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TRABAJO DE FIN DE GRADO

The Naturalization of Humor in Dubbing: Translation of Cultural References and Humor in *Modern Family*

Sandra Herrero Perucha

Tutor: Celsa Dapia Ferreiro

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<u>ABSTRACT</u>

The present Degree's Final Project develops a study about the translation of humor and cultural references, both in a theorical and a practical way. The study supplies a knowledge base in which the different types of humor and jokes, the translation techniques of cultural references and a brief introduction to dubbing are provided. This theoretical part is reflected in the analysis of the TV series *Modern Family*; some fragments previsously selected from the original version are compared with the fragments already translated and dubbed into Spanish.

With this study, the different techniques employed by the translator during the process and the possible problems that appeared in such process are shown. This project proves that the linguistic and cultural blending between two different countries is not an easy task.

Keywords: Humor, joke, audiovisual translation, dubbing, culture, *Modern Family*.

El presente Trabajo de Fin de Grado desarrolla un estudio sobre la traducción del humor y las referencias culturales de forma tanto teórica como práctica. Dicho estudio proporciona una base de conocimiento en la cual se explican los distintos tipos de humor y bromas, así como las técnicas de traducción de referentes culturales y una breve introduccion al doblaje. Esta parte teórica se ve reflejada en el análisis de la serie de televisión *Modern Family*, de la cual se comparan algunos fragmentos seleccionados de la versión original con los fragmentos traducidos y doblados al español.

Con este estudio, se pueden ver las distintas técnicas que el traductor ha seguido durante el proceso y los posibles problemas que han aparecido en el mismo. Este trabajo demuestra que la fusión lingüística y cultural entre dos países distintos no es un trabajo sencillo.

Palabras clave: Humor, broma, traducción audiovisual, doblaje, cultura, *Modern Family*.

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1. <u>INTRODUCTION</u>

«The most wasted of all days is one without laughter» E.E. Cummings

Humor is one of the most important parts of human capability. Although it is a difficult term to define, the necessity of humor in everyone's life is essential whether for need or simply for entertainment. This Degree's Final Project comprehends a study on humor and cultural references, and its application on the TV series *Modern Family*. However, before analyzing the humor and the cultural references in *Modern Family* in the practical part of the project, it is necessary to introduce some theoretical information about the topics themselves.

The first part of this research project consists of a theoretical background about audiovisual translation together with information about humor, culture and dubbing, including the types of humor and jokes that exist according to Martin et al. and Patrick Zabalbeascoa respectively. The second part, deals with the practical part of the study in which a brief introduction of the show together with an analysis of some fragments are provided. In the last part of the project I draw some conclusions obtained from the analysis and the study of the previous sections regarding humor and cultural references translation, either together or separately.

1.1 <u>JUSTIFICATION</u>

Apart from being the most significant tool of communication between different languages, translation plays nowadays an essential role in our everyday life, although many of us do not even notice. Besides, this is a connection between cultures where the translator performs the most important task by creating a sense of community through intercultural relations. Consequently, these motivations together with my big interest in audiovisual translation inspired me to choose this topic about humor and cultural references in translation focused on *Modern Family*.

Within the wide area of translation I have selected audiovisual translation for many different reasons. First of all, I think it is presently the most interesting subfield of translation as we live in a technological era and, therefore, this kind of translation is constantly present in our everyday life. The second reason deals with the entertainment and recreation of this type of translation. In my view, translating an audiovisual component can be highly amusing and enjoyable on many occasions and even more if it deals with humor. In this case, I have decided to mix my interests on audiovisual translation and humor in order to make my research more interesting and enjoyable for anyone who is interested in this particular field.

Focusing on the mixture of humor and audiovisual media, I thought that the best example was the TV series *Modern Family*. At the beginning my plan was to focus my research on Gloria, one of the main characters, as she plays the role of a Colombian woman who tends to think in Spanish and uses her mother tongue in many different occasions. I thought it would be interesting to study her character and how do translators deal with the problematic situation of translating into Spanish something that has already been translated into English from Spanish. Unfortunately, I only found a few bibliographical references about this possible topic.

Finally, changing the approach but not the topic, I decided to focus this research on the entire TV series and its cultural and humorous references. As *Modern Family* is an American show, it has many different cultural references that could not be understood by a non-American audience without a proper translation.

1.2 <u>OBJECTIVES</u>

According to the justification previously provided, the aim of this research project can be summed up into three main objectives:

1. The first objective is to provide some information about audiovisual translation and the main topics of the project in order to have some background knowledge at the time of the analysis. Classifying the types of humor and the types of jokes together

with the exposition of information about cultural references and dubbing are the main objectives of the theoretical part of the project.

2. The second objective is to analyze the selected fragments of the TV series on the basis of the previous theoretical part. More precisely, to study fragment by fragment the context of each scene, the process that the translator followed and the problems the translator could have found during the process. In some cases, an alternative translation is also provided.

3. The final objective is to draw some conclusions from the study and analysis of the translation of cultural and humorous references from the previous fragments, and to comment on the quality of audiovisual translation based on the results of the practical part of the project.

2. AUDIOVISUAL TRANSLATION

The main axis of this final project is audiovisual translation itself, and for that reason it is important to start with some relevant information about this modality of translation. In this part I briefly explain what audiovisual translation is and its history from the beginning of the 20th century until the present time.

2.1 WHAT IS AUDIOVISUAL TRANSLATION AND WHERE DOES IT COME FROM

Audiovisual translation is a variety of translation characterized by the type of texts involved, which provide information through the visual and acoustic channels. This translation has its origin in film translation, which together with the translation of video and television, led to the actual term of *audiovisual translation*. Audiovisual translation involves many different types of translation such as subtitling, dubbing, voice-over and half-dubbing, among others.

The term *screen translation* was introduced in 1989 by Mason in order to expand the frontiers of audiovisual translation and to include computer translation such as video games and multimedia content; however, this term is not longer used. Scholars who work with this type of translation have come up with a huge amount of different nomenclatures before and after Mason's *screen translation* such as *film dubbing* (Fodor, 1976), *constrained translation* (Titford, 1982), *film translation* (Snell-Hornby, 1988), *media translation* (Eguíluz et al., 1994) or *multimedia translation* (Mateo, 1997). (Chaume 2004: 30).

The history of audiovisual translation runs parallel to the history of cinema, which started with the silent movies in 1895. Within this type of movies, cinema starts to include written language to the iconic representation, which is essential for the comprehension of the plot. Initially, intertitles were the only form of written language that appeared in those movies; white script over a black background that reflected the dialogues between the characters. These intertitles became very useful and common as

it was easier to translate the movie into a target language. With this technique the audience was allowed to understand the story and also to feel that the plot was developed in their own language (Chaume 2004: 42):

> Thanks to the visual Esperanto of silent film, which includes many cross-cultural codes, spectators not only read the intertitles in their own language but also imagine dialogue in their own language (Shohat and Stam 1985: 46)

However, some critics disagreed with this technique as for them it was a disruption of the narrative. For this reason, the German expressionists started including the written language in the image with the form of letters, notes and posters like in *The Cabinet of Dr. Caligari* (*Das Kabinett des Dr. Caligari*), for instance. Following this technique, the first subtitled movies in Europe with intertitles within the image were the silent movies *Mireille* (1922) and *Judex* (1916).

