How the translation process can modify the use of stereotypes in audiovisual texts: *Modern Family* as a case study

Cómo el proceso de traducción puede modificar el uso de estereotipos en los textos audiovisuales: *Modern Family* como estudio de caso

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Abstract: The translation of humour of audiovisual texts is one of the most challenging activities the translator may face, due to the concurrence of two different codes —visual and auditory— and the inclusion of humorous elements that lead to a clear objective, make the audience laugh. The aim of this study is to analyse one of these resources, the use of stereotypes with humorous purposes, included in the situational comedy *Modern Family*. Gloria Delgado-Pritchett is taken as an example in order to discern whether the humour based on stereotyped representation of foreigners since it is the one that describes this character in the English original version, and is transmitted to the Spanish dubbed and subtitled versions. The findings reveal that, although humour is transferred to the target texts, the stereotype on which humour is based is modified in the target versions, changing, therefore, the concept that the source and the target audience have towards that character.

Keywords: Audiovisual translation, sitcom, stereotypes, stereotyped representation of foreigners, bimbo stereotype.

Resumen: La traducción del humor de textos audiovisuales es una de las actividades más complejas a las que se tiene que enfrentar un traductor, debido a la concurrencia de dos códigos diferentes —el visual y el auditivo— y la inclusión de elementos humorísticos que conducen a una clara finalidad, hacer reír a los espectadores. El objetivo de este estudio es analizar uno de estos recursos, el uso de estereotipos con propósitos humorísticos, incluidos en la comedia de situación *Modern Family*. Se toma como ejemplo a Gloria Delgado-Pritchett para discernir si el humor que se basa en el estereotipo de extranjeros, ya que es el que describe a este personaje en la versión original en inglés y se transmite a las versiones doblada y subtitulada en español. Los resultados revelan que, aunque el humor se transfiere a los textos meta, el estereotipo se modifica en las

versiones en español, cambiando, de este modo, el concepto que la audiencia origen y meta tiene hacia dicho personaje.
Palabras clave: Traducción audiovisual, comedia de situación, estereotipos, estereotipo de extranjeros, estereotipo *Barbie*.

1. INTRODUCTION

Audiovisual texts have been established as a fundamental part of any country's culture. Thanks to the creation of audiovisual products, the audience can recognise and be identified by what they are seeing on screen. However, this can be a double-edged sword, since the best or the worst of a community or culture can be shown. Apart from all this, audiovisual texts can be an entertaining option to help the audience evade themselves from their reality for a while. This is the reason why comedies are so popular among audiences, as they are conceived as a way of spending a relaxing time while enjoying what they see.

Many scholars have offered their interpretations of humour in order to establish a universal definition that might be accepted worldwide, although there are different and heterogeneous variables that might contextualise humour and the way it is perceived. Contributions have been numerous, but some scholars can be mentioned, such as Raskin (1985), Attardo (1994, 2001), Chiaro (1992, 2010), or Critchley (2002). Chiaro (2010) relates the term *humour* to the concept of *funniness*, defining funniness as "a positive humour response in terms of smiling and laughter, as a reaction to some kind of stimulus" (ibid.: p. 2). However, she observes that people do not react in the same way when they watch and listen to a funny programme. Thus, she differentiates the concepts "positive humour response", which only encompasses the perception of what is funny from a humorous stimulus, from "exhilaration", which includes physical reactions (laughing and smiling) as a response to what is being seen.

As Zabalbeascoa (2001: p. 255) states, humour is understood as everything that belongs to human communication with the intention of

producing a laughing reaction among the target audience, and although laughter is a universal physiological reaction, the perception of humour will depend on each culture, person, situation or mood.

If the source of humour is considered as a benchmark, there are some voices, like Critchley's (2002: p. 1), who explains that "humour is produced by a disjunction between the way things are and the way they are represented in the joke, between expectation and actuality". In other words, incongruity is an important feature when what the audience expects is not what happens. According to Ross (1998: p. x), "this is the essence of humour: surprise, innovation and rule-breaking". Therefore, the humorous effect will appear when we manage to shatter the (logical) expectations derived from a determined situation, with an expressed purpose (Fuentes, 2000: p. 11), namely, the breach of these core ideas leads to a humorous effect as there is a contrast between the content (what is said) and what is derived from the situation. The resource of incongruity is reasonably used in situation comedies to create humour, so it will be taken into account for our analysis in order to recognise it both in the source and target texts. Schopenhauer, in his book *The World as Will and Idea* (1819), quoted in Morreall (1987: p. 52), establishes that:

> The cause of laughter in every case is simply the sudden perception of the incongruity between a concept and the real objects which have been thought through it in some relation, and laughter itself is just the expression of this incongruity. (…) All laughter then is occasioned by a paradox, and therefore by unexpected subsumption, whether this is expressed in words or in actions. This, briefly stated, is the true explanation of the ludicrous.

