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Grado en Estudios Ingleses

TRABAJO DE FIN DE GRADO

**AUDIO-VISUAL TRANSLATION:**

**PROBLEMS AND TECHNIQUES IN THE TRANSLATION OF HUMOUR  
IN *MODERN FAMILY***

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CURSO ACADÉMICO 2018 – 2019



## ABSTRACT

The translation of humour is a subject in constant study –Zabalbeascoa 1996, Fuentes Luque 2001, Martínez Sierra 2006, Vandaele 2010–, due to the difficulty of translating the culture from a source text to a target text. The objective of this final degree work is to identify the problems that arise in translation for dubbing and to describe the techniques used to solve them. For this purpose, we have chosen three chapters of the sitcom *Modern Family* and we have analysed the original scripts and the translated ones in search of these problems and techniques. Through this analysis we have been able to see that the translation of a humorous text for dubbing presents several problems, such as the translation of puns, which is problematic due to cultural differences and time constraints. We have also explored the different ways in which a translator deals with these problems, as making adaptations or substitutions. The conclusions we have reached with this work have been that, in spite of the varied techniques for dealing with the different problems of this type of translation, the most suitable one is not always chosen. Whether it is a question of adapting the translation to the audio-visual medium, urgency within the deadlines to be met by the translator or the competence of the translator himself, the final results will vary from the original.

Keywords: Translation, audio-visual, dubbing, humour, pun, *Modern Family*.

La traducción del humor es un tema en constante estudio (Zabalbeascoa 1996, Fuentes Luque 2001, Martínez Sierra 2006, Vandaele 2010), debido a la dificultad de traducir la cultura de un texto fuente a un texto meta. El objetivo de este trabajo final de carrera es identificar los problemas que surgen en la traducción para el doblaje y describir las técnicas utilizadas para resolverlos. Para ello, hemos elegido tres capítulos de la sitcom *Modern Family* y hemos analizado los guiones originales y los traducidos en busca de estos problemas y técnicas. A través de este análisis hemos podido comprobar que la traducción de un texto humorístico para doblaje presenta varios problemas, como la traducción de juegos de palabras, que resulta problemática debido a las diferencias culturales y a las limitaciones de tiempo. También hemos explorado las diferentes maneras en que un traductor trata estos problemas, como hacer adaptaciones o sustituciones. Las conclusiones a las que hemos llegado con este trabajo han sido que, a pesar de la variedad de técnicas para tratar los diferentes problemas de este tipo de traducción, no siempre se elige la más adecuada. Ya se trate de la adaptación de la traducción al soporte audiovisual, de la urgencia de los plazos que debe cumplir el traductor o de la competencia del propio traductor, los resultados finales variarán con respecto al original.

Palabras clave: traducción, audiovisual, doblaje, humor, juegos de palabras, *Modern Family*.



## TABLE OF CONTENTS

1. INTRODUCTION	1
2. AUDIO-VISUAL TRANSLATION	1
2.1 Techniques that add a graphic textual code to audio-visual material	2
2.1.1 Subtitling	2
2.2 Techniques that alter the linguistic code in the verbal channel	2
2.2.1 Dubbing	2
2.2.2 Voice over	2
2.2.3 Audio description	3
2.3 Dubbing translation	3
3. THE TRANSLATION OF HUMOUR	4
3.1 Types of humour	4
3.2 Translating humour in dubbing: frequent problems	6
3.3 Techniques	8
4. METODOLOGY	9
4.1 <i>Modern family</i> series	9
4.2 Analysis method	10
5. COMPARATIVE ANALYSIS	11
5.1 Time synchrony	12
5.2 Cultural references	12
5.3 Visual elements	19
5.4 Puns	19
5.5 Versification, proverbs	24
5.6 Coincidence between languages in ST and TT	26
6. CONCLUSIONS	28
7. BIBLIOGRAPHY	30

## 1. INTRODUCTION

Audio-visual translation has always been a problem for any translator due to its peculiarities of having to combine the translation of a text with its visual context. If we add the issue of translating humour, it becomes even more complicated, mainly due to the cultural differences between the cultures of the source text (hereinafter ST) and the target text (hereinafter TT). Moreover, if we want to translate a humorous script for dubbing, the difficulties are multiplied because of sentence length and lip-synchrony. Some authors consider humour and puns to be untranslatable (Vandaele 2010:3). With this work we intend to demonstrate that this is not true, although in some cases it is not possible to make a translation identical to the original. To this end, we present a sample of the different problems that arise when dealing with the translation of American sitcoms scripts into Spanish and we present the different techniques that are commonly used to solve these problems, taking as an example some chapters from the TV *Modern Family* series.

## 2. AUDIO-VISUAL TRANSLATION

As already mentioned, with this work we want to focus on the audio-visual translation of humour for the dubbing of American sitcoms, the problems we may encounter when facing them and the different mechanisms used to solve them. To this end, in this section we will first take a brief look at audio-visual translation and then focus on dubbing translation and, more specifically, on the translation of humour.

Audio-visual translation can be basically defined as a specialized area of translation that focuses on the transfer of multimedia text to another language or culture. This ‘multimedia text’ is made up of two channels that broadcast information simultaneously: the visual channel and the acoustic channel.

The complexity of these texts lies in the fact that several types of information are communicated (visual, auditory, iconic, musical...) at the same time and all intertwined with each other. Apart from these types of information that are communicated at the same time, we must take into account an important factor, which is that concerning the cultural differences between the addresser and the addressee.