Some years later, together with the appearance of sound films, dubbing emerged. The first sound film was *The Jazz Singer*, released in New York in 1927, in which intertitles and dubbing were mixed. However, at the beginning there was a huge rejection against this type of movies as people thought that the artistic part of the movies would be lost.

The first attempt of audiovisual translation consisted of the creation of subtitled versions of American movies into Spanish, French and German. The previously mentioned movie, *The Jazz Singer* was released in Paris in 1929; however, subtitling was not very well received and dubbing started being used. Furthermore, one of the main problems about subtitles was that in the 1930s most of the people were illiterate and did not know how to read.

Although dubbing was also rejected at the beginning, the technical advances have contributed to the consolidation of this modality of audiovisual translation as the most widely used nowadays. However, some European countries like Greece, Norway or Portugal, have decided to maintain subtitling in their multimedia resources as it is cheaper than dubbing and easier to translate from the source language[1] (Chaume 2004: 43-51).

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[1] Further information about dubbing and subtitling in section 3.3.1 DUBBING VS. SUBTITLING. References 3, 4 and 5 will be included at the end of the project inside of the Appendixes section.

3. HUMOR, CULTURE AND DUBBING

3.1 HUMOR

«*Comedy is acting out optimism*»

Robin Williams

In this research project, humor is one of the centerpieces and consequently, it is necessary to provide some background knowledge about the term itself. Etymologically, the word *humor* has its roots in Latin, meaning *fluid* or *liquid*. According to an ancient Greek theory, the body was compound by four different types of liquids that could determinate a person's temperament: blood (air), yellow bile (fire), black bile (earth) and phlegm (water). This theory lasted until the 16th century, when the English playwright and poet Ben Jonson wrote *Every Man in His Humour* (1598) and *Every Man out of His Humour* (1599), officially introducing the humor comedy into English literature. From this point, the concept of *humor* started being used by many other writers from the 17th and 18th centuries.

But, what is humor? The complexity of the word itself in terms of meaning has been a struggle for many authors and scholars; this term has to be studied and analyzed from many different perspectives such as sociological, historical, psychological and cultural, among many others. As Henri Bergson remarks on his collection of essays *Laughter* (1900):

> What does laughter mean? [...] The greatest of thinkers, from Aristotle downwards, have tackled this little problem which has a knack of baffling every effort, of slipping away and escaping only to bob up again, a pert challenge flung at philosophic speculation.

Humor cannot be delimited without a philosophical point of view; and according to Bergson, it has to do with our tendency of seeing *humor* as a living thing instead of enclosing it inside of a simple definition. This French philosopher did not only open a new way for approaching *humor*, but also pointed out in these essays three fundamental observations. The first observation deals with the thought that there is no comedy

outside of *what is strictly human*; this means that every comic situation has something to do with human involvement in any sense, an animal with a human attitude, for instance. The second observation remarks the *absence of feeling* that goes together with laughter; in order for the comic to do its work, it demands a *momentary anesthesia of the heart*, so it can reach the pure intelligence. However, this pure intelligence should always be in touch with other intelligences, and that is the third observation. You cannot enjoy comic unless it is shared, you need complicity with other people whether they are real or imaginary. Therefore, laughter must have a social significance. (Bergson 1900: 6-8)

Going deeper within this discussion by introducing the term *joke*, there is not a clear difference between this new term and *humor*; however, according to what I have previously mentioned, the word *humor* has a broader meaning than *joke*. While *humor* has a philosophical base, a joke is simply "a thing that someone says to cause amusement or laughter", as the Oxford Dictionary affirms.

To sum up this section, and in accordance to Vandaele (2002: 150), "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".

3.1.1 <u>TYPES OF HUMOR</u>

Martin et al. (2003) developed a study called *Humor Styles Questionnaires* in order to classify humor into four different styles. In section 4, I will study how these styles are related to the analyzed examples of the TV show *Modern Family*.

In this study provided by Martin et al., they distinguish four different humorous styles in the two following dimensions: *Humor to enhance self versus relationships with others* and *Benign versus potentially detrimental humor*. Within these two dimensions, the first one deals with positive aspects and the second one with negative aspects.

Firstly, *affiliative humor*, is a benign and pro-social humor that tries to enhance one's relationships with others. The people who have this type of humor tend to say amusing stories, telling jokes and trying to involve in conversations with the aim of making

people laugh. In the second place, there is the *self-enhancing humor*, in which people usually have a humoristic or positive reaction over a negative situation in order to cheer one-self up. Differing from the previous one, the *self-enhancing humor* has a more personal perspective. In the third place there is the *aggressive humor*, in which the person who employs it is trying to offend and ridicule intentionally someone else, usually using sarcasm. And finally, the last one is *self-defeating humor*, where a person ridicules and makes fun of one-self for the enjoyment of everyone else.

3.1.2 TYPES OF JOKES

In this case I have decided to use the six types of jokes from the translator's perspective included by Patrick Zabalbeascoa on his work *Translating Jokes for Dubbed Television Situation Comedies* (1996). I explain every type of joke one by one in order to give some brief information about them and, in section 3 I will study how they are linked to the analyzed examples of *Modern Family*.

International or bi-national joke: The humorous element of this type of joke is related to the source culture, but the content is international enough to be understood by non-native inhabitants of the source country. The referent of these kinds of jokes can be an international artist, historical events, world-wide known monuments, etc.

National-culture-and-institutions joke: This kind of joke focuses on cultural or institutional references and, therefore, the translator needs to adapt that humorous element for a foreign audience, or otherwise the effect may be lost (Cintas and Remael 2007: 220).

National-sense-of-humor joke: This sense of humor is particular of a certain country or community. In order to understand these kinds of jokes, you need insider knowledge of the culture of this particular community. For this reason, this kind of joke is also called *Jokes reflecting a community's sense of humor* (Cintas and Remael 2007: 221).

Language-dependent jokes: This type of humor "depends on features of natural language for their effect such as polysemy, homophony and zeugma." In this case, radical substitutions and major changes are often required (Zabalbeascoa 1996: 253)

Visual jokes: Within this type of joke, the translation is not usually a problem as the humorous element lies on the visual aspects. Facial expressions and gestures of the actors give the audience the privilege of seeing and knowing even more than the characters concerned.

Complex jokes: This category is concerned with the mixture of two or more of the previously mentioned categories. In this section a visual joke can be combined with an international one, for instance, making the translation much more difficult.

Additionally, I have decided to include another type of joke that Zabalbeascoa does not include in this classification; it is the *paralinguistic joke*. This kind of joke focuses on humorous elements derived from foreign accents, tone of voices or the impression of someone's way of talking, for instance.

3.2 <u>THE ROLE OF CULTURE IN TRANLATION</u>

As the British writer Anthony Burgess said, "translation is not a matter of words only: it is a matter of making intelligible a whole culture." Culture plays an essential role in any kind of translation; the translator does not only connect two different societies linguistically, but also culturally. Generally speaking, the term *culture* encloses the ideas and behaviors of a specific society group. For this reason, a wide knowledge of the source culture is required in order to make a good translation into the target culture; otherwise the original intention will be lost.

