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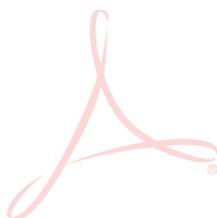
GRAO EN INGLÉS: ESTUDOS LINGÜÍSTICOS E LITERARIOS

The Translation of Humour:

Dubbing and Subtitling from English into

Spanish in *Modern Family*

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ABSTRACT

This end-of-degree project analyses a collection of episodes of the American sitcom *Modern Family* focusing on the translation of humour from English to Spanish. The main purpose of this paper is to compile and classify the most relevant humorous instances, specifically linguistic elements, paralinguistic elements, visual elements and cultural elements, as well as the preferred subtitling and dubbing strategies throughout the data collected and analysed. Due to the large number of examples, this work concentrates on the most significant ones while the rest have been listed in the Appendix, where they are classified by the already mentioned humorous elements as well as by a fifth category called compound jokes. The methodology used is chiefly divided into three procedures. Firstly, all the selected jokes are classified by humorous elements. Secondly, the subbed version is analysed following a taxonomy so as to decide what type of strategy the translator used when rendering the source text. Finally, the dubbed version is examined following an already existing proposal in order to determine how verbal humour on screen is translated.

Throughout the analysis and classification of the humorous instances, this study concludes that rendering quality in this particular series is quite high both in the subbed and dubbed versions despite the huge presence of idiomatic expressions, wordplay, rhymes, and cultural references. Additionally, it is confirmed that visual humorous elements are the most challenging jokes. Also, there is not a significant evolution of humour between years, but an evolution in the character's lifestyle. Furthermore, the main three theories (incongruity, hostility, and release) that would constitute the essence of humour are present in the sitcom as expected. All in all, the present study contributes to show that translators need an enormous capacity for creativity and a great command of

both languages in order to provide an accurate translation. Lastly, this paper could undoubtedly instigate the interest in conducting further investigation on the subject.

Key Words: subtitling, dubbing, English, Spanish, translation, humorous elements, sitcom, jokes, humour, Modern Family.

1. INTRODUCTION

The American series *Modern Family*, produced by Christopher Lloyd and Steven Levitan, is considered one of the best sitcoms of all time, and it has actually received more than forty awards. In fact, it ran for eleven seasons, from September 2009 to April 2020. It is primarily set in the suburbs of Los Angeles, California, and it follows the lives of three intertwined families.

The general aim of this end-of-degree paper is to analyse how humour is translated from English to Spanish and what strategies exist to carry out such work. For this purpose, I have selected and analysed the first 10 episodes of season 1 and 4 of the aforementioned show. The main specific goals of this study will be, on the one hand, to establish what translation strategies are favoured when subtitling and dubbing and, on the other hand, to develop my own classification method of humorous element in order to classify the data collected. At the same time, using episodes from different years will be useful to determine if there has been a significantly evolution of humour or its translation throughout these seasons.

To achieve the objectives mentioned above, this paper will be divided into four sections, each of which will comprise different subsections as well. In the first section I will provide an overview of the main translation and humour studies, which can be found in the literature about the topic. The second section will be devoted to the history of audiovisual translation, the dubbing and subtitling processes, the alleged confrontation between these two modes of audiovisual translation and multilingual humour. Regarding the third section of this study, it will be organised into two subsections entitled "Methodology" and "Analysis", in which I will first describe the specific techniques used to compile and classify the data collected, and then I will provide a qualitative analysis

of the most relevant humorous elements (linguistic, paralinguistic, visual and cultural) within the 20 episodes. My discussion will cover not only the differences between original, subbed and dubbed version but also the main characteristics of each of the humorous elements.

It is also necessary to mention here that, even though I will only concentrate on 14 examples, all the humorous moments found (a total number of 44 examples) will be listed in the Appendix of this paper, classified by both humorous elements and with a specification of the subtitling and dubbing strategies used in each of them. This constitutes an important part of my work, which will deserve furthers study in the future.

My results and conclusions will reveal the difficulties that translators have to face when rendering audiovisual humour in order to provide an accurate translation, as well as the differences between the translation of subtitles and dubbing.

2. THE TRANSLATION OF HUMOUR: AN OVERVIEW

Translators have consistently assumed a significant function in our society since they have made it possible to share the discoveries of a specific nation or community to the entire world. Apart from the spread of information and ideologies, through translation different cultures have had the option to become more acquainted with one another. At the same time, the lack of communication and understanding between two parties has always been one of the main causes of conflict. Therefore, it would not be too daring to add that the fact of translating documents and speeches has allowed many opposing nations to reach agreements. In the next section, I will offer an overview of the main theories of translation and humour, as well as reviewing the basics of dubbing and subtitling, before diving into the detailed analysis of the humorous elements of the well-known American sitcom *Modern Family* in its subtitled and dubbed Spanish versions.

Translation and humour studies "draw from linguistics, psychology and sociology, among other disciplines, for their descriptions and their theoretical models and constructs" (Zabalbescoa, 2005, p. 185), which means that they might be described as inter-disciplines. An inter-discipline proposes the exhaustive analysis of the same issue through various fields so as to have a wide knowledge of it. When it comes to translation studies, a lot of different approaches have been proposed from the 50s to nowadays, and they have left the door open for future researchers. In the first place, the theories that were carried out during the 50s and 60s were fundamentally oriented to linguistics and the problem of equivalence; for instance, Jakobson (1959) explains that "translation involves two equivalent messages in two different codes" (p. 233). Next, we must refer to functionalist theories in which we could highlight Vermeer's "Skopos theory" (García de Toro, 2007, p. 16); this theory, whose name comes from the Greek word meaning "purpose", states that the most important aspect while translating is the purpose to which

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the translational action is directed; "the translation problems have to be solved in line with the Skopos" (Nord, 2016, p. 31). Thirdly, the authors of the discursive approaches suggest a method in which they study the context of the act of communication before translating it. According to García de Toro (2007), scholars have drawn special attention to three dimensions that receive the name of *communicative dimension*, *pragmatic dimension* and *semiotic dimension* (p. 18). Also, they introduce the terms "overt" and "covert" translations, currently known as "foreignization" and "domestication"; the former implies the insertion of new ideas and forms in the target language (henceforth TL) by maintaining certain details from the source text (henceforth ST), while the latter refers to making modifications in the ST in order to minimize the exoticness or foreign content in the culture of the target text (henceforth TT). Following, in the seventies, there was another development in the field of translation with the emergence of the polysystem theory which consists of studying how the literary system works in the target text. As García de Toro puts it,

> All the authors belonging to this approach work with the intention of describing the role of translated literature within the literary polysystem - that is, its position within the cultural system of the target language, how it interacts with the literature written in the target language and with the other cultural systems and artistic manifestations of the target polysystem, and so forth -, so as to allow them to study the way a literature is organised, as well as its norms and models. (García de Toro, 2007, p. 20-21)

In this line, Even-Zohar (1978) and Hermans (1999) based their work on the analysis of translated literature as a whole within the historical and also literary system of the object language. Subsequently, cultural studies made a major contribution to translation studies during the nineties in three areas known as "translation and rewriting", which is a development of systems theory; "translation and gender"; and "translation and

postcolonialism" (Munday, 2001, p. 125). The most remarkable authors within these three areas include Bassnett and Lefevere (1990), "who were pioneers in the investigation of the interrelations between translation and culture" (García de Toro, 2007, p. 21); Simon, whose objective is "to make the feminine component in translation visible" (García de Toro, 2007, p. 22); and finally, Spivak, who principally induces the reader to learn foreign languages since 'Third World' literature translated into English is usually distorted in order to be understandable to the Western readers.