Broadly speaking, all the authors consulted agree on the classification of the types of audio-visual translation, but Orrego Carmona (2013) makes a division into two large groups: on the one hand, those involving the auditory canal and, on the other, those concerning the visual canal. Therefore, he classifies the types of audio-visual translation in techniques that add a graphic textual code to audio-visual material, and techniques that alter the linguistic code in the verbal channel. Following this division, the most frequent types of audio-visual translation and their applications are:

## 2.1. Techniques that add a graphic textual code to audio-visual material

2.1.1. Subtitling: it consists of including the translated text on the screen, in which the original soundtrack is reproduced. Subtitles must coincide on time with the different interventions of the characters and follow certain parameters of length and duration. It is used in all types of audio-visual products, in many cases to facilitate the understanding of hearing impaired people.

## 2.2. Techniques that alter the linguistic code in the verbal channel

2.2.1. Dubbing: it is the process by which an audio-visual text is recorded by actors, under the direction of the dubbing director, after being adjusted by an adjuster. This text may be translated by a translator and, in this case, it must be adapted to every visual element that takes place on the screen (lip synchrony, pointing, etc.). It is used in all types of audio-visual products (films, series, video games...), but it is not a common practice in all countries.

2.2.2. Voice over: it differs from dubbing in that in this case, the dubbed voice is emitted at the same time as the original soundtrack, so both channels are heard simultaneously. The dubbed voice is louder than the original voice, but it has a peculiarity: there is certain asynchrony between both channels so the original can be heard. It is used in documentaries or interviews, for example.

2.2.3. Audio description: it consists in the narration of relevant visual elements and it is used for blind people; it is the description of what is shown in the screen.

### 2.3. DUBBING TRANSLATION

Since this is the type of translation we are going to study, we will proceed to a more exhaustive explanation of this field.

As we have said before, dubbing is the process by which a text is recorded by dubbing actors and actresses under the supervision of a dubbing director. A dubbing actor or actress is a person who is specialized in acting using only his or her voice in a specific way. However, bearing in mind that this work deals with dubbing translation, we have to add the figure of the translator of the source texts to another language.

The task of a dubbing translator involves at least basic knowledge in various fields. As Mayoral (2002) says, today's audio-visual translation requires dubbing translators to offer a versatile and flexible professional profile that integrates knowledge that traditionally corresponded to different types of translators (scientific, legal, historical, etc.) Indeed, the fields covered by the audio-visual world are multiple. Let's think about the themes of recent series: legal issues (*The Code, Boston Legal*), medicine (*House, Grey's Anatomy, The Good Doctor*), history (*Vikings, Rome, The Tudors*), forensic science (*CSI*), etc. On the other hand, there is a revival of the 80's that makes many cultural references appear in several of the current series, references that obviously vary according to the culture of origin of each series. This requires the translator to know details of these cultures.

Dubbing translation presents the same difficulties as any other types of translation, such as cultural references, word games, specific languages, neologisms, slang, etc. However, it also has added difficulties: when translating a script for an audio-visual medium, all the visual elements related to the written text must be taken into account. It is also necessary to take into account the different intonations of the speech, which can change the meaning of a sentence. In addition,



it must comply with a specific time limit. We are not referring to the question of lip synchrony –this would be the responsibility of the adjuster– but the length of the translated sentences should be similar to the length of the original ones.

### 3. THE TRANSLATION OF HUMOUR

#### 3.1. TYPES OF HUMOUR

The *Oxford English Dictionary* defines humour as ‘the quality of being amusing or comic, especially as expressed in literature or speech’. The second part of this definition seems to indicate that humour is produced almost exclusively by linguistic means (‘especially as expressed in literature or speech’) leaving aside the possibility of including visual issues. However, the *Collins English Dictionary* defines humour as ‘the quality of being funny’ in its first entry. And in its third one it includes all the possibilities (linguistic and visual): ‘situations, speech, or writings that are thought to be humorous’. This definition is more accurate for our work.

Indeed, humour is created in the audio-visual media through different stimuli, both auditory –which would include the linguistic part– (word puns, voice tone, onomatopoeia, etc.) and visual (movements, facial expressions, gestures, graphics, etc.). These particularities make the translation of a script for an audio-visual product such as a sitcom especially complex.

There are several classifications of the types of humour, depending on different authors. For instance, Fuentes (2000: 14-17) distinguishes between verbal, visual, graphic and audio-visual humour. In our opinion, this classification is too general to be useful for our work; therefore, we find those by Zabalbeascoa (1996) and Martínez-Sierra (2005) more adequate since they take into account the audio-visual translator's perspective. Zabalbeascoa (1996: 251-256) identifies six different types of humour:

- The international joke. It is that which is perfectly applicable to both cultures, the source text and the target text, because it does not represent any cultural or linguistic difference.

- The national-culture-and-institutions joke. They are those that need an adaptation of national, cultural or institutional references from the source text to the target text so that they are understandable to the receiver.
- The national-sense-of-humour joke. Each culture understands humour differently; some cultures base their sense of humour in themselves, some other uses stereotypes to laugh at others, some cultures prefer phonetic word puns, in others black humour is common, etc.
- The language-dependent jokes. They depend on the use of language, using resources such as homophony, polysemy, etc.
- The visual jokes. They are those which depend on the visual context, so they are really difficult to translate, because this context is immutable.
- The complex jokes. They combine two or more of the above.

Martínez-Sierra's classification (2005: 290-292) is based on Zabalbeascoa's, but he suggests a change in the names of the types proposed – though they are equivalent–: he changes the word national for the word community due to the political connotation of *national* and uses the term *community* to refer to a cultural group. He also adds three new categories that do not appear on Zabalbeascoa's list:

- Paralinguistic joke. It is the joke originated by paralinguistic elements such as foreign accents, a voice tone or the imitation of a celebrity.
- Sound joke. It includes the auditory effects of the soundtrack which may be humorous.
- Graphic joke. Humour produced by a written message inserted in the screen.