When two different societies exchange their special cultural references, there might be some problems for the target audience if the cultures are not very similar; for example, an American show could not be directly translated into a Muslim country without any restriction, it would need to be localized. Localization involves taking a product, in the case of this project it would be a TV series, and making it linguistically and culturally appropriate to the target locate where it will be used and sold. In order to obtain a successful translation, biculturalism is as important as bilingualism (Nida 2001: 82).

Culture also influences the type of humor of every country or specific society; for instance, some studies conclude that North-Americans tend to use *self-enhancing* and

self-defeating humor more frequently than Muslims, but with no difference when using *affiliative* or *aggressive* humor.

3.2.1 <u>CULTURAL REFERENCES</u>

As I have already mentioned, translation is not only a linguistic task, but also a cultural one. In order to make a good and accurate translation, it is necessary to take into account the source and the target cultures. However, sometimes it is impossible to transfer all the information of the source language as some cultural elements from the original would be incomprehensible for the target audience. These cultural references are a challenge for the translator, who has the duty of making them understandable for an audience of a completely different culture.

According to Jan Pedersen (2005: 2):

> Extralinguistic Culture-bound Reference is defined as reference that is attempted by means of any culture-bound linguistic expression, which refers to an extralinguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience as this referent is within the encyclopedic knowledge of this audience.

What Pedersen explains in this fragment is that cultural references, or ECR as he calls them, are not part of the language system; they can appear in a textual, hearing or visual level.

In addition, Rosa Agost (1999: 99) provides a different definition for *cultural references*, focused on the material elements:

> Lugares específicos de alguna ciudad o de algún país; aspectos relacionados con la historia, con el arte y con las costumbres de una sociedad y de una época determinada (canciones, literatura, conceptos estéticos); personajes muy conocidos, la mitología; la gastronomía, las instituciones, las unidades monetarias, de peso y medida; etc.

The conclusion obtained from both definitions is that cultural references should be translated thinking about the target audience and its culture; the translator needs to know the cultural equivalent of the original element in order to keep the meaning of the translated information. The intercultural relations the translator makes can deal with any kind of element which is common in the source society; taking Spain as an example it

could be Segovia's Aqueduct, the author Miguel Delibes or even the title of a song such as *La Macarena*. The main task of the translator is translating these cultural elements in a way that the target audience can understand them.

One of the most recurrent ways of translating the cultural references is what is called *cultural equivalent*; that is, basing our work on making the audience understand the cultural element. This method focuses on turning the unknown element into something common of the target language by finding its cultural equivalent. For example, in Spanish it is known what the syrup *Dalsy* is; however, we usually say only *Dalsy* because we all know what we are talking about. If we translate it the same way into English, the target audience would not be able to understand what it is, and for that reason it would be better to translate it as *Dayquil* (syrup that is similar to *Dalsy*) or simply as *syrup*, so the audience can understand the complete meaning.

Another recurrent method is *naturalization*; that is, providing information to the target audience in order to make them easier to understand the cultural element. In this system, the translation adds a brief explanation of the reference as in the target country such reference may not be as known as in the source country. For example, in Spanish it would be understandable if we say *Ayer vi a Carmen Machi*; however, a non-Spanish audience would not know who she is, and for that reason it would be helpful to add a brief explanation and translating it as *Yesterday I saw Carmen Machi, the actress*.

3.2.2 <u>TECHNIQUES USED FOR THE TRANSLATION OF CULTURAL REFERENCES</u>

Cultural equivalents and the process of naturalization are two of the main procedures to translate cultural allusions; however, in this section I expose the techniques used for the translation of such cultural references. There are three different techniques the translator can employ when translating a cultural reference: domestication, foreignization and neutralization. Although domestication and foreignization are the most common ones, in the analysis of the TV series examples of the three techniques will be provided.

- *Domestication*: The term domestication was provided by the American translator Lawrence Venuti in *The Translator's Invisibility: A History of Translation* (1995). This technique consists of the substitution of the source cultural reference by some equivalent and known reference of the target culture, so the target audience can understand the entire meaning. It is a complete adaptation into the target culture and, therefore, many expressions, cultural elements or names will be lost.

- *Foreignization*: This technique is completely opposed to the previous one. In this case, all the cultural references from the source text are maintained in the translation, without taking into account if the audience will understand those allusions or not.

- *Neutralization*: This technique is placed between *domestication* and *foreignization*. It consists of the maintenance of the original meaning but substituting the cultural references from the source language by the professions or achievements that make the cultural reference known. More specifically, the translator erases the cultural reference in order to create a target text absent of any nominal reference. For instance, neutralization could be translating *Yesterday I saw Maisie Williams* for *Ayer vi a una actriz.*

All in all, the classification of these techniques for the translation of cultural references is very important for the subsequent analysis of Modern Family, in which many examples of *domestication* and *foreignization* will be explained in more detail.

3.3 WHO IS DUBBING?

Within this research project, dubbing is a key part as the aim is to compare an original version and its dubbed one. However, in order to make a proper comparison, it is necessary to know, first of all, what dubbing is. There are many different definitions for this particular term; however, Rosa Agost (1999: 58) defines dubbing as the

substitution of an original soundtrack for a different one. It looks simple but there are many factors that take place in this process, such as a visual and contextual coherence between the original and the dubbed version. Translating a cultural reference or a joke is not an easy task, and even less in audiovisual translation where the reference is complemented by an image; it is a challenge for the translator.

For the purpose of expanding the convenient information of such term, Alejandro Ávila (1997:18), lecturer at the University of Zaragoza and Barcelona and dubbing actor for the past 30 years, defines the process of dubbing within his book *El Doblaje* the following way:

> La grabación de una voz en sincronía con los labios de un actor de imagen o una referencia determinada, que imite lo más fielmente posible la interpretación de la voz original. La función del doblaje consiste únicamente en realizar sobre la obra original un cambio de idioma que facilite la comprensión del público al que va dirigida.

The main point of Ávila's contribution is the loyalty that the dubbed voice should have over the original voice in order to maintain the same effect and meaning in both versions. Together with the change of language that Ávila mentions, there is also a change of localization as the audience is a different one.

Generally speaking, the process of dubbing does not only deal with language but also with cultural issues, allowing the target audience to understand the cultural reference or the joke provided on the original version.

3.3.1 DUBBING OR SUBTITLING

A different form of audiovisual translation is subtitling; together with dubbing, it is the most important modality of such field. Choosing between dubbing and subtitling has been subject of discussion probably since the controversial political times of the middle of the 20th century. One of the reasons is that countries like Spain, which was under a hard dictatorship, in this case led by Francisco Franco, could not have access to certain types of information, and it was mandatory to dub everything coming from outside the frontiers in order to localize the information in a restrictive way. There was a huge lack of freedom in those times, and dubbing the outer audiovisual content let the

power keep the cultural references or the things that they did not want the Spaniards to know alienated from the citizens that were under the dictatorship. The most representative case of dubbing as an element of censorship is the movie directed by John Ford in 1953, *Mogambo* in which the censor changes the relationship of Linda (Grace Kelly) and her husband through dubbing, turning them from lovers into siblings

Another factor is related to economic issues, the dubbing process is more expensive than subtitling due to the people involved and the workload. For this reason, as Martine Danan explains in *Dubbing as an Expression of Nationalism* (1991: 606), countries with bigger markets that expect having more benefits with the product tend to use dubbing over subtitling; including France and even the British Isles, where the audience do not like to see movies in American English. On the other hand, countries with smaller markets use subtitling, which is the case of Portugal, Belgium or Denmark, among many others.