> In the act of wholesale translation into English there can be a betrayal of the democratic ideal into the law of the strongest. This happens when all the literature of the Third World gets translated into a sort of with-it translates, so that the literature by a woman in Palestine begins to resemble, in the feels of its prose, something by a man in Taiwan. (Spivak, 2000, p. 182)

The hermeneutic approaches are presented as theories that are built around philosophical reflections. It is also remarkable to mention that the most influential authors in this field are Pound (1929) and Steiner (1975). Steiner centres his attention on the "hermeneutic motion", which consists of understanding and interpreting texts. Meanwhile, Ezra Pound is characterized for being experimental and trying to energize language by *form, rhythm, sound, clarity, and so forth* (García de Toro, 2007, p. 24).

According to the same author, some of the latest contributions to research into Translation Studies incorporate corpus studies, the cognitive approaches, and integrating and interdisciplinary approaches. Despite the fact that the aforementioned proposals assumed a crucial function in the early stages of the discipline, it is also true that they were mainly focused on linguistic models, and that is why most current approaches and schools are not entirely focalised on linguistic systems.

As far as the definition of humour is concerned, several intellectuals resolved to provide their own definition after having investigated the matter. A few will be highlighted below to acquire a better understanding of the topic. Similarly, it is important to clarify that, even though it is apparently easy to determine the meaning of humour, in practice it is not since what one person may find funny, another may not. In this connection, Raskin (1985) compiles a series of uses of humour:

> As a ridicule of a human fault or error, but not too serious, because then it would not be an appropriate cause for laughter (Aristotle), as an exhibition of superiority over somebody else but again, not too serious (Stendhal), as an attempt to abase, denigrate a person or a cause of high stature (Bain) or to lower a value (Propp, Stern), as a metamorphosis of tense expectation into nothing (Kant), as a switch of one's mind and attention from something big and significant to something small and insignificant (Spencer), as an incongruent treatment of things, in deviation from the customary norm (Hegel, Schopenhauer). (p. 326)

All these efforts to accomplish an accurate theoretical model of humour laid a foundation for future growth. Humorous texts or jokes tend to reveal the implicit intentions of the speaker (Yus, 2012, p. 1). In most cases, they require an additional amount of thought process on the part of the listener/reader, which will result in the promised humorous effects. Moreover, humour tends to mock a victim, also-called "butt of the joke" (Vandaele, 2010, p. 148), and creates an elevated confidence in the individuals who value humour. Regarding targets and victims of humour, two broad categories could be distinguished; one of them considers the aspects of the victim's identity and the other deals with the function and nature of the attack. Victim's identity might be the author, or a group the author belongs to, or it might be a third-party individual or group (Zabalbeascoa, 2005, p. 196). Also, this victim may be an animal,

elements of the environment, or something related to human beings, but they mostly turn out to be a weapon for criticizing and judging people. Furthermore, it is necessary for the translators to discern the function and nature of the attack since perhaps the reasons why the victim is selected do not prove appropriate for the culture of the target language. In addition, according to Zabalbeascoa, the author of the ST generally attempts to humanize or dehumanize the victim; in other words, they seek to create a positive or a negative image about something or someone. Thus, it does not seem shocking that jokes are often a means of establishing and reinforcing stereotypes, racism, and sexism in most cultures.

Theories of humour try to explain the reasons why we laugh. It all started in ancient Greece and although research on this topic has progressed reasonably since then, there is still much more to discover. As Attardo (1994) puts it, "so many, varied theories of humour have been presented since the Renaissance that several authors have attempted to classify them" (p. 46). Nevertheless, three theories may be highlighted because they are the most accepted ones in relation to the concepts that would constitute the essence of humour: incongruity, superiority and liberation. Each of these theories treats humour from a different perspective. In the first place, incongruity theories venture to understand the creation of humour with a cognitive approach. Secondly, the hostility theory focuses on the interpersonal aspect of humour from a social perspective. Finally, the release theories aim to find out the causes and psychic effects of humour, using a psychological approach. It is important to bear in mind that these three propositions are not exclusive; on the contrary, they complement each other to know the true reason for humour. Therefore, if we want to comprehend humour, we must consider all three theories. As explained by Nilsen (2018), the principal scholars usually related to incongruity theories of humour are Kant and Schopenhauer, but this concept already existed in the Renaissance. Incongruity happens when the speaker shocks the readers or listeners by

doing the contrary to what one would anticipate (Nilsen, 2018, p. 186); in fact, it is probably one of the major causes of humour. Kant was already showing features of incongruity theories by saying that "the comic is the sudden transformation of a strained expectation into nothing". What is more, Schopenhauer states that humour emerges when we unexpectedly spot the incongruity between a concept and a perception that should be of the same thing. However, one of the most accurate definitions of incongruity is put forward by McGhee's (1979):

> The notion of congruity and incongruity refer to the relationships between components of an object, event, idea, social expectation, and so forth. When the arrangement of the constituent elements of an event is incompatible with the normal or expected pattern, the event is perceived as incongruous. (p. 6-7)

The hostility theory is the oldest proposal of all three, and it is characterized by its aggressive nature. Its objective is using humour as a tool to feel superior compared to someone else; in other words, it intends to increase the ego and self-esteem of some individuals on account of the inferiority, stupidity, or misfortune of others (Attardo, 1994, p. 49). Among intellectuals to support this theory are Plato, Aristotle, Hobbes and Bergson.

Lastly, the release theories are based on the idea that humour frees us from tension and relaxes us. Also, it is a way of liberating "from the rules of language, typical of puns and other-word play" (Attardo, 1994, p. 50). According to Spencer and Freud, which are the most relevant authors of this theory, we create emotional tension to deal with stress and when this tension is maximum, we release it through laughter. Further, "humour may be used to rebel against repressive or uncontrollable elements of society" (Shade, 1996, p. 12).

According to Zabalbescoa (2005), "translation is about being faithful to the words, the meaning, the contents, the intention, the effect of a text" (p.188). Actually, this scholar detects the most significant translation variables that influence the context in which translation is performed. These include the languages and cultures involved, the purpose of the translation, the nature of the text, the intended recipients, the client or translation initiator, the medium of the texts, the translator's capabilities and weakness, and the requirements in which the translation is performed. However, in the process of translating humour, several obstacles arise, and it requires extraordinary skills on the part of the translator.

It is also appropriate to touch upon the relevance theory proposed by Sperber and Wilson (1986) since it attempts to demonstrate the undeniable fact that the ST generally wants to transmit much more information than what is contained in its literal sense. On the subject of types of translation of jokes, Yus (2012) develops a convenient classification that contains transferable, replaceable, and challenging jokes. Transferable jokes are "easy-to-translate jokes with inter-culturally valid social stereotypes, parallel forms of coding the information and linguistic strategies that can be found in both languages" (Yus, 2012, p. 10). However, we should consider that a "transferable joke into one language might be hard or impossible to translate into another language" (Yus, 2012, p. 10). Replaceable jokes concern cultural references that can be identified in source and target societies, and "although the linguistic sources of humour are not the same, alternatives can be found in the target language achieving similar balances of cognitive effects and mental effort" (Yus, 2012, p. 10). Finally, challenging jokes present huge barriers to proper translation because of very specific intra-cultural referents or linguistic resources that have no equivalent in the target language. Moreover, this kind of jokes is

usually spotted within the interpretation of multimodal jokes that base a part of the humorous effects on the referent of a visual item (Yus, 2012, p. 10).

After having outlined the main theories of translation and humour, in what follows I will concentrate more specifically in aspects related to the translation of audiovisual material both by means of subtitles or dubbing techniques.

