son, Joe. Then, we have "The Tucker Pritchett" composed of a gay couple, Mitchell, Jay's son, and his husband, Cameron together with their adopted Vietnamese daughter, Lily. Finally, we have "The Dumphy", formed by Jay's daughter, Claire, her husband Phil and their three children: Haley, Alex and Luke.

They all have different personalities, which make the plot of the stories and the events more enjoyable. Moreover, an important aspect of this TV series is that it also fights against prejudices offering a mixture of cultures, ages and sexual orientations, which make it even more interesting.

4.2. CONTRASTIVE ANALYSIS OF *MODERN FAMILY* ENGLISH AUDIO AND SPANISH SUBTITLES

In this section we are going to analyse translation problems that the translators of *Modern Family* have come across and the solutions that they have opted for. The section will be divided into three different categories according to the nature of the element analysed: there will be cultural references, humour and presence of Spanish in the original audio. Additionally, humour is subdivided into three categories: humour that relies on a particular cultural aspect, humour that relies on a particular linguistic aspect and humour that relies on intertextuality.

4.2.1. CULTURAL REFERENCES

As mentioned before, cultural references are present in every audiovisual material as it is recorded according to a particular society. It reflects cultural items that are mentioned in the dialogue. Cultural references are easily recognizable for the source audience as it is part of its culture. However, they present problems for translators when they try to convey the same meaning into the TL. For analysing the different examples presented below, we are going to use the theory that deals with translating cultural references (see section 2.3.3.).

The first example of a translation of a particular cultural item appears in season 1, chapter 1:

TABLE 1
Chapter information: 1x1 (10:41)
Context: Haley invites Dylan, a new guy that she has met, to her house. When Claire sees him, she wants to know more about him.
Original version: Claire: Dylan, are you still in High School?   Dylan: Yeah, <u>I'm a senior</u>.   Claire: a senior, OK, cool.
Spanish subtitles: Claire: Dylan, ¿sigues en el instituto?   Dylan: Sí, <u>en el último curso</u>.   Claire: Último curso, vale, guay.

The cultural reference here is "senior". In America, "senior" means that the person is in the last year of High School. The different levels for designing the years in High School are 'freshman', 'sophomore', 'junior' and 'senior'. As we can see, it belongs to the SL and the audience will understand the term. However, the element is not familiar to the speakers of the TL. For this reason, the translators decided, instead of keeping the term, to use "specification". Applying this procedure, they have explained the term, making explicit its meaning. As a consequence, they have omitted the original term and the cultural element is lost. We can see that in the same chapter, there is another translation of the same term:

TABLE 2
Chapter information: 1x1 (16:51)
Context: Claire says that Haley and Dylan should keep the door open and Haley asks why.
Original version: Claire: Because I have seen this little show before, lying in the bed with a tall senior.
Spanish subtitles: Claire: Porque ya me conozco esta escenita, tirada en la cama con un chico mayor.

However, in this translation the element of the school level is lost because here it is more important to make clear that the problem of Dylan being a senior is because of his age. If he is a senior in the last year of High School, he is 'un chico mayor'. The cultural reference is lost again following a generalization process.

There is another cultural reference in table three:

TABLE 3
Chapter information: 1x1 (14:03)
Context: Manny is sad because the girl that he likes has a boyfriend.
Original version: Jay: Come on, let's get a bretzel.
Spanish subtitles: Jay: Venga, vamos a tomar un bollo.

As Manny is sad, Jay offers him to go and eat a bretzel to try to cheer him up. 'Bretzel' is a German baked bread dessert and it is widely spread in America. However, this German product is not known in Spain. Here the translators have used the process of 'generalization' with the no specification of the different kinds of 'bollo'. This new term is more familiar for Spanish speakers and easier to identify.

Table four presents another case:

TABLE 4
Chapter information: 1x11 (17:28)
Context: Claire primps because good-looking firemen will go to their house. When Phil realises it, he wants an explanation.
Original version: Claire: Yeah, OK. Look, I am sorry. I'm so sorry. Phil: Ah, no. Claire: Sorry. There is no excuse for it. I think I just spend so much time in <u>dowdy mom clothes</u>, and I'm covered in paste and <u>peanut butter</u>, and I just, I wanted to feel attractive for a second, you know? I am sorry.
Spanish subtitles: Claire: Sí, vale. Mira, lo siento. Phil: No Claire: No tengo ninguna excusa. Me paso mucho tiempo con <u>aburrida ropa de madre</u> y con manchas de pasta y <u>mantequilla</u> y quería sentirme atractiva por un segundo, ¿sabes? Lo siento.