We find Martínez-Sierra's categorization more complete, so we will use it for our analysis: *international, community and institutions, community sense of humour, language-dependent, paralinguistic, sound, visual, graphic and complex*.

### 3.2. TRANSLATING HUMOUR IN DUBBING: FREQUENT PROBLEMS

As we have said before, the translator of audio-visual texts can encounter different problems when faced with the translation of a text: cultural differences between ST and TT, neologisms, slang, time limit, intonation, etc. We also find in the specific translation for dubbing added problems, such as puns, dialects, sociolects and idiolects.

As stated by Díaz Cintas (2009), one of the most difficult problems a translator has to deal with when faced with humorous translation for dubbing are puns.

*Puns present the most frequent cases of inequivalence in translation because both the formal similarity between words, which are neither etymologically nor semantically linked, and the multiplicity of meanings within the same word will not usually coincide (Díaz Cintas, 2009: 125)*

Indeed, word puns can appear in all of the aforementioned types of humour. Most of the word puns a translator can find in a text are not-translatable for different reasons (cultural references, spelling etc.), so the translator has to use different techniques, that will be explained below, to achieve the humoristic equivalence.

Another big problem in translation is the case of dialects, sociolects and idiolects. Dialects, being specific to a particular geographical area, further limit the cultural framework of translation. A dialect related problem is when in the source text a character speaks the same language as the target text. In the case of the *Modern Family* series, there is a character, Gloria, who comes from Colombia and who provokes different humorous situations by not mastering English. The option taken by the translator is that the character has a Colombian accent, while the rest of the characters have Spanish accent. This solution, although probably the most appropriate, causes some bizarre situations, as the dialogue shown in Example 1 in which Jay and Gloria receive a visit from a Spanish teacher for Manny.

ORIGINAL	TRANSLATION
GLORIA: That's your Spanish tutor.	GLORIA: ¡Ah, es tu profe de acento colombiano!
MANNY: I'm gonna say it one more time. I really think French will be a better fit for me.	MANNY: Insisto: creo que el francés me va mucho más.
GLORIA: Your name is Manuel Alberto Javier Alejandro Delgado. How is French a better fit for you?	GLORIA: Te llamas Manuel Alberto Javier Alejandro Delgado. ¿Cómo va a quedarte mejor el francés?
MANNY: Okay, I'm pretty sure you threw in a name I've never heard before. Hello.	MANNY: Algunos de esos nombres no los había oído nunca. ¡Hola!
DIEGO: Ah, ah! En español, por favor.	DIEGO: Ah, ah... Con acento colombiano, por favor.

Example 1 E06S07 *Queer Eyes, Full Hearts*

In English the situation is normal, it is common to have a Spanish tutor, but in the Spanish translation it is strange, because there is nothing like a 'Colombian accent teacher'

In the case of sociolects, since they are ways of speaking of different socio-cultural groups, it is simpler to find coincidences between the structures of the different cultures, so it is easier to translate them from one language to another. For example, if we think of the way young people speak in contrast to adults, there are equivalences that allow the transfer of the humorous situation. Finally, idiolects are ways of speaking of each individual, which facilitates their translation in the sense that, in the case of a sitcom, the important thing is to be coherent in the way each character expresses himself throughout the development of the series.

### 3.3. TECHNIQUES

In order to solve all these translation problems there is no specific categorization of possible techniques, but there are a series of strategies which are most commonly used. The most significant are listed below:

- Adaptation. It consists of adapting or substituting the conflicting phrase to the characteristics of the target language. As we can see in Example 2, the translator has done an adaptation of the original English acronyms to Spanish, although in this case the Spanish acronyms are not used.

Context: Phil is describing himself as a ‘cool dad’	
ORIGINAL	TRANSLATION
PHIL: I text. ‘LOL’- Laugh out loud. ‘OMG’- Oh, my God. ‘WTF’- Why the face?	PHIL: Escribo ‘MMR’ – Me muero de risa. ‘ADM’ – Ay, Dios mío. ‘QMD’ – ¿Qué me dices?

Example 2 E01S01 *Pilot*

- Elision. It occurs when the humorous effect of the source text disappears in the translation to the target text. We can find it in Example 2 itself, since Phil's confusion with the meaning of WTF does not appear in the translation.
- Simplification. Many times the only possible translation does not fit in any way with the images, so a very common solution is to remove certain elements without losing their original meaning. This technique is often used in subtitling, but is also sometimes used in dubbing due mainly to lip-synchrony and time constraints. As we can see in Example 3, the simplification is the omission of the translation of the word ‘old-time’, which does not really affect to the meaning.

Context: Manny tries to flirt with the clerk of a photo shop who is older than him.	
ORIGINAL	TRANSLATION
MANNY: I gave her my heart; she gave me a picture of me as an old-time sheriff.	MANNY: Le doy mi corazón y ella me da una foto mía disfrazado de sheriff.

Example 3 E01S01 *Pilot*

- Voice and tone. In dubbing it is a very common resource to use intonation or voice changes to reinforce different aspects that may not appear in the original version. As we see in Example 4, the translator's addition of 'Ay qué riquín' along with Gloria's tone of voice reinforces Gloria's image of being a loving mother.

Context: Gloria tries to cheer Manny up	
ORIGINAL	TRANSLATION
GLORIA: Mentira. A mí sí me gusta. (In Spanish)	GLORIA: Mentira. A mí sí me gusta. ¡Ay, qué riquín!

Example 4 E01S01 *Pilot*

## 4. METODOLOGY

### 4.1. MODERN FAMILY SERIES

Modern Family is a U.S. television sitcom with a mockumentary format that premiered on ABC on September 23, 2009. A *mockumentary* consists in a fake documentary in a humorous tone in which a set of cameras film the daily life of, in this case, these three families. For example, one of the characteristics that makes this series a mockumentary is that, from time to time, the characters look at the camera. They also have certain moments in which they act as if they were speaking directly to the camera.