3. AUDIOVISUAL TRANSLATION: THE PROCESS OF DUBBING AND SUBTITLING

The old proverb "humour doesn't travel" expresses the belief that humour apprehension is complicated for cultural outsiders (Lu et al., 2019). In the past, the translation of humour was more intricate than nowadays since learning languages was expensive, and technologies were not as modernized as these days. However, everything changed due to globalisation and technological advance. For instance, the fact that a Spanish person manages to communicate with a person from England through the Internet shows that, soon or later, they will interchange some specific phrases, idioms or word plays from their languages; thus, there is a huge possibility that the Spanish speaker borrows English humour repertoires (Laineste and Voolaid, 2020, p. 31), which implies that its translation will require less effort than formerly.

As a result of the advent of technology, audiovisual translation (henceforth AVT) was created but research on the topic has only been available for two decades, which is a small period considering that it has been practised for around a century (Chaume, 2004, p. 113). AVT is based on working with texts that provide translatable information through two communication channels which simultaneously transmit coded messages: the acoustic channel and the visual channel (Chaume, 2004, p. 30). Undoubtedly, it could also be pointed out that the history of AVT is connected with the history of cinema. The amount of literature dedicated to the history of cinema is wider than the bibliography concentrated on AVT. However, books about the history of cinema also contain some references to AVT, including information about the use of intertitles, the first dubs with the arrival of sound films or 'talkies', and the creation of the first subs. (Chaume, 2004, p. 41)

As stated by Chaume (2004), AVT modes are the technical means used to carry out the linguistic transfer of an audiovisual text from one language to another (p. 31). Even though I will attend to subtitling and dubbing in further detail, it is worth mentioning the rest of AVT modes, which include voice-over, simultaneous interpreting, narration, half-dubbing, free-commentary, and sight translation. Dubbing and subtitling are the most common modes in Spain while voice-overs are restricted to certain documentaries and interviews, and simultaneous interpretation is used exclusively at certain film festivals (Chaume, 2004, p. 31-32). On the one hand, dubbing involves translating and adjusting an audiovisual text, and being interpreted by the actors, under the direction of the dubbing director and the advice of the linguistic advisor, when this figure exists (Chaume, 2004, p. 32). On the other hand, subtitling consists of "incorporating a written text (subtitles) in the target language on the screen where an original version (henceforth OV) of the film is shown, such that subtitles coincide approximately with the screen actor's dialogue" (Chaume, 2004, p. 33).

The advent of silent films implied that written intertitles in the language of the film began to be added and their objective was to develop the plot and satisfactorily transmit the information from the audiovisual text. Originally, these intertitles were strictly restricted and were significantly called 'subtitles', which were renamed intertitles with the birth of talkies (Gottlieb, 1997, p. 50). An intertitle comprises at least one word written (typically in white characters) on a certain background (generally dark) that shows up between two scenes in a film (Chaume, 2004, p. 42). Gottlieb noticed that the first intertitles were found in Edward S. Porter's film Uncle Tom's Cabin in 1903. With the inception of sound films, AVT inaugurates one of its most popular modes: dubbing. It could be safely assumed that the bad reputation of dubbing is due to the poor quality of

dubbing in the early days. In fact, there is a contention against dubbing that expresses that "the well-dubbed film is a rarity" (Vöge, 1977, p. 121).

It is generally presumed that there is a confrontation between subtitling and dubbing, but this is quite far from reality since these two modes can coexist perfectly in the audiovisual universe of our days. Depending on the country in which you are located, one or another mode is chosen due to specific reasons. Gambier and Suomela-Salmi (1994, p. 243) point out that one of the reasons why films are dubbed is because these countries have a 'dominant language'. As indicated by the authors, countries with a 'small language' will in general settle on subtitling. Another reason is tradition because viewers across generations have acquired habits that are more comfortable for them and the cost of modifying these habits would be very high. Initially, the decision of dubbing or subtitling in each community was made mainly according to the economic situation of the country in question. Furthermore, there is a third reason that is related to the cultural level of a country, which is also sometimes the result of the status of its language and the need to learn foreign languages. Perhaps the last reason is a political factor in which countries with a dominant language established dubbing as an instrument that prevents linguistic invasion (Chaume, 2004, p. 53).

When we refer to the dubbing process, several steps are usually followed although they vary across countries. In the case of Spain, the dubbing preproduction process begins when a purchaser, usually a company, dispatches a duplicate of the film to the dubbing studio. As a general rule, this copy, known as the "master", arrives at its destination with the original script to facilitate translation, and with a set of requirements. Next, the head of production sends a duplicate of all the material to the translator, but sometimes the script could diverge from the original, in which case they will work entirely from the film (Martínez, 2004, p. 4). The next step is the adjusting and adaptation of the translated text.

As claimed by Chaume (2004), this phase includes two different concepts: firstly, the synchronization, which consists of aligning the actor's mouth movements to the translated dialogue; lastly, the adaptation, which is related to, among other things, the appropriate voice tonality of the actors and the division of the script into takes. Then, it is time for the actors to dub in the studio under the supervision of the director, whose task is ensuring that the actor's performance is as perfect as possible and that all the planned tasks are dubbed (Martínez, 2004, p. 5). Ultimately, the last step is "to carry out the final mix, that is, coordination and fine-tuning of the image and sound between the various channels on which the dubbed voices have been recorded" (Martínez, 2004, p. 5).

Having considered the dubbing process, it is also reasonable to look at the subtitling process, which is much less complex than the aforementioned. There are not so many figures involved in it and the translator's text is usually respected. According to Chaume (2004), the translator must follow the guidelines set by the company and the client regarding the length of the subtitles and the orthographic criteria (p. 82). In fact, a subtitle cannot exceed two lines, between 28 and 40 characters each (Chaume, 2004, p. 99). The spotting is another key phase in the subtitling process which consists of dividing the script into fragments that will later lead to subtitles in the target language. It is relevant to say that sometimes the translator does not receive a spotted script, which means that his or her task is more arduous. Moreover, the information from the ST tends to be synthesized in order to follow the guidelines set by the client. In addition to this, this process goes through a "two-step verification process" (Sánchez, 2004, p. 10) that incorporates a first reading of the subtitles by a native speaker without watching the video; and the simulation process in which the film "is screened with the completed subtitles to check for any errors overlooked during the previous stages" (Sánchez, 2004, p. 10).

As in dubbing, the achievement of the highest quality seems to occur when the translator assumes all functions related to text management: in dubbing, translator and adjuster should be the same person, as well as in subtitling the translator should be the 'spotter' and synchronizer (Chaume, 2004, p. 84). It is also remarkable to mention that, as will be seen in my analysis, dubbed and subtitled versions regularly contain dissimilar translations of the same expression. Obviously, this is expected in translations done by different individuals at different times. Also, the fact that the dubbed and subtitled versions differ is not surprising since subtitles tend wherever possible to be more literal while the dubbing translation strays considerably from the original (Sánchez, 2004, p. 13).

Another relevant question is that, over the years, globalization has led to the emergence of multilingual humour in audiovisual texts. Interlingual translation can be defined as a process which intends to preserve the message in one language (henceforth L1) when expressing it in another (henceforth L2), but there are times when we come across language variation or multilingual combinations within the text to be translated (Zabalbeascoa, 2020, p. 116). According to Corrius and Zabalbeascoas (2011), the term of L3 ('third language') is introduced as a way of managing the problems associated with language variation. One of the major challenges to an audiovisual translator emerges when the L3 in the ST coincides with the L2 (the language of the target culture). If this occurs, the translator must find a solution, which might provoke the disappearance of multilingual variation; for instance, "language variation becomes invisible, by either leaving the third language of the ST unchanged, by deleting the L3ST segments or by substituting it for other L2 words" (Zabalbeascoa, 2020, p. 120). Another possibility of translating multilingual combinations would be to add accents to the characters that speak another language (Zabalbeascoa, 2020, p. 121).