In the Spanish version of this dialogue there is a common mistake that is committed when translating from English, and it is the order of the adjective and the noun in the sentence as 'dowdy (mum) clothes' is translated as 'aburrida ropa (de madre)' placing in Spanish the adjective before the noun, a calque of the English construction. We can also see in this example that there is a loss of a cultural item 'peanut butter'. It is really known in America as everyone eats it. In Spanish this element is often translated as 'crema de cacahuete' or, in some cases 'mantequilla de cacahuete' and here it only appears the term 'mantequilla', or butter, so the typical "peanut butter" of American culture does not appear here. The process of generalization present here could be due to

the space limit that subtitles have or just because translators do not consider it important to reflect this reference.

4.2.2. HUMOUR

As commented before, humour is one of the key elements of *Modern Family*. However, humour is a complicated field for translators (see section 2.3.4.). The humour presented in the sitcom relies on different aspects (cultural, linguistic and intertextual) and the examples are distributed according to this classification.

4.2.2.1. Humour that relies on a particular cultural aspect

To understand the nature of this humour you have to understand the cultural reference that is included in it. We can find an illustrative example in table five:

TABLE 5
Chapter information: 1x2 (2:28)
Context: Luke is using his sister's bike because his parents do not consider him responsible enough to have his own yet. They meet Jay and he makes a sarcastic remark because of the bike.
Original version: Jay: Ey, nice bike Sally. Claire: Dad! Jay: Come on, he looks like a <u>Little Bo Peep</u>.
Spanish subtitles: Jay: Eh, bonita bici, Sally. Claire: ¡Papá! Jay: Venga, si se parece a la <u>Betty de *Toy Story*</u>

In this situation, the humoristic element relies on a specific element of American culture. He is comparing his grandson with a 'Little Bo Peep'. This is easily recognizable for American speakers because this element belongs to a typical nursery rhyme widespread among their society. As it is impossible to keep the 'Little Bo Peep' expression, the translators change it to 'la Betty de *Toy Story*'. It is a very good choice because, in fact, this *Toy Story* character is a Bo Peep. Betty is a porcelain shepherdess inspired in this character of the old nursery rhyme. Therefore, a 'specification' is used

by concreting a Bo Peep and the aim is to inspire the same image in the viewer when they listen to this intertextual element. However, it is not always so simple to solve cultural humour:

TABLE 6
Chapter information: 1x3 (0:47)
Context: Dylan (Haley's boyfriend) is waiting for Haley but meanwhile Phil (Haley's father) offers Dylan to watch the baseball game with him.
Original version: Phil: Hey, come on in. You are just in time to see the end of the game. Dylan: Oh I'm not really a baseball guy. Phil: Come on, I'll catch you up. Sit it, park it. Come on, I don't bite (*growls*). Phil: Kidding, I'm kidding. OK, see that guy? He's the tying run. Interesting story about him. He's been stuck on second base forever, and I'm pretty sure he's gonna try and steal third which is just a terrible, terrible idea. How are you and Haley doing?
Spanish subtitles: Phil: Entra, llegas a tiempo para la final del partido. Dylan: No me gusta mucho el beisbol. Phil: Venga, te lo resumiré. Siéntate, apaláncate. Venga, que no muerdo (*gruñe*). Phil: Es broma, solo una broma. ¿Ves a ese tío? Es el que tiene que correr. Es interesante, lleva una eternidad en la segunda base y seguro que intentará ir a la tercera y eso es una idea terrible. ¿Qué tal te va con Haley?

In Spanish the dialogue is normal. His girlfriend's father invites him to watch the baseball game and tells him what is going on. Then, he is asked about his relationship with Haley. Everything is innocent. However, while Phil is telling the story about the game he looks at Dylan like inquiring him and after that, Claire, who is listening to the conversation, makes a strange face. Presenting the situation this way, the Spanish audience is missing the whole picture because for them there is nothing behind, nothing hidden in Phil's words. However, in America, it is typical among teenagers to use baseball as a metaphor of sex. In this way, each base is a stage into the sexual relationship. What Phil is trying to say is that it is not a good idea to try to steal next base, a 'new level' and, to make the uncover meaning clear, he then introduces Haley's name with apparent innocence. It is a funny scene for English audience but for

translators it is impossible to project this uncover meaning because it is not present in Spanish culture. Moreover, with the presence of the image, they cannot change the whole picture to show the meaning by means of a completely different scene. For this reason, the humour is lost because of its complexity and the audiovisual limitations.