Dore (2019: p. 8) bases her definition of the concept of incongruity on different authors:

> The notion of incongruity is central to many theories developed in humour research. In particular, Raskin's (1985: p. 41) SSTH and its subsequent revision, the GTVH (Attardo and Raskin 1991, Attardo 1994, 2001), are based on the idea that humour occurs when two concepts or ideas clash because their meanings are in opposition. More precisely, in Raskin's view, concepts or ideas can be described in terms of 'script', defined as "a large chunk of semantic information surrounding the word or evoked by it" (1985: p. 81). Attardo (1994: p. 199) adds that it is "a cognitive structure internalised by the speaker which provides the speaker with information on how things are done, organised, etc."

Therefore, humour is created when what the audience actually see on screen differs from what they expect to see and thus this resource has been used with humorous purposes in many humorous audiovisual texts.

The goal of this study is to demonstrate how the decisions taken during the translation process may lead to important changes in the target text. In this case, with the use of stereotypes as the source of humour. It will be observed that the image the character of Gloria depicts to the source audience does not correspond with her image in the target text.

2. AUDIOVISUAL TRANSLATION

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

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

Audiovisual translation, according to Chaume (2004: pp. 140-142), can also be classified and studied as a process, which means translation from one audiovisual text to another; and as a product, the already translated audiovisual text which is analysed from a linguistic-discursive point of view.

If audiovisual translation is considered as a process, Chaume (ibid.: 116) refers to the stages the translation has to follow, the strategies adopted, the textual configuration, with special emphasis on the source text. As far as the study of the product is concerned (Chaume, 2004), the audiovisual text can be deemed as a translation of a previous text into another language, or it can be analysed according to the cultural impact of the audiovisual text once it has been translated.

We agree with Martínez Sierra (2004: p. 17) when he states that it is necessary to base the study of translations on well-grounded theories, but

bearing in mind that every translation has its own features, specifications, requirements, and/or settings, which may force the translator to adapt the text to these specific needs. Agost (1999: p. 139) postulates that scholars should avoid the traditional approach when trying to define audiovisual translation, because other characteristics have to be taken into account; aspects such as the soundtrack, the different types of synchrony, the space limit, etc.

The translation of audiovisual texts must be a process in which the translator, in contrast to other types of translations, has to consider not only the words within the text, but also all the visual, acoustic, and paralinguistic elements. These other elements, apart from the words, are crucial when tackling the translation of an audiovisual text.

3. THEORETICAL FRAMEWORK

In order to adopt a theoretical framework, it is necessary to mention some of the most important scholars who develop their studies within the area of humour research. One of these scholars is Attardo (1994) whose textbook can be considered one of the first studies on linguistics of humour. He states (1994: p. 16) that

> the field of linguistic research on humor is plagued by repetition of acquired results by researchers unaware of previous research, and by the fact that often a scholar will make one contribution to the field, but will not follow up on his/her idea(s). This leads to duplication of effort, both on the part of those who repeat observations that have already been made and by those who have to read redundant texts. A representative survey may help to cure this particular ill.

Attardo proposes the Isotopy-Disjunction Model (IDM). Chlopicki (1996: p. 607) revises this theory and explains that it divides jokes into three narrative functions or parts:

> the first introduces the situation and characters, the second creates the expectation of a resolution and often contains an ambiguous word (*the connector*), and the third (the only one which occurs in jokes, but not in other narratives, necessarily appearing at the end of the joke text) is responsible for the humor of the joke and contains a word or phrase which brings out the hidden isotopy (*the disjunctor*).

Attardo distinguishes referential (humour based on the content) from verbal jokes (humour based on the language used) and explains that the former is the preferred option, although he cannot explain the reasons for this preference. He offers some possible factors and justifies that verbal humour implies a "higher degree of sophistication" (Attardo, 1994: p. 103) and this could lead to an arduous translation process and hence the number of examples is not as numerous as the referential jokes, according to his corpus.

Attardo also discusses the phonemic distance and tries to discern why the audience prefers some specific options. However, Chlopicki (1996: p. 608), after revising Attardo's proposal, bases his arguments on different ideas:

> (…) puns (and humor in general) are metalinguistic in nature, (2) sounds are more motivated (in the belief of speakers) than it has traditionally been thought (the approach sometimes called Cratylism), and (3) in speech production words are selected on the basis of the so-called 'spreading activation' process (which applies both to phonemic and semantic proximity).

Zabalbeascoa (1996: p. 235), on the other hand, focuses on wordplay "as a particular instance of the more general problem of translating comedy for television". This scholar (1996: p. 236) exposes the priorities every audiovisual text is constrained by:

> (I)tem or aspect X is untranslatable (or we could not have expected this item to have been translated much better) from language A into language B to fulfil purpose C in text D for recipient E and client or initiator F who have expectation G, with the translation task having to be performed by translator H under conditions I.

Zabalbeascoa remarks that there are many conditions to bear in mind in order to obtain an acceptable text both in the source and in the target language. And therefore, all these constraints or limitations may influence or modify the translation process. Furthermore, these decisions will determine whether it is a high-quality, good or poor text. He adds (1996: p. 238) that

> The joint position of Landheer and Ballard ... can be recapitulated in three points. First ... they claim that excellent translation solutions can be found

for many puns, if only the translators use to the full the linguistic resources and textual leeway available to them in recreating the pragmatic function of the original wordplay. Second, both authors contend that ultimately the text and not the isolated pun should be regarded as the unit of translation, which invalidates any conclusion based on the non-reproducibility of individual ambiguities taken out of their contextual setting ... Third, they feel that the translatability of wordplay should be represented as a cline … translatability is a function of particular textual properties and concrete linguistic or textual conditions rendering puns more or less translatable. ... the authors fail to conceptualize the heuristic problem of knowing when an ambiguity or pun is functional or intended and when it is not.