4. THE TRANSLATION OF HUMOROUS ELEMENTS IN MODERN FAMILY

4.1. Methodology

In an attempt to analyse how humour is translated from English to Spanish and what strategies exist to carry out such work, I have collected data from the first 10 episodes of season 1 and 4 of the American comedy series *Modern Family*. First of all, the main reason why I selected episodes from different seasons is to determine if there is a significant evolution in humour or translation techniques between the years 2009 and 2012. This study was carried out using Netflix since it allowed me to easily check the source version, subbed version and dubbed version at the same time. Parallelly, I have devised my own research method of humorous elements (henceforth HE) found in the jokes or the funniest parts of the series, based on previous classifications by Zabalbeascoa (2005) and Martínez Sierra (2008), as is shown below.

My analysis is divided into four principal sections, which are basically the predominant humorous elements within the 20 episodes that I have chosen. Firstly, I will devote special attention to the linguistic elements, which consist of the linguistic features that seek to produce a comic effect; as a matter of fact, wordplay or puns are probably the most prevalent forms of language-based humour in this series. Secondly, I will focus on paralinguistic elements, which may seem less relevant than the rest, but they are considerable enough to constitute their own category; in fact, there is a huge presence of this type of elements through the whole series, for instance, the use of accents, impersonations, and voice tones as well as silence, laughter, and noises. Thirdly, I will concentrate on cultural elements, which I have separated into intertextuality, bi-national

jokes[1], and national jokes. Lastly, I will examine visual elements, which essentially involve all possibly humorous instances induced by what we can observe on the screen.

In addition to my analysis of the humorous effect, I am going to apply a taxonomy of subtitling strategies by Albert F.S. Pai (2020), and strategies for the translation of verbal humour by Chiaro (2010).

Orientations	Macro-strategies	Micro-strategies
Minimal-change (SL-oriented)	Preservation	(1)Transfer, (2)Literalness
	Transformation	(3)Transposition, (4)Modulation, (5)Zooming, (6)Patterning
Interventional (TL-oriented)	Expansion	(7)Explicitation, (8) Elaboration, (9) Dramatisation, (10) Bridging
	Adaptation	(11)Equivalence, (12)Refocusing, (13)Distortion, (14)Punning
Alternative (Medium-oriented)	Reduction	(15)Condensation, (16)Removal, (17)Decimation, (18)Dilution, (19)Prefabrication, (20)Waiving

Table 1. Taxonomy of subtitling strategies by Albert F.S. Pai (Humour Translation in the Age of Multimedia, p. 144-145)

According to Chiaro (2010), verbal humour on screen is inclined to be translated in four different ways. The first strategy consists of leaving the verbally expressed humour (henceforth VEH) unchanged. The second one involves replacing the source VEH with a different instance of VEH in the TL. Regarding the third strategy, the source VEH is substituted with an idiomatic expression in the TL. Lastly, there is an option where the translator ignores the VEH altogether (p. 6-8).

In this paper I will only explain the micro-strategies of subtitling that appear in the examples shown in the analysis section. It is also necessary to emphasize that in the Appendix all the examples collected from the 20 episodes can be found, and they are

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[1] Bi-national jokes do not cause problems when translating in most cases. For this reason, we will not delve into them during the analysis, but there will be a few examples in the Appendix. According to Zabalbeascoa (2005), bi-national jokes "offer very little or no resistance to translation (in a sense that they are unrestricted) when the source and target languages and cultural systems overlap".

classified by humorous elements, macro subtitling strategies, and Chiaro's strategies (2010). Due to the large number of examples and for obvious reasons of time and space, I have only discussed a few instances per humorous element, and the Appendix includes the research results presented in tables and classified using abbreviations and a code of colours.

4.2. Analysis

Modern Family, which is an American television family series created by Christopher Lloyd and Steven Levitan, stays as one of the best sitcoms of all time. Furthermore, it is relevant to say that some authors consider it a good illustration of bilingual comedy along other series such as *Jane the Virgin* (cf. Zabalbeascoa, 2020, p. 122). This description of the series was unexpected because it is mainly set in the suburbs of Los Angeles, California. However, I reckon that they have classified it as bilingual comedy because of the great role that Gloria has in the series; after all, she continually mixes English and Spanish (with a strong Colombian accent) when addressing people, especially her son Manny.

4.2.1. Linguistic Elements

As stated previously, Linguistic Elements consist of linguistic features that seek to produce a comic effect and they are usually jokes based on wordplay or puns. After watching a good number of episodes, I can assure that this is one of the most essential humorous elements within the series and it might be easily confirmed by taking a look at the Appendix. Another interesting fact that can be noticed after the collection of data was that Phil, who defines himself as a "cool dad", has a great affinity for wordplay, puns, and rhymes (as shown in example 1 below). Therefore, in the following paragraphs I will

provide adequate evidence that Phil remains the most representative character of language-based humour in Modern Family.

Ex.	Source Version	Subbed Version	Dubbed Version
(1)	-Phil: Act like a parent, talk like a peer. I call I 'peerenting'.	-Phil: Actúa como un padre, habla como un colega. Sé un "colegapadre"	-Phil: Actúa como un padre, habla como un colega. Yo lo llamo ser "padrega"

First of all, what I find particularly relevant about example 1 above is the fact that the subbed version and dubbed version translate the wordplay in the source language (henceforth SL) differently but both solutions work perfectly since the VEH stays unchanged. "Peerenting" is the result of blending the two words 'peer' and 'parenting' so that, if I had to select only one option, I will definitely opt for the dubbed version because it is also formed by blending two terms. However, 'colegapadre' is an example of a compound word, which is a combination of two or more words that function as a single unit; specifically, 'colegapadre' is a close compound due to the absence of hyphenation, this is, the use of the symbol '–' (hyphen) joining two words. Even though, 'parenting' was supposed to be translated as 'paternidad' in Spanish, I figure that the translator preferred a shorter word for creating a play-on-words and also because it sounds more natural in Spanish; that is why he selects 'padre' as a favourable alternative.

Another interesting example is number 2 below in which Phil plays with the words 'rider' and 'strider' because they rhyme:

Ex.	Source ver.	Subbed ver.	Dubbed ver.
(2)	-Phil: I'm not a rider. I'm a strider.	-Phil: No me van las motos, sino los trastos.	-Phil: No soy motero, soy stridero.

In my opinion, this correspondence of sound between words is believed to be one of the most outstanding features of Phil's way of speaking. 'StreetStrider' is basically an elliptical bike brand that was created for using outdoors. It should be highlighted that, even though you can buy this type of bike online if you are from Spain, I have never seen someone using it here. Therefore, Spanish people would only understand what "stridero" means by context, but here it does not pose any problems since Phil does mention the brand name at the beginning of the same episode. When it comes to the subbed version, the strategy used is *transformation*, specifically *transposition* which implies that there is a slight change in the TT for grammatical reasons. Thus, the main objective of the translators both in the subbed and dubbed version is maintaining the rhyme, which is clearly the humorous element, regardless of the loss of semantic content.

By contrast, Gloria is portrayed as a stereotypical Colombian woman who has difficulty in speaking English even though her son Manny mastered it perfectly. Consequently, her character will bring us a lot of hilarious moments due to her strong accent and her grammatical errors. Therefore, in the subsequent paragraphs I will offer an example of linguistic humorous elements due to language errors.