4.2.2.2. <u>Humour that relies on a linguistic aspect</u>

This type of humour is the most recurrent during the sitcom by the scriptwriters. They took advantage of linguistic aspects specific to the English language as homophones, homographs, etc.

In table seven we can reflect on a case of homophony:

TABLE 7
Chapter information: 1x1 (18:32)
Context: The families meet in Cam and Mitchel's house.
Original version: Phil: Gloria, how are you? Oh, what a beautiful dress. Gloria: Ay, thank you, <u>Phil</u> Phil: OK   -   Phil touches the dress. Claire takes his hand away – Claire: Phil, she said "phil" no "feel"
Spanish subtitles: Phil: Hola Gloria, ¿cómo estás? ¡Que vestido tan bonito! Gloria: Gracias, Phil. Phil: Sí. Es muy…   -   Phil toca el vestido. Claire le quita la mano – Claire: Phil, quieto, se mira pero no se toca.

In this situation, Phil is greeting Gloria trying to be polite making a compliment about her dress. As we can see, there is an example of humour that relies on a linguistic element in the English language. Both words "feel" and "Phil" have a similar pronunciation. Here the scriptwriters use this wordplay to introduce the humorous element and, as Gloria does not pronounce English very well, native speakers can identify the mistake easily. However, it presents major problems with the Spanish

translation as there is not a minimal pair like this that could convey the same humorous element in Spanish. The translators here opted for a different scope in the problem, a 'substitution'. It consists of Claire being jealous because of her husband's behaviour. The humorous element is lost because Spanish speakers will not understand why Phil touches the dress just because he thinks that it is beautiful. For his reason, this audience could be confused.

It is also difficult to confront the linguistic challenge that table eight presents:

TABLE 8
Chapter information: 1x12 (3:55)
Context: Mitchell and Cam's gardener, a Latino man, is crying and Cam wants to help him.
Original version: Cam: He is clearly in pain. How can you just turn your back on a friend like that? Mitchell: A friend? Really? Yeah. What's his name? Cam: Cesar Sal…azar Mitchell: You made that up. You were gonna say "Caesar Salad".
Spanish subtitles: Cam: Es evidente que sufre. ¿Cómo puedes darle la espalda así a un amigo? Mitchell: ¿un amigo? ¿en serio? ¿cómo se llama? Cam: Caesar Salazar Mitchell: Te lo acabas de inventar. Ibas a decir "Ensalada César"

Cam claims that the gardener is his friend but he does not really know his name. As the gardener is Latino he is trying to think one name that sounds like that and he remembers about 'caesar salad' and changes the second word a little bit achieving a Latino surname. The context is really comic and the source audience understands it. However, while translating 'salad' for 'ensalada', the Spanish name for this meal, the wordplay is not that identifiable and Spanish speakers do not really associate both terms and, in the end, the joke is lost. Moreover, 'Caesar' is not adapted to 'César' in the Spanish subtitles.

In table nine, there is an interesting example of homonymy:

TABLE 9
Chapter information: 1x12 (19:40)
Context: Claire finds a pornographic picture on her computer and she thinks that it was Luke the one that had downloaded it. However, it was Phil and instead of recognizing it, he keeps pretending but the truth is discovered and Phil has to say sorry to Luke, who is still an innocent 10-year-old boy.
Original version: Phil: Um… I just uh, I just want to say I'm sorry. I never meant to blame you for that whole picture thing. Your mum sort of thought it was yours, and I should have stopped it, but I didn't. Luke: So what was the picture of? Phil: Well, it was a woman on a tractor, and she had her shirt off. Luke: <u>Was it hot?</u> Phil: OK. We're being honest here. Um… 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. Phil: Well, This is good. This is good.
Spanish subtitles: Phil: Solo quería decirte que lo siento. No quería echarte la culpa por el asunto de la foto. Tu madre pensó que era tuya y debería haberlo parado, pero no lo hice. Luke: ¿De qué era la foto? Phil: Bueno, era una mujer en un tractor y no llevaba camiseta. Luke: <u>¿Estabas caliente?</u> Phil: Vale, vamos a sincerarnos. Esa mujer en particular… 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? Luke: Sí Phil: Bueno, eso está bien. Está bien.