The series revolves around three families related through Jay Pritchett and his two children, Claire Dunphy and Mitchell Pritchett. Jay Pritchett, the patriarch, an old-fashioned sexagenarian, is married to a younger woman, Gloria, a passionate

Colombian mother, who has a son, Manny, from a previous marriage. Claire, Jay's eldest daughter, a nervous, controlling mother, is married to Phil, a real estate agent and self-proclaimed cool father; and they have three children: Haley, the typical teenager more concerned about her social status than her studies, Alex, the intelligent middle daughter, and Luke, the youngest 'special' son. Jay's youngest son, Mitchell, a nervous man with childhood traumas, is a lawyer, and with his future husband Cameron, a high school soccer coach quite melodramatic, they have adopted a Vietnamese girl, Lily. (See fig.1).

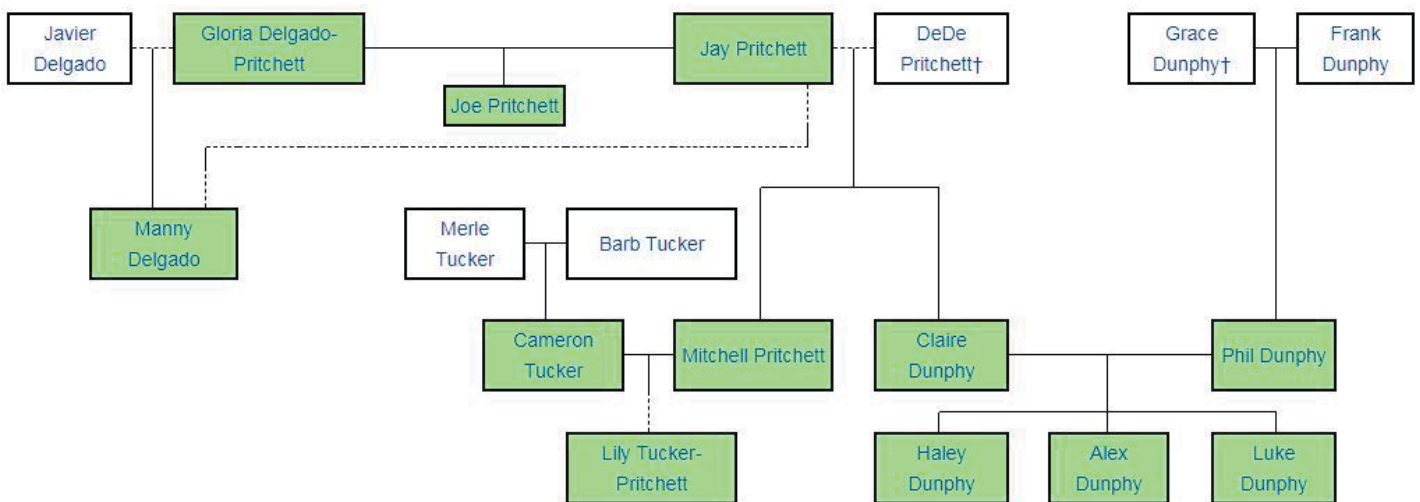


Fig. 1 Family tree

#### 4.2. ANALYSIS METHOD

The process of analysis we have followed has been the following: first, we have obtained the scripts of three chapters of different seasons (S01E01, S06E07 and S06E09). We have chosen these chapters because we believe they contain the necessary variety of problems and translation techniques for our work. In addition, we wanted to include the pilot episode with two others from a rather later season in order to analyse whether they are consistent with each other, at a translation level.

Afterwards we have made several views of these chapters, both in their original version and in their dubbed version, to identify, mainly, the humorous

aspects that differ –or disappear– between the ST and the TT, to analyse the translation process and also to determine why these aspects are humorous in the original version.

Finally, we present in tables the analysis carried out in which the title and season of each chapter appear, the context in which the scene takes place, the dialogue in its original version and the translation carried out, a brief explanation, the problem the translator has to deal with, the solution he has taken and, in some cases, a personal translation proposal. Of course, in our proposals we do not take into account the lip synchrony, but we do take into account the length of the sentences.

## 5. COMPARATIVE ANALYSIS

As we have said before, we have analysed three chapters of the TV series *Modern Family* (SE01E01, SE06E07 and SE06E09) taking into account the problems found regarding humour and the strategies used to translate them (see Table 1). We have chosen the following samples as the most relevant for our work, and we present them sorted by the type of problem faced by the translator.

<p>Problems</p> <ul style="list-style-type: none"> <li>- Time synchrony</li> <li>- Cultural references</li> <li>- Visual elements</li> <li>- Puns (phonetic, visual)</li> <li>- Versification, proverbs</li> <li>- Coincidence between languages in ST and TT</li> </ul> <p>Strategies</p> <ul style="list-style-type: none"> <li>- Adaptation</li> <li>- Substitution</li> <li>- Elision</li> <li>- Simplification</li> <li>- None of above</li> </ul>
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Table 1



## 5.1. TIME SYNCHRONY

S01E01 <i>Pilot</i>	S01E01 <i>Piloto</i>
Context: Luke got his head stuck in the banister.	
ORIGINAL	TRANSLATION
PHIL: I got it. Where's the baby oil? CLAIRE: It's on our bedside tab... I don't know. Find it. Come on!	PHIL: Ya voy yo. ¿Y el aceite para bebés? CLAIRE: Está en la mesi... No lo sé. Búscalo. ¡Por Dios!
Explanation: In the translation a direct reference to possible bedroom games between Phil and Claire is lost by omitting the adjective <i>bedside</i> , although it can still be understood.	
Problem: time synchrony.	
Solution: elision.	
Proposal: CLAIRE: En la mesilla de noch... No lo sé. [...]	