Ex.	Source ver.	Subbed ver.	Dubbed ver.
(3)	-Claire: You heard how she said that, right? "Jess"	-Claire: ¿Has oído lo que ha dicho? "Sí."	-Claire: La has oído, ¿verdad? "Sí"

This example is an obvious illustration of a phonetic error in L1. Moreover, it is considered as a compound joke since there are two humorous elements in the OV (paralinguistic element and linguistic element). Although, I will explain in more detail when I discuss paralinguistic elements, I must emphasize its significance in this special case due to the fact that Claire imitates Gloria's accent when saying 'yes' because they got angry with each other. Since errors are an important part of her humorous

characterization, I could not continue with the analysis without commenting on it. Frequently, Spanish speakers may articulate the /j/ consonant sound in the word 'yes' as a /dʒ/ sound, pronouncing it as 'jess'. Likewise, this error might be reversed as well; for instance, a word that starts with ⟨j⟩ may be pronounced with a /j/ ('yet' instead of 'jet'). Regarding the subbed version, the strategy used is *reduction*, specifically *dilution*, because the translated text decreases the dramatic degree of an action. Actually, there will possibly be some audience reading the subtitles who do not have enough knowledge about different types of accents, so they will not recognize that Claire's true intention is to mock Gloria's Colombian accent. Besides, the translator of the dubbed version leaves the VEH unchanged because Gloria's dubber also speaks with an accent, which I would not necessarily say that it sounds like the Colombian one, but indeed her dubber uses a distinctive manner of oral expression that does not resemble the rest of the characters.

Another humorous linguistic element that abounds in the show is the double meaning or double entendre. In example 4 below, Luke is practising baseball with Manny who is unacquainted with this sport.

Ex.	Source ver.	Subbed ver.	Dubbed ver.
(4)	-Luke: Will you choke up a little? -Manny: Probably when they play the national anthem. -Luke: No, move your hands up the bat.	-Luke: ¿Te vienes arriba? -Manny: Cuando tocan el himno nacional. -Luke: No, que pongas las manos más arriba.	-Luke: ¿Puedes subir las manos? -Manny: Puede que cuando toquen el himno nacional. -Luke: No, que agarres el bate más arriba.

Given this circumstance, Manny is also unconscious of baseball's unique jargon. On this occasion, Manny's conception of the phrasal verb 'choke up' was completely different from Luke's. He presumed that its meaning was 'having trouble talking because of crying or strong emotion'. Therefore, when Luke asks him if he is going to 'choke up'

a little, he answers with 'probably when they play the national anthem', which is a sufficient context to realise that the Colombian child thought he was being asked if he was going to cry. However, Luke was referring to the baseball technical term which means 'moving one's hands to a higher position on a baseball bat'. Concerning the subbed version, the strategy used is *adaptation*, specifically *equivalence*, which means that the translator substituted the humorous element ('Will you choke up a little') for another idiomatic expression in the TL ("¿Te vienes arriba?"). Actually, the dubbed version also replaced the ST for a Spanish expression ("¿Puedes subir las manos?") but the VEH remains unchanged.

Lastly, I would like to comment on another language-based element which is hyperbole.

Ex.	Source ver.	Subbed ver.	Dubbed ver.
(5)	-Lily: <u>It's a nightmare</u>. -Mitchell: Well, someone's picked up her daddy's gift for hyperbole. (…) -Lily: <u>I can't live like this</u>.	-Lily: Es una pesadilla. -Mitchell: Ya usa hipérboles como su padre. (…) -Lily: No puedo vivir así.	-Lily: Es una pesadilla. -Mitchell: Vaya, se le ha dado el don de papi para la hipérbole. (…) -Lily: No puedo vivir así.

In this case, Mitchell and Cam's daughter has developed an exaggerated way of expressing herself. Lily tries to open her dresser drawers with a spatula since Cam removed the handles and utters 'I can't live like this anymore'. Hyperbole would already be a humorous element by itself, but the fact that she is a young child makes it even funnier. Children tend to be easily influenced by people who surround them, and in this case, Lily acquired her parent's dramatic manner of speaking. Also, the VEH maintains unchanged in both subbed and dubbed version.

4.2.2. Paralinguistic Elements

Laughter, silences, belches, noises when chewing are elements that cross the border without problems. However, the intonations, accents, or imitation of the way of speaking of a famous person can create doubts. When it comes to features like accents and impersonations, subtitles do not seem like the most suitable vehicle for maintenance. Therefore, they will be lost unless the target audience knows what the source language should sound like in order to detect changes in the native accent. This is probably one of the most minor humorous elements within this series and their translation is usually unchallenging so I will only give a few instances of this specific element, shown in examples 6 and 7 below.

Ex.	Source ver.	Subbed ver.	Dubbed ver.
(6)	-DeDe Prichett: 35 years we were together, and he couldn't wait 10 minutes to run off with Charo. [ironic tone – hypocrite]	-DeDe Prichett: Estuvimos juntos 35 años y no tardó ni 10 minutos en largarse con Charo.	-DeDe Prichett: 35 años juntos y no pudo esperar ni 10 minutos para largarse con esa sudaca. [contemptuous tone]

Firstly, I want to focus especially on this moment of the series since it is a clear portrayal of a change in the tone of voice. To give you some context, DeDe Pritchett is Jay's ex-wife and the mother of Claire and Mitchell. It turns out that both Jay and Gloria invite her to their wedding, and she decides to give a speech to supposedly congratulate them, but she ends up overreacting and losing control due to the influence of alcohol and her obvious opposition to her husband's marriage to a much younger and more attractive woman. What is more, DeDe Pritchett's tone of voice changes from the OV to the dubbed version. Actually, in the OV she gives a speech with an ironic tone while in the dubbed version the target audience meet an angrier version of DeDe with a contemptuous tone.

In addition to this, she compares Gloria with Charo, who is mainly known by old people in America since she spent her whole career (1963–present) promoting there. Actually, it is a fitting comparison because Charo is a Spanish American actress, comedian and guitarist who is also known for her strong accent, exotic figure and spontaneous humour. The subbed version opts for using the strategy of *preservation*, specifically *literalness* since the semantic content is preserved regardless of the loss of implicit meanings. The choice of translation in the dubbed version is completely unexpected since, in order to replace this proper name, they use the word 'sudaca', which is a derogatory or negative term used by people from Spain to refer to the natives of South America. I would like to emphasize that this pejorative term is not present in the speech of the OV which was actually characterised for being ironic and comparing Gloria with a talented artist that also had a strong accent like hers. Even though dubbing translation might have a lot of advantages for non-English speaking countries, it could also allow the translator to include certain terms that should not be used due to their pejorative connotations. Therefore, I would propose a more efficient new term such as 'Colombiana' or 'Latinoamericana', which are considerably more neutral and respectful words than the offered alternative by the dubbed version.

After giving this speech, DeDe has to be expelled from the wedding for shouting too much and imitating Gloria's Hispanic accent when speaking in English. Another example of humorous paralinguistic element can be seen in (7):

Ex	Source ver.	Subbed ver.	Dubbed ver.
(7)	-DeDe Prichett: I'm Gloria, I'm Gloria. Kiss me. Oh, hey, kiss me. [Colombian accent]	-DeDe Prichett: Soy Gloria. Gloria. Bésame, papito. Bésame, papito.	-DeDe Prichett: Soy Gloria, soy Gloria. Y bésame, bésame mucho.