Zabalbeascoa remarks the difficulties the translator faces when translating wordplay in an audiovisual text, although he does not place all the responsibility on them, since, during the translation process, many other subjects have access to and modify the text. However, he exposes that it is necessary that the translator has a broaden knowledge of the context, access to other samples and skills in order to find the best possible solution in each situation.

Fuentes (2000: p. 17) provides a basic list of types of humour that can be found in any text. He mentions visual humour, verbal humour, audiovisual humour, and graphic humour. He points out that, with the exception of visual humour, the other types rely on language as the means to transmit the intended humorous effect.

As stated, there are many ways of creating humour, however, only one of these options shall be analysed in this study. Stereotypes are the resource that has been used in this corpus to create the desired humorousness.

3.1. Stereotypes

Before commencing an analysis of the scenes that based their humour on a specific stereotype, it is necessary to define what a stereotype is and how it can be used for the abovementioned purpose. Although stereotypes are not exempt from any kind of controversy,

cultural studies have demonstrated that stereotyping is a fundamental mechanism of perception and categorization, without which orientation, and indeed survival in a complex society such as ours would be virtually impossible. However, although we could not live without stereotypes, there

is always a looming danger that stereotypical perceptions can become crystallized into prejudices (Rieger, 2006: pp. 277-278)

Negative connotations aside, "(s)tereotypes reflect the way in which we perceive each other, especially individuals outside our group" and that can be "the result of ignorance, distorted images, racism, cultural factors and generalisations based on exaggerations or oversimplifications (and they) usually make reference to cultural aspects such as patterns of behaviour and attitudes attributed to different groups of people" (Gonzalez-Vera, 2012: pp. 104-105). According to this definition, these specific points of view are compared in order to confirm whether they are transmitted to the Spanish versions, and to detect the possible changes the target texts may suffer in order to fulfil the requirements of the target language.

3.2. Stereotyped representation of foreigners

This category describes the stereotyped ideas the audience may have on people who come from other countries and, in this sense, aspects such as language or others related to customs or traditions are taken into account. In this case, the character embodies those ideas that are framed in a humorous context.

As stated before, the examples selected are framed within the stereotyping of foreigners according to the classification made in the source text. However, after the translation process, we will see whether they also belong to the same classification in the target texts or, on the contrary, the changes the text has suffered lead to a new and different categorisation of stereotypes, in an attempt to serve the target audience, as the Skopos theory suggests.

It is the intention of this article to focus our analysis on a particular group, the stereotyping of foreigners, not only to describe this, but to compare how a specific stereotype can change during the translation process. In order to do this, we have chosen a character from the series *Modern Family*, Gloria Delgado-Pritchett, to exemplify this fact. It must also be understood that it is just a mere representation of this specific social group, developed and characterised for mere humorous purposes.

4. MODERN FAMILY

The decision to choose a sitcom has been supported by the great acceptance this kind of series has had, both in the United States and in Spain. It is interesting to remark upon the popularity American sitcoms have in Spain and the difference we may find between American and Spanish sitcoms may justify this level of acceptance. One of the main differences is the length of each episode; whereas in the United States they last around 25 minutes, in Spain they can last around 50-55 minutes; therefore, "el teaser, primer acto, desenlace y tag quedan alargados de manera a veces forzada" (Grandío Pérez and Diego González, 2009: p. 11). This fact makes American sitcoms a perfect option for an audience to spend some time enjoying an audiovisual text.

The choice of this series was not a random decision, as it was made after confirming its great success in both the source and the target countries.[1] By means of this analysis, some of the characteristics that define the corpus and that make it so appealing to the audience are expected to be discerned in an attempt to justify the fantastic audience share this sitcom enjoys. The humour factor is an added difficulty because of cultural aspects which may affect the strategies or solutions adopted. It is really interesting to see how a text can change in order to satisfy the cultural requirements of another country while maintaining the same or similar characteristics that define it in order to preserve the same essence as in its source version.

For this study, six different examples of the series *Modern Family* (Lloyd and Levitan) are taken as a small sample to exemplify the phenomenon of using stereotypes as a source of humour, since they are considered representative of the stereotyping of foreigners. We have selected examples from the first six seasons, since it is in the first seasons when the characters are presented and broadly develop the stereotypes that depict them. All the examples are extracted from the official DVDs that the producer, Twentieth Century Fox, commercialised in Spain during the years 2009-2012 and, therefore, both the dubbed and subtitled texts have been developed by a professional translator, although the name of this translator has not been specified.

This sitcom portrays an unconventional family. It is presented as a mockumentary or mock documentary that is "a film or television show

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[1] *Modern Family* was awarded 22 Emmys over the 11 seasons that the series was broadcast and other 85 nominations (Television Academy: online).

made in the style of a documentary to make invented events seem real"
(Cambridge Dictionary: online). This is an original characteristic that
differs from other TV series and justifies its popularity and therefore, the
decision to choose it as the corpus for this study.