As we can see, this situation is hilarious from the very beginning. Claire found the picture and Phil, instead of recognising that the picture is his, he says that he is going to

talk with Luke defending that these are 'male things'. In a confusion moment, the truth is discovered and Claire realises that his child is still a little boy. The funny part in this dialogue is that when Luke asks his dad about the picture he is expecting a description of the image of the tractor and the woman, Luke wants to have the total picture so he asks 'was it hot?', talking about the weather, with innocence. However, his father does not understand it that way and he starts to tell the child about his taste about women. After talking a little bit, he suddenly realises that the boy only wanted to know about the weather. This is possible because of the double meaning of 'hot'. This humour relies on a specific aspect of English language, grammatical ambiguity, and it is not present in Spanish. For this reason, '¿estabas caliente?' and the fact that he could be asking about the weather does not make sense in Spanish. The whole aspect of the innocence of the child is lost because he is using language dealing with sexual aspects as in Spanish there is no other connotation for the sentence. For this reason, the humour is lost and the target audience does not understand the weather issue in the end.

The problem addressed in table ten has to do with pronunciation problems:

TABLE 10
Chapter information: 1x22 (20:11)
Context: Jay is trying to help Gloria with her pronunciation.
Original version: Jay: It's whale watching Gloria: whale washing Jay: watching Gloria: whatching Jay: It's close enough
Spanish subtitles: Jay: Se dice "aloha". Gloria: Aloja Jay: aloha Gloria: aloja Jay: Algo así

In this example the humour relies on the fact that Gloria is making a phonetic mistake in the SL confusing 'watching' with 'washing' pronounciation, while Jay is trying to correct her. She has pronounced this word wrongly a couple of times through the chapter as it is one of the activities that they are going to do in Hawaii. This is an example of "paronymy". In this case, translators cannot translate it literally because it is more difficult to have confusion between two pronunciations than between two different words with different pronunciations. For maintaining the phonetic mistake, they have changed the situation and instead of trying to pronounce this word in the right way, Jay is trying to help her with the pronunciation of "Aloha". As they will visit Hawaii, it is in context and totally identifiable by Spanish receivers. Moreover, it is a word that could be easily mispronounced.

In table eleven, there are two humorous elements that rely on a linguistic aspect:

TABLE 11
Chapter information: 3x11 (9:12)
Context: Cam and Mitchell are arguing about which of their awards is more important.
Original version: Mitchell: Mine is a distinguished professional award given to me by my <u>peers</u> and yours was given to you on a <u>pier</u>. Cam: OK. For your information, when I won this, it was a very big deal. I cut a ribbon at the grocery store and signed autographs. "<u>Best fishes</u>, Cameron Tucker".
Spanish subtitles: Mitchell: El mío es un premio profesional que me entregaron mis <u>colegas</u> y el tuyo te lo dieron en un <u>muelle</u>. Cam: Bien. Para que lo sepas, cuando lo gané, fue muy importante. Corté una cinta en el supermercado y firmé autógrafos. "<u>Peces y abrazos</u>, Cameron Tucker".

Firstly, there is a phonetic equivalence, homophony, of "peers" and "pier" which makes the distinction between their awards really remarkable and at the same time funny. Moreover, Mitchell uses a special intonation to pronounce both words remarking them. The translation of this sentence is literal and this convergence is lost. Additionally, there is another humorous element. It relies on the phonetic equivalence of 'best wishes' that is usually used to say goodbye when writing and 'best fishes' that is related to fish and

the award that Cam wins. This funny element has been converted and instead of 'besos y abrazos' he says 'peces y abrazos' in the Spanish version. It is still funny but there is not phonetic match.

The example presented in table twelve matches a linguistic aspect with a cultural one:

TABLE 12
Chapter information: 3x11 (9:38)
Context: Cam is annoyed with Mitchell because he is undervaluing his fishing award.
Original version:
Cam: This award has changed you Mitchell. You may be flying high now, but pretty soon, you're gonna be free fallin', Tom Petty. Because you're petty. Tom Petty. Hmm? Get it?
Spanish subtitles:
Cam: Ese premio te ha cambiado Mitchell. Quizá andes por las nubes, pero muy pronto caerás en picado, don Pate Tico. Porque eres patético. Don Pate Tico. ¿Lo pillas?