The crucial point of this example is the strategies of dubbing and subtitling used. Firstly, in the subbed version the strategy used is *expansion*, specifically *dramatisation*, which means enhancing the dramatic degree of an action; in this case, the word 'papito', which is typically used by Latin Americans, is added so as not to lose the humorous element and also as a booster of the dramatic degree of the situation. Finally, it could be said that the dubbed version introduces a cultural element with the lyrics 'besame, besame mucho' which belong to a song written by a Mexican pianist and composer; in other words, the strategy here is replacing the source VEH with a different instance of VEH in the TL.

Apart from these paralinguistic elements, we find others within the series such as laughs, silences and a few more imitations of Gloria's Colombian accent but their translation is uncomplicated in both subbed versions and dubbed versions (See Appendix for more examples on paralinguistic elements).

4.2.3. Visual Elements

As stated earlier, challenging jokes are usually spotted within the interpretation of audiovisual jokes that base a part of the humorous effects on the referent of a visual item (Yus, 2012, p. 10); therefore, they are probably the most difficult type of jokes to translate apart from the national jokes and that is because of very specific intra-cultural referents or linguistic resources that have no equivalent in the TL.

Within the 20 episodes, the first episode from the fourth season of the show stood out especially for the visual elements; in fact, the same non-verbal element was used for the three examples which in my opinion are undoubtedly the best instances in this exact episode, as will be discussed below.

Ex	Source ver.	Subbed ver.	Dubbed ver.
(8)	-Mitchell: Okay, this is ridiculous. We need to talk about <u>the elephant in the room</u>.	-Mitchell: Bien, esto es ridículo. Hay que enfrentarse al gran tema.	-Mitchell: A ver, esto es ridículo. Tenemos que hablar del elefante que hay en la habitación.

'Elephant in the room' is an idiomatic expression in English that alludes to a significant topic that is evident that everyone knows about, yet no one wants to discuss it because it makes at least some of them uncomfortable. The first example is a visual joke because it depends on the giant stuffed elephant that appears in the scene just right after Mitchell utters this metaphorical phrase. Regarding the subbed version, the *reduction* strategy is used, and the translator renders the idiom as 'el gran tema' ('the big topic'), which is a pretty decent alternative if it is taken into account that the word 'gran' ('big') is kept and that the stuffed animal is giant. On the other hand, the translator of the dubbed version ignores the VEH altogether; it is rendered literally ('el elefante que hay en la habitación'), but Spanish people do not understand the double meaning of this English idiom and we do not have an equivalent expression on this occasion. I believe this decision was taken since there was a stuffed elephant on the screen and according to Chiaro (2010) 'there's a need to ensure that the correct link between verbal and visual codes is respected in translation'.

The second example (example 9 below) occurs right after the first one and actually both stuffed animals are situated next to each other in the living room's sofa.

Ex.	Source ver.	Subbed ver.	Dubbed ver.
(9)	-Mitchell: I guess we should donate it somewhere, along with the <u>800-pound gorilla.</u>	-Mitchell: Deberíamos donarlo por ahí junto con el gorila de 400 kilos.	-Mitchell: Deberíamos donarlo por ahí junto con el gorila de 500 kilos.

The metaphorical expression '800-pound gorilla' has usually been combined with the analogy 'elephant in the room'. Both images transmit the incongruity of attempting to do what one normally does while disregarding something that it seems impossible to ignore. To clarify, Cam and Mitchell are sitting on the same sofa trying to talk about trivial things because they do not want to face the issue, which is telling their daughter that she is not going to have a baby sibling. However, we should state that the gorilla expression actually has a dissimilar connotation when used properly: a person or organization that is so powerful it functions with no regard for the law or the rights of others. Both the dubbed and subbed version preserve the complete semantic content except for the digit that refers to the pounds that the gorilla weighs since it is substituted for the kilogram, which is the fundamental unit of mass used in Spain. Nevertheless, as happened in the previous instance, the translator ignores the VEH altogether.

In example 10, Mitchell and Cameron consider getting Lily a kitten after she loses out on getting a baby sibling.

Ex.	Source ver.	Subbed ver.	Dubbed ver.
(10)	-Cam: We are animal lovers. That cat would've been on the <u>receiving end of affection</u> 24 hours a day. Satisfying its every need would've been our top priority. [awkward silence] [both Cam and the woman that he is talking to look at his car shocked] -Cam: Okay, in light of that tableau, I would like to take back the phrase "receiving end"	-Cam: Nos gustan los animales. Ese animal habría dado y recibido cariño las 24 horas del día. Satisfacer todas sus necesidades habría sido nuestra prioridad. [silencio] -Cam: Tras ver esa imagen, retiro lo de "dar y recibir".	-Cam: Somos amantes de los animales. Ese gato habría recibido un montón de afecto las 24 horas del día. Satisfacer todas sus necesidades habría sido nuestra máxima prioridad [silencio] -Cam: Bien. A la vista de esa imagen, quisiera retirar lo de "recibir".

While Cam is trying to convince one of the volunteers from a pet adoption centre to let them adopt a kitten, Mitchell drives out with the stuffed gorilla and the stuffed elephant tied with rope to the roof of their car in a compromising position and the car's motion just intensifies the sexual nature of it.

It is a humorous element since Cam's persuasive speech includes phrases like 'animal lovers', 'receiving end of affection' and 'satisfying its every need'. Because of this explicit image and the woman's reaction when she sees it, it is obvious that at the end they were not able to adopt the cat. The subtitling strategy is *adaptation*, specifically *equivalence* since they substituted those aforementioned phrases for similar expressions in the TL. Besides, the translator from the dubbed version leaves the VET unchanged.

Despite the fact that the graphic elements are not so abundant during the series, one of them has caught my attention so much that I cannot help commenting on it. Thus, I have chosen to break this section down into two. The graphic elements category includes humour derived from a written text inserted in a specific icon, as illustrated in example 11 below:

Ex.	Sourcer ver.	Subbed ver.	Dubbed ver.
(11)	'Not just another realtor, a man who cares!' [Bench billboard with Phil's face in it has this quote] -Jay: Phil, what's scaring you here? That people are gonna think less of you as a man? -Phil: No, I'm afraid it's gonna hurt. -Jay: That's what this is about?	"No soy solo otro agente, ¡A mí me importas!" [Anuncio en un banco] -Jay: ¿De qué tienes miedo? ¿De que piensen que eres menos hombre? -Phil: No, del dolor. -Jay: ¿Te da miedo el dolor? -Phil: Espera. ¿Eso piensa la gente? ¿Que eres menos hombre? Ni se me había ocurrido.	"No soy solo otro agente, ¡A mí me importas!" [Anuncio en un banco] -Jay: Phil, ¿qué es lo que te da miedo? ¿Que la gente se crea que eres menos hombre? -Phil: No, me da miedo que me duela. -Jay: ¿Por eso estás así? -Phil: Espera. ¿La gente se cree eso? ¿Que eres menos hombre? Eso no me lo había planteado.

	-Phil: Wait, people think that? That you're less of a man? That never even occurred to me. [bench billboard says "not a real man" after Phil sits down and covers part of the message]		

To provide with some background, Phil does not want to get a vasectomy because he is scared. Jay goes looking for him after he escapes from the clinic and attempts to convince him to go back. There is a bench billboard on the street that has Phil's picture and an advertising quote that says, 'not just another realtor, a man who cares!'. Phil sits down when he states that he does not believe himself less of a man for getting a vasectomy. After sitting down, he hides part of the bench message without noticing and it highlights the left part of it which says, 'not a real man'. When it comes to subtitling strategies, *reduction* is used here, specifically the *dilution* since it decreases the dramatic degree of an action; actually, the message "not a real man" is subbed way later than in the source version, so the audience from the target culture will laugh later than the audience from the OV. Although the dubbed version leaves the VEH unchanged, the graphic element is also subbed at the same time as in the other version so that a delay in the humorous effect is expected.