It portrays the lives of three different nuclear families that share a
common nexus, the character of Jay Pritchett. When the series starts, he
has married his second wife, Gloria, a Colombian immigrant, mother of
Manny, a son from her first marriage. During the subsequent episodes,
another baby, Joe, was born from the marriage between Jay and Gloria.
Jay is also father of two grown children, Claire and Mitchell, born during
his first marriage. Claire, in turn, is married to Phil Dunphy and they are
the parents of three children, Haley (a beautiful but an absent-minded girl),
Alex (the intelligent middle daughter) and Luke (the innocent son).
Mitchell is married to Cameron, so they form a homosexual family
together with their adopted Vietnamese daughter, Lily.

After selecting the examples of humour that are analysed in the study,
a table is used in order to compare the three versions (original, dubbed and
subtitled versions). Furthermore, in order to classify the strategies of the
texts, some authors have been studied, such as Delabastita (1996) or Nash
(1985).

4.1. Gloria Delgado-Pritchett

The character chosen for the analysis, Gloria Delgado-Pritchett, is a
member of the cast of the sitcom *Modern Family*. Gloria is a character who
was born and brought up in Colombia, so she keeps many of the Latin
American roots and traditions from her country, although she lives in the
United States and is married to an American man, Jay. This character faces
the language barrier entailed by speaking in her second language, with all
that this implies —sayings, expressions, double meanings, etc.—, and
which will lead to humorous misunderstandings and mispronunciations.

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

The following examples show the scenes, in the original, dubbed and subtitled versions, in which the foreigners' stereotype is associated with this character.

5. ANALYSIS OF THE CORPUS *MODERN FAMILY*

This study is intended to discern whether the humour based on stereotypes, included in the original version, is also transmitted to the dubbed and subtitled versions and whether it suffers any kind of modification during the translation process. After every scene, we shall comment upon the strategies and the solutions offered by the translator in order to transmit the humour load from the source to the target texts and the consequences his or her decisions may have in the texts. We will pay special attention to any possible changes that the stereotype that depicts the character in the English original version may suffer in the Spanish target versions.

5.1. Example 1

Season 1, Run for your wife	
03:41-03:47 Gloria: The last thing Manny needs on his first day of school is you <u>undermelting</u> his confidence. Jay: Undermining. Gloria: And now you're doing it to me, too.	
DV: Gloria: Lo último que necesita Manny en su primer día de clase es que tú le <u>manes</u> la confianza. Jay: Mines. Gloria: Y ahora me lo haces a mí.	SV: Gloria: Lo único que le falta a Manny/ en su primer día de clase// - es que le <u>mimes</u> la confianza.// Jay: - Mines.// Gloria: Y ahora me lo haces a mí también.///

Humour is based on verbal humour, where language is the element that creates the humorous scene. It is assumed that foreigners, since they are not using their mother language, may make some mistakes when they speak in their second language, in this case, English. Humour arises by means of the use of a pseudomorph, according to the classification

proposed by Nash (1985: p. 143). This resource creates a new word with humorous purposes. Instead of using the verb "to undermine", Gloria uses an invented verb, "to undermelt", which makes no sense and does not exist in English.

In the dubbed version, the translator keeps the linguistic element. However, the strategy used in this version is different to the original version, since the translator chooses paronymy, according to Delabastita (1996: p. 134), to maintain the humour load. The verb "manar" (to flow) is mistakenly used, in substitution of the correct verb "minar" (to undermine). The verb is conjugated in the second person singular of the subjunctive "manes", although the correct tense should be "mines". This also reminds the audience of the name of her child "Manny", which could also be considered as the source of the mistake when she confuses the verb she has to use with the name of her child.

In the subtitled version, the linguistic element is also kept and, as in the dubbed version, the pun used is paronymy. Instead of using the verb "minar", the character uses the verb "mimar" (to pamper), which has a very similar pronunciation, since the only difference appears with the sounds /m/ and /n/. This mistake can be justified since both sounds belong to the category of nasal phoneme, although /m/ is a bilabial phoneme and /n/ is an alveolar phoneme. This way, the mistake when she mixes both verbs ―which, however, have different and opposite meanings― can be justified. The option in the subtitled version is also appropriate to the context, since during the first episodes the character tends to overprotect her child, which makes the choice of the verb "mimar" be considered semantically related to the context.