Table 2

## 5.2. CULTURAL REFERENCES

S01E01 <i>Pilot</i>	S01E01 <i>Piloto</i>
Context: Phil is describing himself as a 'cool dad'	
ORIGINAL	TRANSLATION
PHIL: I text. 'LOL'- Laugh out loud. 'OMG'- Oh, my God. 'WTF'- Why the face?	PHIL: Escribo 'MMR' – Me muero de risa. 'ADM' – Ay, Dios mío. 'QMD' – ¿Qué me dices?
Explanation: in the original, the humour is produced by Phil's ingenuity, giving another meaning to the acronym WTF. This humorous element disappears in the translation.	

Problem: Cultural references (acronyms do not coincide in both languages).
Solution: adaptation/elision

Table 3

S06E07 <i>Queer Eyes, Full Hearts</i>	S06E07 <i>Ojos que son gays, corazón que sí siente</i>
Context: chapter's title.	
ORIGINAL	TRANSLATION
Queer eyes, full hearts.	Ojos que son gays, corazón que sí siente.
<p>Explanation: The original title makes a play on words in reference to an emblematic motto of a well known TV series in the USA. The motto is 'Clear eyes, full hearts', and the series is about football. So, with the change of the title we have the reference to some events that are going to happen in this chapter. Although the reference to the TV series is lost in translation, the humorous acuteness is preserved by adapting the Spanish proverb 'Ojos que no ven, corazón que no siente'.</p>	
Problem: cultural references.	
Solution: Adaptation	

Table 4

S06E07 <i>Queer Eyes, Full Hearts</i>	S06E07 <i>Ojos que son gays, corazón que sí siente</i>
Context: Jay speaks to Diego.	
ORIGINAL	TRANSLATION
JAY: Gloria tried to tutor Manny. There was less yelling in <i>The miracle worker</i> .	JAY: Gloria ha intentado enseñarle a Manny y gritaban más que con una peli de terror.
Explanation: speaking of his wife's cries, Jay refers to a film about the education of a	

blind, deaf and mute girl. In the translation, the reference to movies is done, but not to the title.
Problem: cultural references.
Solution: elision.
Proposal: JAY: Gloria ha intentado enseñarle a Manny. Había más gritos que en <i>El milagro de Anna Sullivan</i> .

Table 5

S06E07 <i>Queer Eyes, Full Hearts</i>	S06E07 <i>Ojos que son gays, corazón que sí siente</i>
Context: Cameron says that Mitchell is his Connie Britton and Mitchell is upset.	
ORIGINAL	TRANSLATION
MITCHELL: Your... Your Connie Britton? CAMERON: Mrs. Coach on <i>Friday Night Lights</i>	MITCHELL: ¿Tu Connie Britton? CAMERON: La presentadora de <i>Viernes de fútbol</i>
Explanation: in the original there is a reference to the same series as in the title of the chapter, <i>Friday Night Lights</i> . The title of this TV series has been kept in English when it was released in Spain, but the translator has decided to make a translation of the title and turn the actress Connie Britton into a hostess of a supposed TV sports programme. The problem with the original version is that the reference is lost if the TV series is not known, so the adaptation is not a bad solution, but it is not very accurate.	
Problem: cultural reference.	
Solution: adaptation.	
Proposal: CAMERON: La esposa en <i>Friday Night Lights</i>	

Table 6

S06E09 <i>Strangers in the night</i>	S09E07 <i>Extraños en la noche</i>
Context: Brenda is talking with Mitchell about her divorce.	
ORIGINAL	TRANSLATION
BRENDA: I've done more paddling than Lewis and Clark!	BRENDA: He hecho más remo que los esclavos de las galeras.
Explanation: In the original, Brenda makes a reference to American history that might not be understood in Spain, so in the translation a more global reference has been made.	
Problem: Cultural reference.	
Solution: adaptation/substitution.	

Table 7

S06E09 <i>Strangers in the night</i>	S09E07 <i>Extraños en la noche</i>
Context: Brenda understands she can't stay at Mitchell's.	
ORIGINAL	TRANSLATION
BRENDA: I need a Zoloft. [...]	BRENDA: Necesito una pastilla. [...]
BRENDA: So - I think you got some of my Zoloft.	BRENDA: Creo que te he pasado la pastilla.
Explanation: In the original Brenda mentions a popular antidepressant drug in the United States. In Spain that brand is not known, so it has been translated as <i>pastilla</i> . Although the adaptation is correct, it could be used the <i>Prozac</i> trademark, better known in our country, so the translation would be equivalent.	
Problem: Cultural reference.	
Solution: adaptation.	

Proposal: BRENDA: Necesito un Prozac.

[...]

BRENDA: Creo que te he pasado mi Prozac

Table 8

S06E09 <i>Strangers in the night</i>	S09E07 <i>Extraños en la noche</i>
Context: Manny explains Gloria the reason why Joe is crying.	
ORIGINAL	TRANSLATION
MANNY: If he could walk better, I'd seriously suggest a 12-step program.	MANNY: Yo que tú le apuntaría a Teleadictos Anónimos.
Explanation: In the original there is a joke related to the 12-step program of Alcoholics Anonymous that is lost in translation.	
Problem: cultural reference.	
Solution: adaptation (pun loss).	