In the case of Spain, dubbing is the most recurrent modality of audiovisual translation, and this could probably be the reason why there is a lower level of English than in the Northern countries, where they watch TV through subtitling. However, things are starting to change and subtitling is growing within the country as many cinemas already project movies in the original version with subtitles.

3.3.2 THE DUBBING PROCESS

I deem it important to talk briefly about the process implied in this translation modality; although this information is not essential for the project, it is interesting to know the stages through which the original version goes. In order to appreciate dubbing, as it is a difficult task, it is necessary to have a little knowledge about the materials, the stages of audiovisual translation and the technical procedures within this process. Depending on the target country, the stages may vary; however, in this section I will explain the Spanish procedure following the stages exposed by Frederic Chaume in *Cine y Traducción* (2004: 61-80).

In the first place, the audiovisual content is acquired by the company, that in the second stage decides who is going to direct the dubbing process and the cast who will dub the

script. In this phase, according to Luyken (1991: 73-74), the dubbing studio is responsible for some activities that are not always performed like the verification of the dialog list or script, which may cause some problems during the dubbing process.

The next stage is the translation project, in which the translator is responsible for making the linguistic transference and preparing the product for the rest of the crew (dubbing actors and actresses, adjuster, director…). Later, in the following stage, the adjuster matches the duration and the mouth movement of the source and the target language.

The following stage deals with the proper dubbing process, where the actors and actresses dub under the supervision of the director and, at best, a linguistic professional. And finally, the last stage is the mixing one, in which the sound technician mixes the dubbed voices and the secondary environmental sounds, and manipulates them in order to create the final product.

4. ANALYSIS OF TV SERIES *MODERN FAMILY*

My purpose in this final project, as I stated before, is to study how the cultural references and the humor are translated and dubbed into Spanish from the original version of the TV series *Modern Family* in English, and also to compare those two versions. In this analysis I focus on different chapters of the sixth season as it is the most recent one and I comment the translation. Finally, in the last part of the analysis I also include some translation mistakes which I consider relevant, and their possible solution.

I have selected 14 different fragments, in which a background of the argument, a detailed explanation of the translation and a transcription of the fragment, among many other details, are included. Besides, I have attached an appendix with further information on the translation and references that I found necessary. Together with the material used for the documentation, the exact minute and second of the fragment within the episode used is also indicated.

These fragments are chronologically ordered and also divided into *cultural references* and *humorous references*. It is important to mention that some cultural references may contain some humorous references and vice versa; however, only one of the two types of references is analyzed, depending on the fragment.

4.1 *MODERN FAMILY*

Before starting the analysis, it is significant to have some knowledge about the TV show *Modern Family*, in which there are eleven main characters. This TV show, created by Christopher Lloyd and Steven Levitan, premiered on ABC on September 23, 2009 and it is currently broadcasting its sixth season. *Modern Family* is also one of the most awarded shows (twenty-one Emmy Awards, one Golden Globe and five Screen Actors Guild Awards, among others), and one of the most dubbed ones.

This comedy is settled in Los Angeles, California, and narrates the everyday life of a peculiar but amusing family, led by Jay Pritchett, the grandfather:

4.2 <u>ANALYSIS OF HUMOR AND CULTURAL REFERENCES</u>

As I have already mentioned, the following fragments are taken from the sixth season of the show. It is important to emphasize that the analyzed extracts are not wrongly translated; however, they certainly were a challenge for the translators as they had to maintain the complete meaning of the original version. The order of the fragments will be chronological, that is, I will be analyzing the cultural references, the humor and the problematic translations in the order they appear in the chapters.

Within these fragments I have included the context of the scene in order to make the fragment more understandable for the people who are not familiarized with the show, a transcription of the original and the Spanish version with the purpose of seeing the difference between the two of them, the comment of the translation and the problems that the translators may have found during the process, further information about the

translation if necessary, and finally, my own alternative translation in the case I think the official one is not accurate enough.

CHAPTER I: '*THE LONG HONEYMOON*'

The first fragment that will be analyzed belongs to the first chapter of the last season. In this scene Jay is coming back from the dry cleaner's complaining about how many shirts they lose; however, he does not know that the truth is that Gloria is sending those ugly shirts to her family in Colombia. In the minute 7:15 of the chapter this conversation takes place:

CULTURAL REFERENCE #1: Original version

JAY: *That's the fourth Hawaiian shirt he's lost. I'm telling you, this is a Dateline story waiting to happen.*

Dateline, or Dateline NBC, is an American television show that narrates true crime stories[2]. This reference is clearly a cultural one as it could be understood mainly by Americans who are used to this show. For this reason the translator decided to change it for an expression that is more familiar for Spanish speakers.

CULTURAL REFERENCE #1: Spanish version

JAY: *Es la cuarta camisa hawaiana que me pierden. Te lo digo yo, e*sto es un caso de Expediente X.*

Expediente X (*The X-Files*) is also an American TV series; however, it was very popular in Spanish television between 1993 and 2002. This show narrated paranormal phenomena such as sightings of UFOs. Nowadays it is not broadcasted anymore; however, from this TV series the Spanish speakers have took the expression *Es un caso de Expediente X* when we want to refer to something that is strange and out of the ordinary.

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[2] *Dateline* is an American television show that focuses mainly on true crime stories with only occasional editions that focus on other topics. Further information in http://www.nbcnews.com/dateline

Although in English what Jay says is not an expression, the translator found a Spanish equivalent through a very common expression that Spanish speakers frequently use in order to express disbelief.

The second fragment that will be analyzed belongs to the same scene with Jay and Gloria. In this case Jay is talking with Gloria's family through Skype and the family talks to him in Spanish, their mother tongue, and in the English version Jay responds:

CULTURAL REFERENCE #2: Original version

JAY: *Still don't speak Spanish.*

Jay is telling Gloria's family that he does not speak Spanish so they stop talking to him in an unknown language because he does not understand them. This fragment could be literally translated to any language but Spanish, and for that reason, the translator decided to change Jay's response completely:

CULTURAL REFERENCE #2: Spanish version

JAY: *Sigo muy liado.*

In the Spanish version the characters already speak Spanish; therefore, Jay cannot say that he still does not speak Spanish because it would be contradictory. In order to avoid that inconsistency, the translator decided to change the sentence but with the challenge of maintaining the main meaning, which is that Jay does not want to talk with Gloria's family. By saying that he is busy, the translator keeps the meaning of the sentence and avoids the contradiction of a Spanish speaker saying that he does not speak Spanish.

The next fragment that will be analyzed deals with the translation of humor. In this case, Mitchell is attending a work party with his new workmates and suddenly Cameron appears there being extremely affectionate and constantly hugging his sentimental partner. In the minute 8:45, Cameron appears on the scene and says:

HUMOROUS REFERENCE #1: Original version

CAMERON: *Hey counselor, what do I have to do to get you drop that suit?*

The term *suit* can both refer to *traje* and *juicio*, according to the Cambridge Dictionary[3]; however, *suit* meaning trial is usually preceded by the verb *to lose* like for instance *Today I lost the suit*. For this reason, in the case of this sentence I believe that Cameron refers of dropping the formal clothes that Mitchell wears at work, in a kind of sexual way. Anyway, it has a mischievous connotation in a humoristic style, and it was a challenge for the translator.