4.2.4. Cultural Elements

Last but not least, within the 20 episodes, I will examine the most interesting cultural elements, which I propose to divide into bi-national jokes, intertextuality, and national jokes. As I mentioned before (footnote number 1), bi-national jokes do not cause any trouble when translating so it is not worth analysing them (See the Appendix for a whole list of them).

Despite the fact that intertextuality is generally preserved throughout all episodes, I am going to comment on one specific example that caught my attention due to its stereotypes. As I previously stated in this paper, jokes are often a means of establishing and reinforcing stereotypes, racism, and sexism in most cultures.

Ex.	Source ver.	Subbed ver.	Dubbed ver.
(12)	-Jay: Hey, hey, hey. Nice bike, Sally! -Claire: Dad! -Jay: Come on. He looks like Little Bo Peep on that thing.	-Jay: Eh, bonita bici, Sally. -Claire: ¡Papá! -Jay: Venga, si se parece a la Betty de Toy Story.	-Jay: Eh, vaya bici, ¡guapa! -Claire: ¡Papá! -Jay: ¡Venga ya! parece una Barbie con ese trasto.

To provide some context, Phil and Claire's son, Luke, rides his sister's pink bike which looks 'feminine' because Claire does not want to buy him a new one. Jay shows up in his car, whistles at them, and makes fun of his own grandson simply for riding a bike considered for girls, which is plainly a sexist ideology. He refers to him with the English diminutive of the name Sarah ('Sally'), which means 'princess', 'lady' and 'noblewoman'. The intertextuality found in this example comes from the film Toy Story which was developed by Disney and Pixar and directed by John Lasseter. Specifically, a reference is made to a character called 'Little Bo Peep' in English and 'Betty' in Spanish. While the subbed version maintains the reference, the dubbed version prefers to substitute it with the doll 'Barbie' because it sounds more natural in the target language, at least for making sexist jokes. It could be said that the beginnings of sexism in toys began with the appearance of toys like Barbie. Therefore, the subbed version uses the preservation strategy while the dubbed version replaces the source VEH with a different instance of VEH in the TL.

Example 13 below is an obvious portrayal of national joke since it is not easily rendered to the TL and the translator actually ends up using an alternative reference to make sure that the Spanish native speakers comprehend the cultural pun.

Ex.	Source ver.	Subbed ver.	Dubbed ver.
(13)	-Phil: Things with your mom got pretty intense down there, huh? All like East Coast/West Coast. You feelin' me?	-Phil: Cómo se han caldeado los ánimos ahí abajo, ¿eh? Parecía una guerra de bandas. ¿Me sigues?	-Phil: Las cosas con tu madre se han puesto un poco feas antes, ¿eh? Es como norte y sur. ¿Lo pillas?

The OV mentions the 'East Coast/West Coast' issue, which basically could be summarised in them having a huge competitiveness between each other. This fight between East Coast and West Coast in America started as a hip-hop rivalry in the '90s (Himes, 2018). It could be said that apart from music, major differences exist such as the pace of life, dress code and driving. Nevertheless, since this situation is not known by Spanish native speakers, the dubbed version opted for adapting this information to Spain's case where north and south have a lot of dissimilarities[2]. On the other hand, the subbed version decides to dispense with that cultural element and translate it into a more general expression ('guerra de bandas' which means 'gang war' in English). While the subbed version uses the strategy of adaptation, the dubbed version replaces the source VEH with a different instance of VEH in the TL.

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[2] For instance, a new study carried out by AIS group (2020) has confirmed than the south of Spain is poorer than the north. Also, in the south the temperatures are higher, food is slightly different, etc. Source: https://www.ais-int.com/la-poblacion-en-riesgo-de-pobreza-se-concentra-en-la-zona-sur-de-espana/

Furthermore, the translated versions of example 14 (see Appendix in the table of compound jokes: S4 – E6, ex. 2) deserve careful examination. This is a joke in which the humorous load of the OV arises from the combination of four different elements. However, in the subbed version this number is reduced to only three since the wordplay is not maintained. To give you some context, when Gloria was young, she went to a beauty pageant and saw that all the other girls showed the same talent; but she wanted to stand out, so she rehearsed in order to show her ventriloquist skills. In this scene, she decides to perform a ventriloquist show after Manny and Luke find her puppet called Uncle Grumpy. Moreover, Gloria as Uncle Grumpy mentions the film 'Basic Instinct', which is the intertextuality figure. Also, there is a paralinguistic element since the puppet has a Colombian accent. Additionally, Uncle Grumpy is an obvious representation of Gloria's husband, Jay, and he actually makes an appearance in the middle of the show wearing the same outfit as the puppet. Lastly, as I said before, the linguistic element or wordplay ('basically, it stinked') does not stay in the subbed version; in fact, the strategy used is called *reduction*, specifically *waiving*[3]. The puppet says the word 'básicamente', which is related to the term 'básico' of the film title. However, there is a loss of humorous effect compared to the ST, in which Uncle's Grumpy answer consists of a sentence that sounds similar to the film title. On the other hand, the translator from the dubbed version substitutes the source VEH with an idiomatic expression in the TL ('instintivamente básica' means instinctively basic in English).

As I mentioned in a previous section of my paper, Sánchez (2004) states that subtitles tend whenever possible to be more literal while the dubbing translation strays considerably from the original. However, after analysing all these episodes of *Modern Family*, I can claim that this is not an accurate statement. At least, in this show the dubbing

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[3] Waiving is a micro-strategy that renders only part of a pun that exists in the SL.

tends to be even more literal than the subtitles. However, there are some instances where the dubbing includes alternatives that could sound more natural in the TL such as the examples 12 and 13. In addition to this, I have briefly hinted and explained the micro-strategies of subtitling used in the thirteen examples of this analysis section. Nevertheless, I would like to add that I have found other micro-strategies apart from the ones encountered in this analysis (*transfer, literalness, transposition, dilution, waiving, equivalence and dramatisation*). As only the macro-strategies can be found in the Appendix, I fancy to say as a further remark that other micro-strategies used were *zooming*[4] and *prefabrication*[5].

Additionally, in the "Methodology" section I claimed that I was going to determine if there was a significant evolution of humour between the years 2009 and 2012. As shown in the Appendix, most of the examples belong to the first season, so I can confirm that the number of humorous elements decreased slightly, but at the same time season 4 also gave the audience several extraordinary and hilarious moments. The main characters maintained their humour styles, and they even added new members to their families. Therefore, I would say there was not a significant evolution of humour but an evolution in the character's lifestyle.

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[4] Zooming consists of using a word at a higher or lower semantic rank to translate the ST.
[5] Prefabrication consists of using a target-language idiomatic expression to contain and condense the source-text information.

5. CONCLUSION

After having analysed the most relevant humorous elements within the 20 episodes of the American series *Modern Family,* I have reached some conclusions. Perhaps the most difficult or challenging jokes when translating audiovisual texts are the visual humorous elements because they "base a part of the humorous effect on the referent of a visual item" (Yus, 2012, p. 10). Indeed, this is as huge obstacle since the translator needs to include that visual item in the rendering in a way that sounds natural in the target text; but sometimes the translator might not achieve the perfect solution, therefore, he or she has to make a decision between losing the implicit meanings or losing the semantic content.

When it comes to dubbing, most translations leave the VEH unchanged, except for two cases within the analysis section. Therefore, it could be said that the rendering quality is quite high despite the large presence of idiomatic expressions, wordplay, rhymes, cultural references and intertextuality throughout all twenty episodes.