Table 9

S06E09 <i>Strangers in the night</i>	S09E07 <i>Extraños en la noche</i>
Context: Jay comments the elements of the dog's party.	
ORIGINAL	TRANSLATION
JAY: Bark Mitzvah - what a concept. Beagles and lox, dog briskets.	JAY: 'Perro-Mitzvah', vaya concepto. 'Beagles' en vez de 'bollos', 'collies' en vez de 'colines'...
Explanation: In the original, Jay mentions different phonetic puns that cannot be translated into Spanish:  - <i>Bark-mitzvah</i> : phonetic similarity between <i>bark</i> and <i>bar</i> (bar-mitzvah, a ceremony	

<p>for Jewish boy).</p> <ul style="list-style-type: none"> <li>- <i>Beagles and lox</i>: phonetic similarity between <i>beagle</i> (breed of dog) and <i>bagel</i> (type of bun usually filled with lox).</li> <li>- <i>Dog briskets</i>: <i>Brisket</i> is a type of common animal meat in Jewish New Year's Eve food.</li> </ul> <p>In the translation, a rather forced adaptation has been sought.</p>
<p>Problem: Pun/Cultural reference.</p>
<p>Solution: adaptation.</p>

Table 10

S06E09 <i>Strangers in the night</i>	S09E07 <i>Extraños en la noche</i>
<p>Context: Alex talks to her parents about her new boyfriend, and they do not believe her.</p>	
ORIGINAL	TRANSLATION
<p>ALEX: Well, he's real. His name is Teddy.</p> <p>CLAIRE: [Takes a teddy bear] His name is... Teddy?</p> <p>ALEX: Yeah. Teddy Keyes. [Phil points to a bunch of keys]</p> <p>CLAIRE: And what do we know about this young man?</p> <p>ALEX: He's new to our school. He works at some mattress store... Mattress King. [Phil and Claire see a Martin Luther King poster on the wall.] And he's a bit of a bad boy. He had a little problem</p>	<p>ALEX: Pues existe. Y se llama Teddy.</p> <p>CLAIRE: [Cogiendo un osito de peluche] Se llama... Teddy.</p> <p>ALEX: Sí, ajá. Teddy Llaves. [Phil señala un manojo de llaves]</p> <p>CLAIRE: Ah, y ¿qué sabemos de ese jovencito?</p> <p>ALEX: Es nuevo en el cole, trabaja en una tienda de colchones... Colchones King. [Phil y Claire ven un poster de Martin Luther King en la pared] Y es un poco malote. Tuvo problemillas por robar en tiendas, estuvo en un</p>

<p>with shoplifting. He spent some time in juvie. [Claire sees the book <i>Crime and punishment</i>] But, you know, he's not really my type. He's just a rebound. So I guess it doesn't really matter. Why am I even talking to you guys? Leave! [Phil takes a dry leaf] Get out!</p>	<p>reformatorio [Claire ve el libro <i>Crimen y castigo</i>]. Pero no es mi tipo, es un entretenimiento, así que no me importa mucho. ¿Qué hago hablando con vosotros? ¡Dejadme! [Phil coge una hoja seca] ¡Fuera!</p>
<p>Explanation: In the original, phonetic word games are combined with visuals and cultural references to make believe that Alex invents her boyfriend's details with objects from his room:</p> <ul style="list-style-type: none"> <li>- The name of the boyfriend extracted from the <i>Teddy bear</i>.</li> <li>- The last name, <i>Keyes</i>, taken from homophony with the word <i>Keys</i>.</li> <li>- The name of the mattress shop, taken from the Martin Luther King poster.</li> <li>- The history of the reformatory suggested by the book <i>Crime and Punishment</i>.</li> <li>- The last pun is produced by the homophony between the verb 'leave' and the word 'leaf'.</li> </ul> <p>In itself, this whole scene is a reference to a famous film from the 1990s, <i>The usual suspects</i>.</p> <p>In the translation only the pun with the surname is paid attention, translating 'Keyes' by 'Llaves'.</p>	
<p>Problem: phonetic/visual pun/cultural reference.</p>	
<p>Solution: none (pun loss)/adaptation.</p>	

Table 11

### 5.3. VISUAL ELEMENTS

S01E01 <i>Pilot</i>	S01E01 <i>Piloto</i>
Context: Gloria has an argument with Jay about her voice tone.	
ORIGINAL	TRANSLATION
GLORIA: Oh, yeah. 'Cause that's where you live, down here. But I live up here!	GLORIA: Ya, porque tú siempre hablas bajito pero yo alzo la voz.
Explanation: while Gloria speaks, she moves her hand to two different heights. In Spanish there is no direct relationship between the text and the image.	
Problem: visual elements.	
Solution: adaptation.	

Table 12

### 5.4. PUNS

S01E01 <i>Pilot</i>	S01E01 <i>Piloto</i>
Context: Phil says hello to Gloria when she arrives.	
ORIGINAL	TRANSLATION
PHIL: Hi, Gloria. How are you? Oh, what a beautiful dress.	PHIL: Gloria, ¿cómo estás? Qué vestido tan bonito.
GLORIA: Ay, thank you, Phil.	GLORIA: Ay, gracias, Phil.
PHIL: Okay. Oh, hey...	PHIL: Sí, es... muy... bonito...
CLAIRE: Phil. That's how she says 'Phil.' Not 'feel.' Phil.	CLAIRE: ¡Quieto! Se mira, pero no se toca. ¿Vale?
PHIL: Oh.	PHIL: Ah.
Explanation: in the original, Phil is confused when Gloria pronounces <i>Phil</i> as well as	



<i>feel</i> . This pun is lost in translation.
Problem: pun (pun loss).
Solution: adaptation/substitution
Proposal: GLORIA: Sí, me falta la toca.  PHIL: Sí, eh... Vale...  CLAIRE: ¡Quieto! ‘La toca’, no que ‘la toques’

Table 13

S06E07 <i>Queer Eyes, Full Hearts</i>	S06E07 <i>Ojos que son gays, corazón que sí siente</i>
Context: Jay shows the model of a ship.	
ORIGINAL	TRANSLATION
JAY: This is one of the most famous warships of all time. The U.S.S. Constitution. Stayed in active duty 84 years. No enemy managed to board her.	JAY: Es uno de los buques de guerra más famosos de la historia: el USS Constitution. Estuvo en activo 84 años y ningún enemigo logró abordarlo.
GLORIA: 10 seconds, she's already bored me.	GLORIA: Pues en 10 segundos ya me ha aburrido a mí.
Explanation: In the original there is a pun produced by the homophony between the words <i>board</i> and <i>bored</i> . When translated literally, the pun and the humorous dialogue are lost.	
Problem: phonetic pun	
Solution: none (pun loss).	
Proposal: GLORIA: El aburrimiento me ha abordado a mí.	