According to Martin et al. and their classification of types of humor previously explained, this fragment would belong to the category of affiliative humor, as Cameron's participation has the purpose of making people laugh though a pro-social and benign humor.

Dealing with the types of jokes proposed by Zabalbeascoa, this fragment would be a language-dependent joke, as the character plays with the polysemy of the word *suit*, which can mean both *traje* and *juicio*, as I have already mentioned.

Luckily for the translator, there is a very accurate expression in Spanish for these cases:

HUMOROUS REFERENCE #1: Spanish version

CAMERON: *Hola abogado, ¿qué tengo que hacer para que me hagas perder el juicio?*

Although taking off someone's clothes and driving somebody crazy is not exactly the same thing, the meaning of the sentence does not change and the naughty and humoristic style is maintained. It is important to mention that in the Spanish version of this show, the way in which Cameron is dubbed would be a constant paralinguistic joke, as it is dubbed with an extreme gay tone of voice to make him have a very effeminate appearance. However, in the original version this effeminate voice only appears at certain points in order to emphasize his attitude, but it is not present all the time as in the Spanish version.

In the same scene, Cameron creates a pun as a nickname for Mitchell, mixing the word *hug* and *husband*:

HUMOROUS REFERENCE #2: Original version

MITCHELL: *Cam, what are you doing here?*

CAMERON: (Hugging Mitchell) *Surprising my hugsband!*

In this case Cameron creates a neologism by mixing *hug* and *husband*, which is something difficult to translate if the meaning has to be maintained. As in the previous humorous reference, this type of humor is affiliative, as Cameron tries to make everyone laugh.

Dealing with the types of jokes, it is a complex joke as it is formed by two different kinds of jokes. In the first place, it is a visual joke as at the same time Cameron says *hugsband*, he is also hugging Mitchell, and it could be the main reason why he is mixing the two words while hugging his husband. In the second place, it is a language-dependent joke as the character plays with the natural language by creating a neologism; as a consequence, this joke requires a radical substitution or a major change by the translator.

However, in the Spanish version what Cameron says is completely different:

HUMOROUS REFERENCE #2: Spanish version

MITCHELL: *Cam, ¿qué haces tú aquí?*

CAMERON: ¡*Sorprender a mi marido legal!*

The translator decided to adapt the pun but changing the meaning of the original version. *Marido legal* is not a wrong translation, but the joke is lost together with the loving sense of the English version. The translator in this case has decided to emphasize the fact that they are married and that gay marriage is now legal in the United States; however, what the original version emphasized is that they love each other so much, even to the point of being cloying.

In this case I would have translated this fragment in a different way with the purpose of keeping the meaning of the original version. An alternative translation could have been *Cariñoso maridito* or Tierno maridito; a diminutive in order to make it look more cloying, and *cariñoso* or *tierno* instead of *legal* to emphasize their love over the fact that gay marriage is legal.

CHAPTER II: '*DO NOT PUSH*'

In the second chapter of the sixth season, the Dunphy family (Phil, Claire, Alex, Hayley and Luke) goes to see a college as Alex is about to go to university. In the family, Alex is the studious one while Hayley is not as smart as her younger sister. In the minute 1:20, they are at the garden and Claire is constantly saying how great this college is and how perfect it is for Alex, to what Hayley responds:

CULTURAL REFERENCE #3: Original version

HAYLEY: *It looks like every other college in America, what am I missing?*

ALEX: *Good grades, S.A.T. Scores, basic verbal skills…*

In the United States, S.A.T. is a standardized test used for college admission. Luckily for the translator, it has an easy equivalent in Spanish:

CULTURAL REFERENCE #3: Spanish version

HAYLEY: *Es como cualquier universidad del país, ¿qué me he perdido?*

ALEX: *Buenas notas, la selectividad, capacidad verbal…*

The equivalent for American S.A.T. Scores is the Spanish *selectividad*, the test used for university admission. This cultural reference may be easy to translate but it was completely necessary in order for the target audience to understand what Alex was talking about.

Another change that the translator made is replacing *in America* by *del país*. This change is included in order to make the audience feel closer to the characters and the situation although the audience knows that the plot is settled in America.

The next fragment happens in the minute 8:50 of the same chapter. Cameron, Mitchell and Lily are trying to take a family photo of themselves, but Lily smiles in a very forced way. Cameron and Mitchell go to see in the computer what the picture was like and Cameron says:

CULTURAL REFERENCE #4: Original version

CAMERON: *She looks like Pepper's Pomeranian.*

In English it is very common to call dogs by their races instead of simply say *a dog*; however, in Spanish we are not used to differentiate between races. That is the reason why the translator omits information about the race in the Spanish version.

CULTURAL REFERENCE #4: Spanish version

CAMERON: *Parece el perro de Pepper.*

As Spanish speakers do not call dogs by their races, the translator has decided to omit this information as it is considered irrelevant to the target audience.

CHAPTER III: '*THE COLD*'

The first fragment that will be analyzed from this chapter is settled at Dunphy's house. Claire has got a cold and the previous night she and Luke exchanged their beds and, therefore, Phil and Luke slept together although Phil was not aware of that. For this reason, in the minute 1:02, Luke says to his father:

HUMOROUS REFERENCE #3: Original version

LUKE: *Appreciate the back rub. Not sure I like being called Mrs Thang.*

According to The Online Slang Dictionary, *Mrs Thang* refers to "a woman who flaunts her breasts and ass, flirts with all the men, and belittles all the other women. She thinks very highly of herself." Regarding this definition, Phil called *Mrs Thang* to whom he thought it was Claire in a sexual way. This fragment could be considered as aggressive humor as the term *Mrs Thang* is usually used in an offensive way; however, in this case it is considered affiliative humor as Phil does not say that so as to offend his wife, but to stimulate her. Also, it is a national-sense-of-humor joke as the term *Mrs Thang* is particular of the American community, and in order to understand it you would need insider knowledge of that culture. For that reason, the translator has to look for an equivalent in the target language or change the term.

However, in the Spanish version this joke is lost:

HUMOROUS REFERENCE #3: Spanish version

LUKE: *Gracias por el masaje, aunque no me gusta me llamen "cosita".*

In this case the translator decided to use *cosita*, losing the sexual element but changing it for a more affectionate one. This is a good solution due to the lack of equivalent in Spanish, and although the range age for watching this show is the same in America and Spain (13-14 years old) it makes the expression softer and more appropriate for a young audience.

The next humorous reference that will be analyzed belongs to the minute 20:23 of the current chapter. In this scene, the entire family is watching Cameron and Mitchell's wedding video and Jay appears on the screen raising his arms. He realizes that he was sweating and the shirt was slightly wet on the armpits area, and then he says:

HUMOROUS REFERENCE #4: Original version

JAY: *I look like I had Shamu in a headlock.*

This comparison Jay uses makes the fragment incomprehensible for a Spanish audience. In the first place, Shamu was the name of a popular orca, the fourth captured, and which had a show at SeaWorld San Diego in the 1960s. Although this famous killer whale died, Shamu is now the name of many killer whales in different places in memory of the

original one. This information is not commonly known outside the American community and for this reason it would make no sense if the translator keeps it the same way. It would be easier in this fragment to analyze the cultural content; however, I have decided to include it as a humorous reference in order to have an example of self-defeating humor. In this case, Jay if making fun of oneself in order to make everyone else laugh.