5.2. Example 2

Season 2, Strangers on a treadmill	
02:21-02:26 Gloria: That's what you tell yourself so you can stay above them. You just throw them an <u>Obama Steak</u> and run to the golf course.	
DV: Gloria: Eso es lo que dices tú para ponerte por encima de ellos. Les tiras un <u>chuletón de Obama</u> y te vas a jugar al golf.	SV: Gloria: Es lo que tú te dices para seguir/ por encima de ellos.// Les tiras un <u>filete de Obama</u>/ y te vas al campo de golf.///

Humour is based on the linguistic element when Gloria confuses the Omaha Steak, which is an important meat company in the United States, with the name of the American president at the time when this episode was broadcast, Barack Obama. This linguistic pun results from the paronymy that exists between the pair of words Omaha-Obama. The pun made by the character can be classified as a malapropism, since it is an unintentional misuse of one word that is confused with another word due to their similarity, resulting in a ridiculous and funny effect. However, the linguistic element is not transmitted to the dubbed or the subtitled versions since the audience does not understand the malapropism between the real referent and the character's mistake when referring to it. Dore (2019: p. 9) explains that culture-specific allusions are difficult to classify and translate since it is a "multifaceted phenomenon" and they are seen as "intertextual references in the narrowest sense". Furthermore, this scholar remarks that there is another category that can be called "material culture", developed by González Davies and Scott-Tennent's (2005) and based on the list of five taxonomies of Nida, that includes proper names or brand names, as it is the case of this example, that could also create "problems of recognition and transfer in translation (Baker 1992: pp. 21-26)".

The reason why humour disappears in the Spanish versions is because the Spanish audience does not recognise the pun. They only know that there is no "Obama steak" ("chuletón / filete de Obama", in the Spanish versions), but they do not associate it with the Omaha Steak company, so humour is lost in both target versions. The implications derived from the elimination of the humorous elements are diverse. Although in the original version Gloria is making an excusable mistake as she mixes two paronymous words related to her foster culture, in the target texts the mistake is more serious. In these cases, she unaccountably joins a certain kind of food — "chuletón", in the dubbed version, and "filete", in the subtitled version— with the American president Barack Obama. The image Gloria transmits to the Spanish audience is not the same as in the original version, that she can be classified within a foreigners' stereotype; for the target audience, she is considered a bimbo, a very beautiful but empty-headed woman.

We may find differences between reactions among the dubbed version's and the subtitled version's audience, since the latter may use the Spanish subtitles as a support when watching it in the original version. Therefore, the audience using Spanish subtitles and original version audio

could perceive the character of Gloria in the same way as the audience of the original version, including her in the foreigners' stereotype; whereas the audience that watch it in the Spanish dubbed version could classify Gloria as a bimbo stereotype.

5.3. Example 3

Season 2, Halloween
02:40-03:17 Gloria: Hola, Jay. Jay: Where are you? Gloria: I have Manny in the carpool, and we're going to the <u>dropout</u>. Jay: Dropout. You mean that Eddie kid? Yeah, he's a moron. Gloria: No, the <u>dropout</u>, where you drop the kids in the school. Manny: She means "drop-off". Gloria: That's what I said. Jay: Listen. Did you ever do anything about costumes for Claire's thing tonight? Gloria: I'm going to pick them up this afternoon. You're going to be a <u>gargle</u> and I'm going to be an evil village bruja. Jay: I know less now than I did before I asked. Gloria: Hmm. A bruja is a witch, and a <u>gargle</u> is a <u>gargle</u>. Manny: She means "gargoyle". Gloria: That's what I said.

DV:	SV:
Gloria: Hola, Jay.	[--]
Jay: ¿Dónde estás?	Jay: ¿Dónde estás?//
Gloria: Llevo en el coche a Manny y vamos al <u>punto limpio</u>.	Gloria: Llevo a Manny en el coche/ y <u>vamos a dejar el cole</u>.//
Jay: ¿El <u>punto limpio</u>? ¿Lo dices por Eddie? Sí, es un poco guarro.	Jay: ¿A dejarlo? ¿Es por Eddie?/ Sí, es un idiota.
Gloria: No, el <u>punto limpio</u>, donde dejas a los niños en el cole.	Gloria: No, <u>a que los niños dejen en el cole</u>.//
Manny: Quiere decir punto de recogida.	Manny: —Quiere decir dejarnos en el cole./
Gloria: Eso he dicho.	Gloria: —Eso he dicho.//
Jay: Oye, ¿hiciste algo con esos disfraces para la fiesta de Claire?	Jay: Oye. ¿Has pensado en los disfraces/ para lo de Claire de esta noche?//
Gloria: Voy a recogerlos esta tarde. Tú vas a ir de <u>gárgara</u> y yo voy de bruja supermalvada.	

Jay: Creo que no me he enterado de nada. Gloria: Mmm, que yo voy de bruja y tú vas de <u>gárgara</u>. Manny: Quiere decir "gárgola". Gloria: Eso he dicho.	Gloria: Los recojo esta tarde.// Tú irás de "<u>gárgara</u>"...// y yo, de bruja supermalvada.// Jay: Estoy peor que antes de preguntar.// Gloria: Una bruja es una arpía,/ y una "<u>gárgara</u>", una "<u>gárgara</u>".// Manny: —Quiere decir "gárgola"./ Gloria: - Eso he dicho.///

Humour is based on the language mistakes the character makes with two phrasal verbs, drop-off and drop-out. Although they have different meanings, it is not strange that foreigners mix these two verbs up since their difference is the mistakenly use of the preposition. According to Nash (1985), this phenomenon is a contact and blend and it creates a humorous moment as the speech is misunderstood.