Table 14

S06E07 <i>Queer Eyes, Full Hearts</i>	S06E07 <i>Ojos que son gays, corazón que sí siente</i>
Context: Manny's Spanish teacher requires him to speak Spanish.	
ORIGINAL	TRANSLATION
MANNY: Okay, let's take it down a nacho.	MANNY: A ver, vamos a llevarnos bien, ¿eh?
Explanation: Manny makes a pun giving a Spanish look to an English expression by changing the word <i>notch</i> for <i>nacho</i> , phonetically similar. In the translation there is no pun, only the sense of the phrase is more or less maintained.	
Problem: phonetic pun.	
Solution: adaptation (pun loss).	

Table 15

S06E07 <i>Queer Eyes, Full Hearts</i>	S06E07 <i>Ojos que son gays, corazón que sí siente</i>
Context:	
ORIGINAL	TRANSLATION
CLAIRE: Andy. Of course. Come on in. You are Joe's babysitter, right?	CLAIRE: ¡Andy! Claro, pasa. Eres la nanny de Joe, ¿verdad?
ANDY: Uh, 'manny' is what we call ourselves in the child care community. But it's confusing in that house because of their son Manny. So I've been trying to get traction with 'bro-pair.'	ANDY: Manny. Es como nos llamamos en el sector de cuidados infantiles, pero confunde en esa casa por su hijo Manny, así que estoy intentando probar con 'niñero'.
Explanation: In this extract there are two puns. One is the creation of the word 'manny' to refer to a male babysitter, changing the first letter of 'nanny' to the M, making the	

<p>word ‘man’ part of the name of his job. The second pun consists of the adaptation of the word ‘aupair’ into ‘bro-pair’, phonetically similar. ‘Bro’ is an apocope of ‘brother’ meaning male friend.</p> <p>In the translation the first pun is not lost, changing 'babysitter' for 'nanny', so the later reference to 'manny' is better understood. However, the second pun has been adapted quite successfully, but the phonetic pun between 'aupair' and 'bro-pair' has been lost.</p>
<p>Problem: phonetic pun</p>
<p>Solution: adaptation (pun loss).</p>

Table 16

S06E07 <i>Queer Eyes, Full Hearts</i>	S06E07 <i>Ojos que son gays, corazón que sí siente</i>
<p>Context: Anne is interviewing Cameron after winning the football match.</p>	
ORIGINAL	TRANSLATION
<p>CAMERON: Obviously, I feel like the belle of the foot-ball.</p>	<p>CAMERON: Evidentemente me siento como la bella del fútbol.</p>
<p>Explanation: in the original Cameron makes a pun between <i>The belle of the football</i> and <i>The belle of the ball</i>. In translation, this pun is lost.</p>	
<p>Problem: pun.</p>	
<p>Solution: none.</p>	
<p>Proposal: CAMERON: Evidentemente me siento como la bella del ‘futbaile’</p>	

Table 17

S06E09 <i>Strangers in the night</i>	S09E07 <i>Extraños en la noche</i>
Context: Jay comments the elements of the dog's party.	
ORIGINAL	TRANSLATION
JAY: Papparazzi! How great is that?	JAY: Perro-pazzi, ¡esto es genial!
Explanation: In the original there is a pun changing 'paparazzi' for 'puparazzi', for the dog theme of the party. The translation attempts to convert the pun, but the choice of 'perro-pazzi' is rather distant from the word 'paparazzi'.	
Problem: Pun.	
Solution: adaptation.	
Proposal: JAY: Paperrazzi, ¡esto es genial!	

Table 18

S06E09 <i>Strangers in the night</i>	S09E07 <i>Extraños en la noche</i>
Context: Jay and Manny in the dog party.	
ORIGINAL	TRANSLATION
JAY: We'll grab you and your mom an ice-cream bone.	JAY: Vamos a darle a tu madre un hueso helado.
Explanation: In the original, as this is a dog party, the word 'ice-cream cone' is replaced by 'ice-cream bone'. In the translation the pun disappears.	
Problem: pun.	
Solution: adaptation (pun loss).	

Table 19

S06E07 <i>Queer Eyes, Full Hearts</i>	S06E07 <i>Ojos que son gays, corazón que sí siente</i>
Context: Andy scares Phil who exclaims an interjection.	
ORIGINAL	TRANSLATION
PHIL: Cheez-its!	PHIL: ¡Mier... coles!
Explanation: the original plays with the phonetic similarity between <i>cheez-its</i> and <i>Jesus</i> . It is a euphemism in order to avoid blaspheming. In the translation the same euphemism effect is used so as not to be rude.	
Problem: phonetic pun.	
Solution: adaptation.	