Dealing with the type of jokes, this reference would be a national-culture-and-institution joke as it focuses on the name of a popular orca but it is not popular enough to be considered as an international joke. In this case, the translator has to adapt the joke to the target language, and this is the result of the Spanish version:

HUMOROUS REFERENCE #4: Spanish version

JAY: *Parece que me ha estallado una pluma en el sobaco*.

The translator decided to maintain the humorous part, which is the reaction Jay had when he saw himself on the screen, and also the meaning. However, the content is completely different. If the translator would have decided to maintain the content, the translation would have been peculiar: *Parece que haya hecho una llave a Willy*. Shamu would have been changed for Willy, as this killer whale is more popular than Shamu in Spain. Nevertheless, it would continue to be incomprehensible for some target audience.

All in all, the translator made a good decision when changing the content of the reference as it is more comprehensible for the target audience and, although the cultural content of the fragment is lost, the humorous part remains the same.

CHAPTER IV: '*MARCO POLO*'

In the fourth chapter of the season, in the minute 1:48, Jay and Gloria are talking about a man who just died. While Jay is referring to a friend called Ray Chapman, Gloria thinks that the one who died is the butcher, Ray Eastman. The similarity of both names makes this situation a comic one:

JAY: *Son of a gun, Ray Chapman just died.*

GLORIA: *I know! He used to give me the best boning.*

JAY: *You are thinking of our butcher, Ray Eastman, I hope.*

In this fragment, the term *bonings* is the source of the humorous reference; Gloria is referring to boneless meat that the butcher serves them, but according to the *Urban Dictionary*[4], *bonings* also has a sexual connotation. This term also means having sexual intercourse in an informal register, and due to the light lack of knowledge Gloria has about the English language a double-sense sentence was created.

Regarding the types of humor revealed by Martin et al., this fragment is more complicated than the others, as at the beginning it could seem affiliative humor but also self-enhancing. However, self-enhancing humor is a positive response over a negative reaction in order to cheer somebody up, and Gloria had not such specific purpose; it was involuntary. For this reason, it is closer to affiliative humor to my mind, as it was said in a benign way simply with the purpose of continuing the conversation.

In the same way as Cameron, Gloria is always inside of a paralinguistic joke. In her case, due to her foreign accent and her slight ignorance about how the English language works, humorous references are usually produced as this example shows.

In the Spanish version, the translator changes several things; however, the meaning and the sexual implication created by the double sense are perfectly maintained:

HUMOROUS REFERENCE #5: Spanish version

JAY: *¿Será possible? Ray Chapman se ha muerto.*

GLORIA: *¡Ay, no! Solía darme sus mejores nabos.*

JAY: *Estás pensando en el frutero, Ray Eastman, espero.*

There are two important things to comment about this translation. In the first place, in the original version Gloria says *I know!* when Jay tells her that somebody has died and, therefore, this response entails that she already knew that information. However, in the Spanish version she says *¡Ay, no!* as if it was new information for her. It is not very relevant for the content of the fragment, but it could be considered a mistake on the part of the translator because the original meaning of the sentence could have been maintained by simply translating it for *Lo sé*.

And in the second place, the translator had to change the profession of the man due to the lack of sexual double sense in Spanish. As I have already mentioned, the term *bonings* has a sexual connotation in English; however, a literal translation would have had no sense for the Spanish audience. For this reason, the translator had to look for a type of food with sexual connotations, and decided to change the bonings for turnips, because of their shape, and consequently, turning the butcher into a fruit seller.

In spite of the mistake with Gloria's *I know!*, I think the translation provides a very good solution as it was not easy to maintain the humorous part without losing any meaning from the fragment, and the translator completed this challenge with a good output.

CHAPTER V: '*WON'T YOU BE OUR NEIGHBORS*'

The next fragment is a simple case of cultural reference; however, it exemplifies in a very adequate way the translation of this kind of allusions. In this chapter, Phil is about to show a house to some possible buyers as he is a realtor. Right at the beginning of the episode, Luke asks his father where he is going and Phil answers the following:

CULTURAL REFERENCE #5: Original version

PHIL: *Being a realtor means working on Sundays, like priests and Lesley Stahl.*

In this case, almost everything would be completely understandable by the target audience; priests work on Sundays also here in Spain. However, Lesley Stahl is not a popular journalist known by the Spanish audience; this cultural reference needs to be

adapted to the target culture by domestication in order to be understood. In the case the translator decided to leave the name of the journalist and use foreignization, this fragment would have been understood only by the few people from the target audience who were familiarized with American journalism. In my opinion, using domestication is the best option and a success by the translator:

CULTURAL REFERENCE #5: Spanish version

PHIL: *Ser agente inmobiliario significa trabajar los domingos, como los curas y los futbolistas.*

The translator decided to change the name of the American journalist by football players. It is not very usual nowadays, but some years ago Sundays were football days in Spain and it was very common to see football matches this day of the week. This consideration leads to the conclusion that football players work these days, and that it is the argument the translator used for this prime translation.

The next fragment from this chapter consists of a scene in the minute 8:51 where Mitchell and Cameron decide to go to see Lily's teacher. They consider Mrs. Plank too strict with her pupils and they want to change Lily to a different class with a different teacher:

CULTURAL REFERENCE #6: Original version

CAMERON: *We didn't mean to offend you; we're not saying you're any worse than her*.*

MRS. PLANK: *'She', 'than she', that's proper English.*

In the case of this fragment, grammar is the key of the cultural reference. Obviously, English and Spanish grammars are completely different from one another, and apart from translating the fragment, the translator also had to look for common grammatical mistakes concerning the words employed. This cultural reference clearly needs to be adapted using domestication because translating it in a literal way would create an incomprehensible output for the target audience.

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*: Grammatically incorrect.

For this reason, the translator decided to change the English grammatical issue of "subject or object pronoun after the word *than*" for a typical Spanish grammatical problem:

CULTURAL REFERENCE #6: Spanish version

CAMERON: *No queríamos ofenderla*, no la estamos diciendo que sea usted peor.*

MRS. PLANK: *"Le", "le estamos", así es como se dice.*

The translator decided to use *laísmo*[5] as a substitute of the pronoun-subject issue as it is a very common Spanish mistake in grammatical terms.

Later in that same chapter, the grammatical issue that became a cultural reference now becomes a humorous one. Cameron is upset with Mrs. Plank for correcting him and in this fragment he makes a mistake on purpose with the intention of annoying Lily's teacher:

HUMOROUS REFERENCE #6: Original version

CAMERON: *You don't have to worry about she.**

Cameron emphasizes the final *she* in order to make her know that he is doing it to disturb her and not because he does not know the grammar rules. In this case the type of humor would be self-defeating as Cameron is making fun of himself; however, it is not for the enjoyment of other characters, but to make the audience laugh.

Dealing with the types of jokes, this is a complex one; it is composed by two different jokes. The first one is a national-sense-of-humor joke as you need to be inside of the English speaking community and know the grammar rules in order to understand it. And the second one is a language-dependent joke as the character plays with the language and its grammar. Both of these jokes require major changes in the translation so the target audience can understand the humorous reference, and that is what the translator did for the Spanish version:

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*: Grammatically incorrect.