In this situation, there is a wordplay with 'Tom Petty', an American musician and the meaning of 'petty' as mean. Cam uses this way to tell Mitchell that he is being a mean person. In Spanish, the convergence of a name and an adjective to define Mitchell has been kept. In this case, the adjective is 'patetico' (pathetic), which has a stronger meaning than 'petty'. Besides, the name 'Don Pate Tico' is not real, as Tom Petty is. Despite these two points, the message that Cam is trying to transmit is clear. As we can see in the next example, the change when translating because of this wordplay of 'petty' for 'patetico' is followed during the chapter to continue the joke.

TABLE 13
Chapter information: 3x11 (15:58)
Context: Mitchell recognizes his mistake.
Original version:
Mitchell: Cam was right. I was being petty.
Spanish subtitles:
Mitchell: Cam tenía razón. Estaba siendo patético.

4.2.2.3. <u>Humour that relies on intertextuality</u>

Intertextuality is the introduction of other speeches into the dialogue. If the target audience does not have the same intertextual element, it could be a problem for translators. For instance:

TABLE 14
Chapter information: 1x22 (6:01)
Context: Claire is afraid of flying but Luke does not know that.
Original version: Luke: You know what would be cool, mom? Claire: what's that? Luke: If the plane flew into a storm and crash-landed onto an island like in *Lost*
Spanish subtitles: Luke: ¿Sabes que estaría genial, mamá? Claire: ¿qué? Luke: Atravesar una tormenta y aterrizar de emergencia en una isla, como en *Lost.*

Lost is another typical well-known American TV series where the plot is that, as Luke says, the plane crash-landed onto an unknown island. However, the problem here is that the item may not be easily identified by the Spanish audience as the title of this TV series was literally translated into Spanish as *Perdidos*. For this reason, it may be better to introduce this new element instead of keeping the original one.

As we will see in the following two examples, Phil loves joking with intertextual elements:

TABLE 15
Chapter information: 1x22 (8:02)
Context: Mitchell and Phil are together in the car and the phone rings.
Original version: Phil: Quick, who sang "evil woman"? Mitchell: What?   - Phil pick up the phone – Phil: E.L. O

Spanish subtitles:
Phil: Pregunta: ¿quién cantaba *Evil Woman*?
Mitchell: ¿Qué?
- Phil descuelga el teléfono –
Phil: ¡ELO!

This fragment has a convergence of several elements. Phil will pick up the phone and tries to introduce a joke that mixes intertextuality and homophony. The intertextuality is present in the convergence of *Evil Woman*'s singer into the speech and the homophony appears with the similar pronunciation of 'Hello', that he will say when answering the phone call and 'ELO' (Electric Light Orchestra), the singer of that song. As in Spanish ELO does not match with 'hola', Spanish speakers will not understand the joke and the reason why he answers the phone with that 'strange' word. We have exactly the same problem in another chapter with the same recurrent joke:

TABLE 16
Chapter information: 3x15 (0:23)
Context: Phil is in the kitchen with Alex and Haley and the phone rings.
Original version:
Phil: Quick, girls. Famous Danny from *Moonstruck*.
- He picks up the phone –
Phil: Aiello?
Spanish subtitles:
Phil: Rápido, chicas. El apellido del Danny de *Hechizo de luna*.
- Descuelga el teléfono –
Phil: ¿Aiello?

4.2.3. PRESENCE OF SPANISH IN *MODERN FAMILY*

As it was said before, *Modern Family* has sometimes a bilingual aspect because Gloria is Colombian and, in some occasions, she speaks in Spanish or introduces something from this language in her speech. When the humorous element of a situation relies on that, it could be a problem for translators. However, despite presenting challenges for the dubbed version, in general, it does not present a major problem when

subtitling. It is because the humorous element can be maintained without changes as the only thing they have to do is to not translate the Spanish part.

One problem marked by the coincidence of the presence of Spanish in the TV series and its translation into this language is the following one:

TABLE 17
Chapter information: 1x1 (13:18)
Context: Jay is worried because he thinks that his son Manny is going to make a fool of himself.
Original version: Gloria: I don't know what is gonna happen to him over there but you are his family now and that means one thing, to be the wind in his back, not the split in his face. Jay: What? Gloria: Something my mum always says. It's gorgeous in Spanish.
Spanish subtitles: Gloria: Mira, no sé qué puede pasar ahí, pero ahora eres su familia y eso significa una sola cosa, que eres el viento en su espalda, no el escupitajo en su cara. Jay: ¿Qué? Gloria: Es un dicho de mi madre. A ella le queda genial.