Table 20

### 5.5. VERSIFICATION, PROVERBS

S01E01 <i>Pilot</i>	S01E01 <i>Piloto</i>
Context: Jay reads Manny's love poem	
ORIGINAL	TRANSLATION
JAY: [Off] 'We're from different worlds, yet we somehow fit together.  Love is what binds us, through fair or stormy weather.  I stand before you now with only one agenda:  [on] To let you know my heart is yours, Feldman comma Brenda.'	JAY: [Off] 'Somos de mundos distintos y, sin embargo, no somos tan diferentes. El amor es lo que nos une. En los buenos momentos y en los malos. Sólo me queda una cosa pendiente: [on] decirte que mi corazón es tuyo. Feldman, coma, Brenda'.
Explanation: the original is written in verse, and this is not so in the translation.	

Problem: versification.
Solution: adaptation.
Proposal: try to versify. JAY: Somos muy diferentes, pero de alguna forma encajamos. El amor es lo que nos une, en los buenos momentos y en los malos. Sólo algo queda pendiente en mi agenda: Decirte que mi corazón es tuyo, Feldman, coma, Brenda.

Table 21

S06E07 <i>Queer Eyes, Full Hearts</i>	S06E07 <i>Ojos que son gays, corazón que sí siente</i>
Context: Gloria explains how she feels about not being fluent in English.	
ORIGINAL	TRANSLATION
GLORIA: You should try talking in my shoes for one mile!	GLORIA: ¡Deberías hablar con mi pellejo durante un día!
Explanation: in the original, Gloria confuses the English expression ‘To walk a mile in someone’ shoes’. The same occurs in translation with the equivalent Spanish expression ‘Estar en el pellejo de alguien durante un día’	
Problem: proverb.	
Solution: adaptation.	

Table 22

## 5.6. COINCIDENCE BETWEEN LANGUAGES IN ST AND TT

S06E07 <i>Queer Eyes, Full Hearts</i>	S06E07 <i>Ojos que son gays, corazón que sí siente</i>
Context: in Jay's house, the ringbell sounds.	
ORIGINAL	TRANSLATION
GLORIA: That's your Spanish tutor.	GLORIA: ¡Ah! Es tu profe de acento colombiano.
Explanation: Since Gloria is Colombian, she wants her son to speak Spanish, so she hires a Spanish teacher. As in the dubbing all the characters speak Spanish, the reason for hiring a teacher needs to be explained. The problem is that there is no 'Colombian accent teaching', so the situation is absurd.	
Problem: coincidence between languages in ST and TT.	
Solution: adaptation.	
Proposal: choose a kind of dialect spoken in Colombia, e. g.:	
GLORIA: ¡Ah! Es tu profe de dialecto costeño	

Table 23

S06E07 <i>Queer Eyes, Full Hearts</i>	S06E07 <i>Ojos que son gays, corazón que sí siente</i>
Context: Manny greets his Spanish teacher in English.	
ORIGINAL	TRANSLATION
DIEGO: Ah, ah... En Español, por favor.	DIEGO: Ah, ah... Con acento colombiano, por favor.
Explanation: the same problem as in previous samples about 'Colombian accent'.	
Problem: coincidence between languages in ST and TT.	

Solution: adaptation.
Proposal: choose a kind of dialect spoken in Colombia, e. g.:
DIEGO: Ah, ah... En dialecto costeño, por favor.

Table 24

S06E07 <i>Queer Eyes, Full Hearts</i>	S06E07 <i>Ojos que son gays, corazón que sí siente</i>
Context: Jay speaks to Manny.	
ORIGINAL	TRANSLATION
JAY: You know, it's too bad you don't spend as much time on your Spanish homework as you do online finding passive-aggressive ways of using my hobbies against me.	JAY: Es una pena que no le dediques tanto tiempo a practicar el acento colombiano como a buscar estrategias retorcidas para usar mis hobbies contra mí.
Explanation: the same problem as in previous samples about 'Colombian accent'.	
Problem: coincidence between languages in ST and TT.	
Solution: adaptation.	
Proposal: JAY: Es una pena que no le dediques tanto tiempo a practicar el dialecto costeño como a buscar estrategias retorcidas para usar mis hobbies contra mí.	

Table 25

S06E07 <i>Queer Eyes, Full Hearts</i>	S06E07 <i>Ojos que son gays, corazón que sí siente</i>
Context: Jay and Gloria are having an argument because Jay has given permission to Manny to study French instead Spanish.	



ORIGINAL	TRANSLATION
GLORIA: You knew that I wanted him to learn Spanish.	GLORIA: Sabes que quiero que aprenda colombiano.
Explanation: the same problem as in previous samples about ‘Colombian accent’.	
Problem: coincidence between languages in ST and TT.	
Solution: adaptation.	
Proposal: GLORIA: Sabes que quiero que aprenda (dialecto) costeño.	

Table 26

As we have seen through this analysis, the biggest problems faced by the translator of this series are those related to cultural references and puns. Indeed, finding equivalents for the ST cultural references in the TT is difficult, as well as trying to adapt phonetic or visual puns. This confirms that the translation of humour for dubbing is very complex, and also that the decision taken by the translator is not always the most appropriate one. We must bear in mind that after the work of the translator comes the adjuster, who is responsible for adjusting the translated text to the image and can make changes that change the original translation. There is also the possibility that in the dubbing studio itself some phrases may be modified due to different circumstances (inappropriate phrase length, humorous details, etc.).

## 6. CONCLUSIONS

This work has allowed us to discover the many complexities of dubbing translation and the most common techniques for solving different problems. Indeed, the dubbing translator faces more limitations than an ordinary translator, such as time constraints and the inclusion of visual elements that affect the context of the translation.

On the other hand, the part of the analysis of the chapters of the series has allowed us to realize the different types of techniques used to solve these difficulties, and also that the best solution has not always been taken by the translator. One more

thing that the analysis has shown us is that there are certain puns that are not translatable, as stated by Vandaele (2010).

In short, translation for dubbing requires translators to be specialised in this field in order to foresee solutions to the difficulties that will be encountered, especially in the translation of humour.

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