CAMERON: *Eso no debería preocuparla.**

In the translation, Cameron also makes the same grammatical mistake (laísmo) on purpose to annoy Mrs. Plank; however the meaning of the sentence slightly changes. In the original version what Cameron says to Mrs. Plank is that she does not have to worry about Lily, but in the Spanish version he says that something they have been talking about previously should not concern Mrs. Plank. This change is probably owing to the wrong Spanish sentence to make sense, because if Cameron would have used *Lily* as a direct object in the Spanish sentence it would have not been *laísmo*; however, if he uses an indirect object as he did, it is grammatically incorrect, which is the purpose of the original script.

Although this cultural reference was referring to grammar, the translator adapted the cultural reference in an ideal way for the target audience to understand.

The next fragment continues with Mrs. Plank, Cameron and Mitchell. Lily's parents have realized that the other teacher may not be as strict as Mrs. Plank, but her pupils have a lower level of knowledge than Mrs. Plank's pupils. For this reason, Mitchell and Cameron go to see Mrs. Plank again to ask her to accept Lily back in her class. When she sees them she says:

CULTURAL REFERENCE #7: Original version

MRS. PLANK: *If it isn't Mary Ann and Ginger.*

When Mrs. Plank sees Cameron and Mitchell, she compares them to two main characters of Gilligan's Island; Ginger Grant is compared with Mitchell because of their hair color, and Mary Ann with Cameron probably because she and Ginger were usually together. The cultural allusion to this American show emitted during the 1960s may not be understood by many of the young people from the source audience; however, it is Mrs. Plank the one who says such thing, and it is something that someone of her age would probably say in a common conversation.

*: Grammatically incorrect.

In this case this is a cultural reference but with a touch of humor. As there were no examples of aggressive humor in the provided analysis of the TV series, I decided to make an exception and include this short parenthesis in the cultural analysis of this fragment. In the case of this intervention by Mrs. Prank, the type of humor is aggressive, as she is using sarcasm with the purpose of ridiculing and offending Cameron and Mitchell, and making them feel bad with themselves.

In order to help the target audience to understand the comparison Mrs. Plank makes, the translator needs to use domestication and look for a similar reference in the target language:

CULTURAL REFERENCE #7: Spanish version

MRS. PLANK: *Pero si son la vaca y la zanahoria.*

In this case, the translator decided to omit the reference of a show and changed it for an easier comparison, picking on Cameron and Mitchell for their physical appearance; Cameron is now compared with a cow and Mitchell with a carrot. With this translation it is easier for the target audience to understand the purpose of Mrs. Prank to offend the boys.

CHAPTER VI: '*QUEER EYES, FULL HEART*'

In the last chapter that will be analyzed, I have selected a fragment from the minute 2:10 settled at Jay and Gloria's home. Someone rings the bell and Gloria says:

CULTURAL REFERENCE #8: Original version

GLORIA: (To Manny) *That's your Spanish tutor!*

As I have already mentioned, Gloria is Colombian and her mother tongue is Spanish. For this reason, she wants Manny to learn that language and learn something about his roots. However, Manny does not like Spanish and is not very happy with the idea of having a Spanish tutor.

The problem with this fragment comes with the translation into Spanish as in the dubbed version the characters already speak Spanish, and therefore it would make no sense learning Spanish as a second language when you already speak that language. For that reason, the translator had to think of a change for this controversial language:

CULTURAL REFERENCE #8: Spanish version

GLORIA: (A Manny) ¡*Es tu profe de acento colombiano!*

As Gloria is from Colombia, the translator decided to change the Spanish language for Colombian accent. Although it might seem it does not make sense, there was no better option either. One possibility could have been to include information and show that the learning is about Colombian culture or specific Colombian vocabulary, different from the common Spanish one; however, it could not be possible because there is no way to include such information keeping the pace with the mouth movements of the characters.

4.3   ANALYSIS OF TRANSLATION MISTAKES

In this section of the project I have recollected three different translation mistakes, together with a possible and alternative solution. As the previous analysis, the minute and a context of the scene will be provided for a better comprehension, and the fragments will be organized in chronological order.

MISTAKE 1 (CHAPTER II '*DO NOT PUSH*')

In the second episode, called *Do Not Push*, the family goes to visit a university with a guided tour. Alex and Claire are making the tour together while the rest of the family is in a different location in a campus experiment. Alex and her mother are having a fight because the college they are visiting is too close to home according to Alex, who wants to study in a farer university. The mother, Claire, wants her to stay close at home, but Alex is not agreed. At a certain point of the tour, the parents have to leave their sons as the tour from such point is only allowed for future students. In the minute 7:40 of the English version, the mother starts to walk away, but Alex called her; Claire thinks she is going to apologize but Alex says:

ALEX: *Low blood sugar, I need my sandwich.*

In the English version, Alex needs her sandwich because of a health problem; she has a low blood sugar level. However, in the Spanish subbed version, Alex says:

ALEX: *Tengo hambre, quiero mi sándwich.*

The translator changed Alex's necessity for simple desire and, therefore, the information provided in the English version, although it is not very relevant in this episode, is lost. A possible translation for this mistake could be:

Tengo el azúcar bajo, necesito el sándwich.

This possible translation is more accurate to the original version, the movement of the mouth fixes perfectly and the information would not be lost.

MISTAKE 2 (CHAPTER III '*THE COLD*')

In the third episode, almost the entire family gets a cold. They thought that Mitchell caught it on his honeymoon in Mexico, but the truth is that Phil has allergies already in the wedding day. Phil and Luke are watching the wedding video and they realize that it was not Mitchell the one who started the family cold. In the original version Phil says in the minute 2:17:

PHIL: *What I thought were allergies started the cold that brought the whole family down!*

In English it makes sense as an allergy and a cold may have similar symptoms, and that is the reason why all the family is ill. Phil did not pay any attention to his cold thinking it was an allergy. However, in Spanish Phil says:

PHIL: *¡Lo que me parecía una alegría es el catarro que ha hundido a toda la familia!*

In the Spanish dubbed version this sentence does not make sense within the context. The similarity if the words *allergy* in English, and *alergia* and *alegría* in Spanish may be the explanation of this mistake (See *Appendix 1*).

In this case, the meaning of the original version is lost and a new and wrong meaning is added. Due to the similarity of spelling of the words, the translator has made a lexical mistake while translating this fragment. This mistake leads to a lack of clarity ansd coherence in the dubbed version.

In this case the solution is simple: changing *alegría* for *alergia*, so the fragment would be as follows:

> *¡Lo que me parecía una alergia es el catarro que ha hundido a toda la familia!*

This last translation would be more accurate than the mistaken one in the Spanish dubbed version as the meaning of the sentence would be completely understandable for the target audience.

MISTAKE 3 (CHAPTER III '*THE COLD*')

In the third episode Lily and her friend are playing some games with Mitchell. As the friend seems to be smarter than Lily, Mitchell calls her *know-it-all*, and when her mother arrives she tells her everything. Consequently, the mother says to Mitchell in the minute 12:22 of the English version:

> MOTHER: *What kind of a person calls a 6-year-old a know-it-all?*

However, in the Spanish dubbed version, the mother says:

> MADRE: *¿Quién llama a una niña de 5 años sabelotodo?*

This mistake could be justified by saying that she refers to a child from primary school education, covering a certain age range[6]. However, in the sixth episode, *Awesomeland*, *7-year-old* is translated as *una niña de 7 años*, without changing the age range.