Gloria and Jay are having a conversation and as a piece of advice she literally translates a Spanish proverb that in this language it makes sense. With the literal translation Jay does not understand its meaning and it is when Gloria adds 'It's gorgeous in Spanish'. The problem here is that this last sentence cannot be literally translated in the subtitles because in this case it does not make sense because they are actually speaking in Spanish. For this reason, the translators opted for continuing the 'mum' topic. It is recurrent and the Spanish speakers do not notice the change.

In other occasions, the problem may rely on the fact that in the target translation, Gloria is not a foreigner any more:

TABLE 18
Chapter information: 1x3 (2:01)
Context: Gloria is trying to tell a story and she does not remember one word.

Original version:
Gloria: How do you say in English the (imitates the sound of a helicopter)? Jay: Helicopter.
Spanish subtitles:
Gloria: ¿Cómo se dice…? Jay: Helicóptero

In this example, Gloria and Jay are having a conversation and meanwhile, she does not know how to say something. This is completely normal when a person is speaking a foreign language: 'How do you say in English…?'. When translating this dialogue, the "English" item has to be omitted as the characters are speaking in Spanish and asking for an English word does not make sense. However, it is not common that a Spanish speaker does not know an easy word as 'helicopter' and that needs to ask for it so the translation makes her look a bit dumb. It would have been better if instead of translating '¿Cómo se dice…?' as if she does not know the word, it had been used '¿Cómo se decía…?' as if she just does not remember the word in that moment.

5.CONCLUSION

As we have seen, the different translation procedures explained in the theoretical part that deals specifically with the creation of subtitles are in fact present in *Modern Family*. Watching exhaustively the first, second and third seasons of this TV series, the most relevant examples that illustrate these procedures have been selected, explained and analysed in section 4. However, the occurrence of each type is not the same as there are some devices that are more used than others:

TABLE 9. Percentages of occurrence of translation procedures in *Modern Family*			
Cultural references		22'2%	
Humour	Cultural aspects	11'1%	66,7%
	Linguistic aspects	38'9%	
	Intertextuality	16'7%	
Presence of Spanish		11'1%	

This table shows the percentages of occurrence in each case. As we can see, the presence of humour in *Modern Family* is its major characteristic (66,7%). This humour can rely on different aspects: 'cultural', 'linguistic' and 'intertextual'. The percentage of use of each type is different, being the humour based on linguistic aspects the most representative (38'9%). In this type, the humour is derived from particular aspects of the English language which presents a problem when they are being translated into another language. This is because the TL does not have the same structural characteristics.

22'2% of the examples imply a cultural reference and they show us that Spanish speakers are much more familiarized with the American culture than they used to be in the past. Therefore, cultural references do not present a major problem now for translators.

Finally, only 11'1% of the examples deal with the presence of Spanish in the chapters, despite the fact that the convergence of different cultures and languages is important for the TV series. During the seasons, there are many situations derived from this convergence; however, it does not present a major problem for subtitling in the Spanish language as, in this case, when Spanish is being spoken in the audio, the subtitle with the translation does not appear. With this technique, the situation does not need an adaptation or the application of a translation technique. This is because the problem derived from the convergence of English and Spanish in the dialogues can be kept. Nevertheless, its analysis in dubbing will be completely different as the situation must be adapted to have the same language in both cases.

As the examples show, when translators are facing translation problems in order to transmit the same meaning as the TL, there are situations where they finally managed to convey the message faithfully. However, there are other cases where the meaning is lost and the target community does not understand what is happening in that situation. This is unavoidable as translators are dealing not only with different languages but also with the specific characteristics of subtitles that have limitations. Some of these constraints are the presence of the image that does not permit to adjust the situation or space and time limitations such as section 2.2. of this dissertation tells us.

After having reached the previous conclusions, it is important to remark that this undergraduate dissertation has just been carried out only with the relevant examples of three seasons of the TV series. Therefore, future research could be conducted analysing

the same parameters dealing with the translation of humour in the other six seasons in order to determine if it continues being the most predominant element.

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