The dubbed text transmits humour with the mistakenly use of the expressions "punto limpio" (waste facility), instead of "punto de recogida" (meeting point). In this case, the translator chooses to adapt the source text to the target audience. In this case, the common word "punto" (point) is used in both cases, although with a very different meaning, since "punto de recogida" is understood as the place where children are left and picked up at school and "punto limpio" as the place where people leave unusable things. The malapropism transmits the idea that parents leave children because they are not useful any more, and therefore, it creates the humorous effect.

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

Gloria also pronounces "gargle" /ˈɡɑːrɡəl/ instead of "gargoyle" /ˈɡɑːrɡɔɪl/. Paronymy is also used in this example to create humour as the two words share some similarities in sound and spelling.

In both target texts, the resource used is the same as in the original version, since Gloria, instead of pronouncing "gárgola" (gargoyle), she says "gárgara" (gargle), words that also share similarities in sound and spelling.

5.4. Example 4

Season 2, Halloween

06:53-08:05
Gloria: Jay! This came for you.
Jay: Oh, hi, honey. What is it?
Gloria: I called your secretary and told her to order you some crackers and those cheeses that you like. The tiny little ones.
Jay: Thanks. Did you pick up my gargle costume, too?
Gloria: Are you making fun of me?
Jay: No.
Gloria: First Manny correcting me, and now you? If I have a problem, I want to know, Jay.
Jay: Honey, look. English is your second language. You're doin' great.
Gloria: Yeah, you're not helping by protecting my feelings. I want you to be honest with me.
Jay: Okay, well, I may have noticed some tiny little mistakes you might want to take a look at.
Gloria: Like what?
Jay: Just little mispronunciations. Like, for example, last night you said we live in a "doggy-dog" world.
Gloria: So?
Jay: It's "dog-eat-dog" world.
Gloria: Yeah, but that doesn't make any sense. Who wants to live in a world where dogs eat each other. Doggy-dog world is a beautiful world full of little puppies. What else do I say wrong?
Jay: Well, it's not "blessings in the skies". It's "blessings in disguise".
Gloria: What else?
Jay: "Carpal tunnel syndrome" is not "carpool tunnel syndrome".
Gloria: And what else?
Jay: It's not "vo-lump-tuous".
Gloria: Okay, enough. I know that I have an accent, but people understand me just fine.
Jay: What the hell is this?
Gloria: I told you, Jay. I called your secretary and told her to order you a box of baby cheeses. Oh, so now that is my fault, too.

DV:	SV:
Gloria: Jay, te ha llegado esto.	Gloria: Jay, ha llegado esto para ti.//
Jay: Ah, hola cariño. ¿Qué es?	Jay: Hola, cariño. ¿Qué es?//

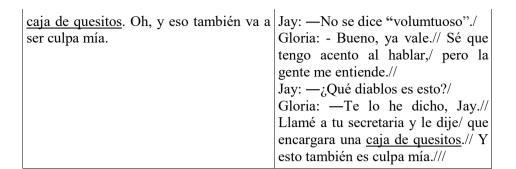|	
Gloria: Llamé a tu secretaria y le dije que te mandara unas galletas saladas y esos quesos que te gustan, los pequeñitos. Jay: Gracias. ¿Has recogido mi disfraz de gárgara? Gloria: ¿Te estás burlando de mí? Jay: No. Gloria: Primero Manny me corrige, ¿y ahora tú? Si tengo un problema quiero saberlo, Jay. Jay: Cariño, mira, en tu país habláis distinto, lo estás haciendo genial. Gloria: Ay, no me ayudas si me proteges siempre. Quiero que seas sincero conmigo. Jay: Eh, vale, a veces cometes algunos pequeños fallos que deberías corregir. Gloria: ¿Cómo cuáles? Jay: Pequeños fallos conceptuales, por ejemplo, anoche dijiste que vivíamos en un <u>mundo "de puerros"</u>. Gloria: ¿Y qué? Jay: Se dice mundo "de perros". Gloria: Eso no tiene sentido, ¿quién quiere vivir en un mundo en el que solo hay perros? Un mundo de puerros es un mundo precioso, lleno de vegetales. ¿Qué más digo mal? Jay: Aquí "<u>agarrarse con alguien</u>" no se entiende como "pelear". Gloria: ¿Qué más? Jay: Nosotros no nos damos "<u>albricias</u>" sino "sorpresas". Gloria: ¿Y qué más? Jay: Aquí no se dice "pachu-" Gloria: Bueno, ya vale. Sé que no hablo como ustedes, pero me entienden perfectamente. Jay: Pero, ¿qué es esto? Gloria: Te lo he dicho, Jay. Llamé a tu secretaria y le dije que te mandara una	Gloria: Llamé a tu secretaria y le dije...// que encargara galletas saladas/ y esos quesos que te gustan.// —Los pequeñitos./ Jay: —Gracias.// ¿Has recogido mi disfraz de "gárgara"?// Gloria: —¿Te cachondeas de mí?/ Jay: —No.// Gloria: Primero Manny me corrige,/ ¿y ahora tú?// —Si tengo un problema, quiero saberlo./ Jay: —Mira, cariño.// El inglés es tu segunda lengua./ Lo están haciendo genial.// Gloria: Si me sobreproteges,/ no me ayudas.// Quiero que seas sincero conmigo.// Jay: Vale, puede que haya notado...// algunos pequeños errores/ que quizá podrías corregir.// Gloria: —¿Cómo cuáles?/ Jay: —Son pequeños lapsus.// Por ejemplo, anoche dijiste/ que vivimos en un <u>mundo de "puerros"</u>.// Gloria: —¿Y?/ Jay: —Se dice mundo de "perros".// Gloria: Sí, pero...// eso no tiene sentido.// ¿Quién quiere vivir en un mundo/ en el que solo hay perros?// Un mundo de puerros/ es un mundo lindo lleno de verde.// ¿Qué más digo mal?// Jay: No se dice "<u>no hay mal/ que por cien no venga</u>".// Es "no hay mal/ que por bien no venga".// Gloria: ¿Qué más?// Jay: "Síndrome del túnel carpiano"/ no es "<u>síndrome del túnel marciano</u>".// Gloria: ¿Y qué más?//