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[6] Primary School in the US covers a range from 5 years old to 11-12.

In the third episode, Mitchell says to Lily that her friend is one year younger than her; therefore, in the English version according to this episode, Lily is 7 years old, but according to the Spanish version she is 6 years old. Now, on the other hand, in the sixth episode Mitchell says that Lily is 7 years old both in the English and the Spanish version. In the English version it makes sense, but in the Spanish dubbed version it is contradictory.

The solution in this case would be easy; only changing the number. Instead of translating it as *niña de 5 años*, the proper translation would be:

> *¿Quién llama a una niña de 6 años sabelotodo?*

5. <u>CONCLUSIONS</u>

The information provided in the theoretical part of the project, the historical background of audiovisual translation, together with the explanation of the main topics of the study, have allowed me to understand in a better way the process of translation while composing the practical part. I could see how the theory is applied in many different ways, building a perfect ordered process that lets us connect with the rest of the world.

Translating humor, in the first place, is a challenge for the translator, who has to create and adapt the different types of jokes and humor previously explained by using human's most powerful ability: creativity. The main objective throughout the entire process of translation regarding humor is to maintain the total meaning of the original version, but at the same time with a touch of humor. As the analyzed examples show, translating this kind of references requires, in some cases, the creation of new scripts, completely different from the original version with regard to content.

Translating a cultural reference implies the same challenge for the translator. A wide knowledge is required to adapt these types of references for the target audience. Some of these elements are completely unknown for the audience, and the translator works as a mediator between both languages; not only linguistically, but also culturally. In this part, I have seen that the translator needs to have a wide knowledge about many different things, and besides, the learning process never stops.

Regarding the practical part of the project, I expected more translation mistakes at the time of translating humor and cultural allusions; however, the translator did a wonderful job, using knowledge and creativity as the main tools of the process. In the last part of the project, the mistakes exposed are not all the mistakes I found, but I included the three of them that I considered more representative.

By working on this project in such a deep way, I have realized that the profession of the translator is not appreciated enough; all the knowledge a translator acquires during the process of translation would be very difficult for common people to obtain. The act of

joining two different cultures linguistically and culturally is usually underestimated even by the people who work close to this field, as in dubbing for instance.

To conclude, this project has shown me how challenging but entertaining translating humor and culture can be, and also how satisfying. A translator needs to be passionate about constantly learning new things and trying to improve with every translation. Besides, as this project shows with many different examples and I have already mentioned, you need to be creative in order to create a good and accurate translation.

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7. APPENDIXES

REFERENCE 3 (Page 27):

According to the third entry of the term *suit* in the Cambridge Dictionary:

suit

noun /suːt/

> a set of clothes *usually* all of the same cloth *etc* , made to be worn together, *eg* a jacket, trousers (and waistcoat) for a man, or a jacket and skirt or trousers for a woman
> traje
>
> *a tailored suit.*

> a piece of clothing for a particular purpose
> traje (de baño, etc)
>
> *a bathing suit / diving suit.*

> a case in a law court
> pleito, juicio
>
> *He won/lost his suit.*

> an old word for a formal request, *eg* a proposal of marriage to a lady.
> petición de mano, propuesta/oferta de matrimonio

According to the Urban Dictionary, the term *bonning* has many different meanings:

boning

Laying your man pipe in a girl's nether regions until neither party can handle it any longer.

I'm like boning chicks on the weekend.

by **BartRules** October 31, 2003

2

boning

Engaging in sexual intercourse.

Does you think that parents should invite their kids into the room while zey is boning?

by **GuidoPosse69** February 21, 2005

3

boning

having vaginal sex

by **gomets111** November 25, 2002

4

boning

to have sexual intercourse, to fuck.

I hooked up with Sylvia and gave her a good boning.

by **online chatter** December 27, 2008

5

boning

sexual intercourse until your penis reaches her bone

dude, last night i was boning this really slutty chick, she was kinda chubby but she sucked good cock

by **douchy** October 13, 2006

According to RAE, this is the correct use of pronouns *la, le, lo* in Spanish:

Uso de los pronombres *lo(s), la(s), le(s)*. Leísmo, laísmo, loísmo

Para usar adecuadamente los pronombres átonos de 3.ª persona *lo(s), la(s), le(s)* según la norma culta del español general, debe tenerse en cuenta, en primer lugar, la función sintáctica que desempeña el pronombre y, en segundo lugar, el género y el número gramatical de la palabra a la que se refiere. En el siguiente cuadro se muestra la distribución de formas y funciones de estos pronombres:

			singular	plural
3.ª pers.	compl. directo	masc.	*lo* (también *le*, cuando el referente es un hombre)[1]	*los*
		fem.	*la*	*las*
		neutro	*lo*	–
	compl. indirecto		*le* (o *se* ante otro pron. átono)	*les* (o *se* ante otro pron. átono)

En el *Esbozo de una nueva gramática de la lengua española* (RAE, 1973) se condena el leísmo referido a cosa, pero se permite el referido a persona masculina singular; el leísmo plural siempre ha sido censurado por la Academia, ya que su baja incidencia desde los textos castellanos más antiguos atestigua que tampoco lo ha sancionado nunca mayoritariamente el uso de los hablantes cultos.

A continuación se expone de forma sucinta la norma que rige el empleo de estos pronombres:

- Cuando el pronombre desempeña la función de **complemento directo**, deben usarse las formas **lo**, **los** para el masculino (singular y plural, respectivamente) y **la**, **las** para el femenino (singular y plural, respectivamente):

*¿Has visto a Juan? Sí, **lo** vi ayer.*

*¿Has visto a Juan y a los niños? Sí, **los** he visto en el parque.*

*Compré la medicina y se **la** di sin que nadie me viera.*

*¿Has recogido a las niñas? Sí, **las** recogí antes de ir al taller.*

[Dada la gran extensión en el uso de los hablantes cultos de ciertas zonas de España de la forma *le* cuando el referente es un hombre, se admite, únicamente para el masculino singular, el uso de *le* en función de complemento directo de persona: *¿Has visto a Jorge? Sí, **le** vi ayer en el parque*].

- Cuando el pronombre desempeña la función de **complemento indirecto**, deben usarse las formas **le**, **les** (singular y plural, respectivamente), con independencia del género de la palabra a la que se refiera el pronombre:

***Le** pedí disculpas a mi madre.*

***Le** dije a su hermana que viniera.*

***Les** di un regalo a los niños.*

A pesar de la aparente simplicidad del sistema, existen casos excepcionales o aparentemente excepcionales dentro de la norma, así como una enorme variedad en cuanto a los usos efectivos en las distintas zonas hispanohablantes. Si se desea información pormenorizada, pueden consultarse los artículos leísmo, laísmo y loísmo del *Diccionario panhispánico de dudas*, así como las entradas dedicadas a verbos que plantean problemas a los hablantes en cuanto a la selección de los pronombres átonos de tercera persona

(avisar, ayudar, curar, disparar, escribir, llamar, molestar, obedecer, pegar, saludar, etc.).

Further information: http://www.rae.es/consultas/uso-de-los-pronombres-los-las-les-leismo-laismo-loismo#sthash.yVzp1PTH.dpuf