<u>caja de quesitos</u>. Oh, y eso también va a ser culpa mía.	Jay: —No se dice "volumtuoso"./ Gloria: - Bueno, ya vale.// Sé que tengo acento al hablar,/ pero la gente me entiende.// Jay: —¿Qué diablos es esto?/ Gloria: —Te lo he dicho, Jay.// Llamé a tu secretaria y le dije/ que encargara una <u>caja de quesitos</u>.// Y esto también es culpa mía.///

Humour in this scene is based on the language mistakes Gloria makes. In her speech there are some mistaken expressions that show she is not a native speaker. One example is the use of "doggy-dog-world" instead of "dog-eat-dog world". This is a mimetic phrase, as both expressions are pronounced similarly although the words used in both expressions are different (Nash, 1985: p. 140). In the dubbed and subtitled texts, the expression used is "mundo de puerros" (leeks' world) rather than "mundo de perros" (dogs' world), so another mimetic phrase is the resource the translator chooses to maintain humour in the target texts by means of the use of two mimes "puerros" (leeks) and "perros" (dogs).

Another example is "blessings in the sky", instead of "blessings in disguise". In this case, another mimetic phrase is used, since both expressions share a similar pronunciation. The proposal for the dubbed version is "agarrarse con alguien" (to fight, Latin American expression), rather than the use of the Castilian expression "pelear" (to fight). This option eliminates the humorous content, since the character is not making any mistake but saying an expression from her home country. In the case of the subtitled version, on the contrary, the translation strategy is equivalence, since the idea of the English expression is transmitted, although adapted to the target language. In the subtitled version, the solution is "no hay mal que por cien no venga" (blessings in the sky), instead of "no hay mal que por bien no venga" (blessings in disguise). The pun found in this version is a mimetic phrase, since it is a very well-known Spanish saying but with the variation of one of its words, "cien" (hundred) instead of "bien" (good), as they are mimes.

In the expression "carpool tunnel syndrome", instead of "carpal tunnel syndrome", humour is based on a mimetic phrase as both expressions include words that are pronounced in a similar way, "carpool" /ˈkɑːr puːl/ and "carpal" /ˈkɑːrp-/. The dubbed text includes the expression "no nos

damos albricias" (we don't give gifts, Latin American expression), rather than "sorpresas" (surprises, Castilian expression). However, the use of a Latin American expression does not lead to the creation of humorous content and therefore, the pun disappears. In the case of the subtitled version, the translation given uses the same resource as the original version, a mimetic phrase with the use of "síndrome del túnel marciano" (Martian tunnel syndrome), instead of "síndrome del túnel carpiano" (carpal tunnel syndrome). This well-known Spanish expression uses the mimes "marciano" (Martian) and "carpiano" (carpal), which are pronounced in a similar way, to create the humorous effect.

The last concept in the scene is related to the confusion between "little cheeses", what Gloria wanted to order, and "little Jesus", what Jay discovers when he opens the parcel. Humour is therefore created by means of the incongruity between words and images and based on the mimes "cheeses" /ˈtʃiːz ɪz/ and "Jesus" /ˈdʒiːz əs/. However, linguistic humour disappears in the target texts since unconnected terms are used. The dubbed text includes "quesitos" (little cheeses) and the subtitle, "caja de quesitos" (box of little cheeses), although Jay takes a "niño Jesús" (little Jesus). Humour can only be considered to be preserved in the target versions by means of the incongruity between the words the audience listens to "caja de quesitos" and the images they see, a figure of a little Jesus. We therefore assume that the audience understands that something was not right and that it leads to a humorous moment.

5.5. Example 5

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

Humour appears when Gloria wrongly uses an English expression. Instead of saying "I'm nice and I sugarcoat", she says "I'm nice and I put

on the sugar jacket". She relates the word "coat" to "jacket", but her change does not make any sense. The pun that is used here is a blend, since the character mixes two different expressions whose components are included in the same semantic field: "put on the jacket / coat" and "to sugarcoat".

This mistake is justified because the character is from another country and she may not know all the concepts in English, as it is her second language. However, in both the dubbed and the subtitled versions, the humorous element disappears, since the character uses the expression in the right and proper way.

5.6. Example 6

Season 6, Three turkeys

01:27-01:46
Gloria: We are having a little <u>steak-cation</u>, only with the turkey instead of the steak.
Jay: Staycation.
Gloria: What did I say?
Jay: "Steak-cation". It's "staycation."
Gloria: This is how you want to start the quiet, stress-free dinner? With an English lesson? Esto es lo que me faltaba a mí, después de vieja, siempre lo mismo, a corregirme.
Jay: They call her la Tranquila.

DV:	SV:
Gloria: Unas <u>vacaciones gateras</u>, pero con un gato en vez de un pavo.	Gloria: Nos quedamos <u>de "vacas"</u>,/ pero con pavo en lugar de vaca.//
Jay: Caseras.	Jay: De vacaciones.//
Gloria: ¿Y qué he dicho?	Gloria: ¿Y yo qué he dicho?//
Jay: Ga-teras, es ca-seras.	Jay: De "vacas".// Es "de
Gloria: ¿Así es como quieres empezar la cena tranquila y sin estrés, dándome clases de lengua? Esto es lo que me faltaba a mí, diga lo que diga, siempre lo mismo, a corregirme.	vacaciones".//
	Gloria: ¿Así quieres empezar/ una cena tranquila?// ¿Con una lección?//
Jay: La llaman "La tranquila".	Jay: La llaman "la tranquila".///

Humour is based on the misuse of a word. The pun that appears in the original version is based on a mime, when two words with a phonetic

similitude are mistakenly used. In the original version, the character confuses "staycation" /steɪ ˈkeɪʃn/ with "steak-cation" /steɪk ˈkeɪʃn/. As seen, both words have a similar pronunciation, although the latter is a word that does not exist in English.

In the dubbed version, the strategy chosen is adaptation, as the word is translated bearing in mind the target audience's cultural knowledge. In this case, the same type of pun as in the original version, another mime, is used and the character mixes up "gateras" (cat flaps) and "caseras" (at home). In this example, the pun is adapted to the target language but still maintains the humorous effect in the dubbed version.

In the subtitled version, however, the character uses "de 'vacas'" instead of "de vacaciones" (on vacation). Since "de vacas" is a correct informal abbreviation of "de vacaciones", humour is eliminated in this subtitled version.

6. CONCLUSIONS

After analysing the six examples related to the stereotyping of foreigners, it can be observed how humour has been, in most cases, satisfactorily transmitted to the Spanish versions. In three of the six cases, humour has been transmitted to the Spanish dubbed and subtitled versions with the use of the same elements and the same strategies as in the original version. Only one case has been detected from the previous analysis, example 6, that eliminates the linguistic element in the subtitled version, so humour is maintained in the dubbed version although lost in the subtitled text.

As stated before, it is clear that most of the humour load is preserved and transmitted to the Spanish texts, maintaining the essential characteristic of sitcoms. However, some examples are found in which this humour load could not have been translated or adapted to the target texts. These two examples are examples 2 and 5, and, in these cases, the humorous content has been lost in both the dubbed and the subtitled version.

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

In these examples, the image that Gloria transmits to the source audience differs from the way the target audience perceives her. In this specific stereotype, the character struggles with the English language, as it is her second language. For this reason, we decide to name this stereotype "stereotyped representation of foreigners" due to the cultural problems she has to face since she is living in a foreign country. However, in the target versions, she speaks the same language as the others. The only difference is that she talks with a Colombian accent, so it can be accepted that her expressions could be different considering that she comes from another country.

However, the audience perceives that she is making gross grammar mistakes considering that the character speaks in her first language, with the exception of the dubbed and subtitled version of example 5, since the character expresses herself in a correct way. Gloria is not considered therefore an immigrant in the target versions as in the original version, but as a woman who seems to be a bit ignorant, as we see in the previous examples.

The character of Gloria has been included in this stereotyped representation of foreigners based on her description in the original version. However, from the study of the selected examples, it is deduced that the translator, in the majority of the cases, opts to replace, both in the dubbed and the subtitled versions, the examples classified as foreigners' stereotype with a bimbo stereotype, transmitting the idea that the character is a bit ignorant. This can be justified by the translation problems arisen from the language mistakes, made by this character, which are the result of the interference of Gloria's L1 (Spanish) with her L2, language of the country where the series develops (English). However, the coincidence of L1 and L2 in the target versions makes the linguistic resource unviable for the creation of the foreigners' stereotype. It is noteworthy that the resulting effect of the misuse of the language leads to a different stereotype, an illiterate or bimbo stereotype, since Gloria is identified by her impressive physical aspect.

As confirmed throughout the study, the corpus analysed is extremely popular in both the source and target countries. The audience share in both countries confirms that the series reaches the audience, and this could be due to the fact that the corpus deals with common and recognisable family problems. The idea of watching a series which the audience can identify with could be a reason for its success. Another reason could be that the concept of a situation comedy is appealing and entertaining, and enables

the audience to relax by watching a series that detaches them from their own reality, as an evasion from their own routines, and enjoy other people's problems.

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<h3 style="text-align:center">FILMOGRAPHY</h3>

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