Another important aspect that I would like to address is that, as I have already mentioned, there are three theories that would constitute the essence of humour: incongruity, superiority and release. All of them are present in the sitcom *Modern Family* as it was expected. Specifically, hostility is quite recurrent since some characters, especially Jay, use humour as a tool to feel superior compared to someone else. Moreover, incongruity is obviously another important characteristic regarding the humour of the show; for instance, when Cam and Mitchell are talking about 'the elephant in the room', probably nobody would have imagined that a giant stuffed elephant was really in their living room. Lastly, this series is a great alternative of reducing your daily stress and

actually a lot of people recommended it to me for that exact reason; thus, it also meets the expectations of the release theory.

As for the characters, in my opinion, Gloria and Phil are the most humorously remarkable characters within the sitcom. Firstly, Gloria is the only main character who has a strong Hispanic accent, which makes her already funny speeches even more so; in fact, she also makes many language errors when speaking, which is curious since her son is fluent in English. On the other hand, Phil excels at playing pun and rhymes whenever he gets the chance, mostly to look like a modern dad.

To sum up, it is worth mentioning that over the years humorous elements have been translated more easily due to globalization and the fact that we are living in the Information Age, also known as the Digital Age or New Media Age. After having done this end-of-degree paper, I value much more the work of a subtitling and dubbing translator since it is a profession that requires a great capacity for creativity and a great command of both languages in order to provide an accurate translation.

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APPENDIX: Data Collection Results and Analysis

Abbreviations:

Strategies by Chiaro (2010)
Leaving the verbally expressed humour unchanged: **S1**
Replacing the source VEH with a different instance of VEH in the TL: **S2**
The source VEH is substituted with an idiomatic expression in the TL: **S3**
The translator ignores the VEH altogether: **S4**

Taxonomy of Subtitles by F.S. Pai (2020)
-Preservation: **P**
-Transformation: **T**
-Expansion: **E**
-Adaptation: **A**
-Reduction: **P**

-LINGUISTIC ELEMENTS

Season & Episode	Ex.	Source ver.	Subbed ver.	Dubbed ver.
S1 – E1	1	-Claire: If Haley never wakes up on a beach in Florida half-naked, I've done my job. -Phil: Our job. -Claire: Right. I've done our job.	-Claire: Con que Haley nunca se despierte en la playa medio desnuda, <u>habré cumplido</u>. -Phil: <u>Habremos cumplido</u>. -Claire: Eso. <u>Habré cumplido</u>. **Pai's taxonomy: A**	-Claire: Con que Haley nunca se despierte en una playa de Florida medio desnuda, <u>habré cumplido</u>. -Phil: <u>Habremos cumplido</u>. -Claire: Eso. <u>Habremos cumplido</u>. **Chiaro's strategy: S4**
S1 – E1	2	-Phil: Oh, what a beautiful dress. -Gloria: Ay, thank you, Phil. -Phil: Okay, well that's… [he touches it] -Claire: Phil, that's how she says "Phill". Not "feel". Phil.	-Phil: Qué vestido tan bonito. -Gloria: Gracias, Phil. -Phil: Vale… Sí, es muy… -Claire: Phil quieto. Se mira pero no se toca. **Pai's taxonomy: R**	-Phil: Qué vestido tan bonito. -Gloria: Ay, gracias, Phil. -Phil: Sí, es muy bonito… -Claire: Quieto. Se mira pero no se toca, ¿vale? **Chiaro's strategy: S4**
S1 – E3	1	-Phil: Dylan! <u>D-money! Chillin' with Dylan the villain. D to the Y to the</u>…	-Phil: ¡Dylan! ¡Colega! ¡Qué pasa, fiera! ¿Qué pasa con tu rollo? **Pai's Taxonomy: A**	-Phil: ¡Dylan! ¡Colega! ¿Cómo lo llevas, tronco? ¿Qué pasa con tu cuerpo? **Chiaro's Strategy: S3**
S1 – E3	2	-Gloria: Once, on a dare, he even <u>boxed</u> with an alligator.	-Gloria: Una vez, por una apuesta, incluso boxeó con un cocodrilo.	-Gloria: Una vez, por una apuesta, hasta boxeo con un cocodrilo.

		-Jay: Wrestle. You wrestle… You can't box with alligators.	-Jay: Luchó. Se dice luchar. No puedes boxear con un cocodrilo.	-Jay: Luchó. Se dice luchar. No puedes boxear con un cocodrilo.
			Pai's Taxonomy: P	**Chiaro's Strategy: S1**
S1 – E4	1	-Phil: Act like a parent, talk like a peer. I call it 'peerenting'.	-Phil: Actúa como un padre, habla como un colega. Sé un "colegapadre".	-Phil: Actúa como un padre, habla como un colega. Yo lo llamo ser "padrega".
			Pai's Taxonomy: P	**Chiaro's Strategy: S1**
S1 – E6	1	-Gloria: The last thing Manny needs on his first day of school is you under-melting his confidence. -Jay: Undermining.	-Gloria: Lo último que necesita Manny en su primer día de clase es que tú le manes la confianza. -Jay: Mines.	-Gloria: Lo único que le falta a Manny en su primer día de clase es que le mimes la confianza. -Jay: Mines.
			Pai's Taxonomy: P	**Chiaro's Strategy: S1**
S4 – E2	1	-Principal: What the fudge were you thinking?	-Director: ¿En qué estaba pensando?	-Director: ¿Cómo se le ocurre?
			Pai's Taxonomy: R	**Chiaro's Strategy: S4**
S4 – E3	1	-Luke: He's having an ass-ectomy. -Phil: What? -Luke: I hear things. -Haley: You're getting your tonsils out? -Alex: Ohh! This family needs a dumbass-ectomy	-Luke: Le van a hacer una "culoctomía". -Phil: ¿Qué? -Luke: Yo oigo cosas. -Haley: ¿Te quitan las amígdalas? -Alex: Esta familia necesita una "idiotectomía".	-Luke: Van a hacerle una "pisectomía" -Phil: ¿Qué? -Luke: Os oigo hablar. -Haley: ¿Vas a quitarte las amígdalas? -Alex: Ohh! Esta familia necesita una "idiotactomía".
			Pai's Taxonomy: P	**Chiaro's Strategy: S1**
S4 – E5	1	-Man: I love your costume too, Cam. Adora-bull.	-Hombre: Me encanta tu disfraz. Es "a-toro-able".	-Hombre: Me encanta tu disfraz, Cam. Es "a-toro-able".
			Pai's Taxonomy: P	**Chiaro's Strategy: S1**
S4 – E6	1	-Phil: I'm not a rider. I'm a strider.	-Phil: No me van las motos, sino los trastos.	-Phil: No soy motero, soy stridero.
			Pai's Taxonomy: T	**Chiaro's Strategy: S1**
S4 – E7	1	-Cam: So I took a vegan cooking class, and my new thing is "fakon". It's like real bacon. -Mitchell: Except for the look, the texture, and the taste. -Cam: Maybe the store-bought kind but I make my own so it's not even	-Cam: Así que tomé una clase de cocina vegetalista y ahora uso "falsobeicon". Es como el de verdad. -Mitchell: Menos en color, textura y sabor. -Cam: Quizá el que venden, pero yo lo hago casero. Es "falsobeicon" falso. "Fal-falsobeicon".	-Cam: Así que he tomado clases de cocina vegetariana y mi especialidad es el "falcon". Es como el beicon. -Mitchell: Menos por el aspecto, la textura y el sabor. -Cam: Quizás el envasado, pero yo hago el mío así que

Season & Episode	Ex.	Source ver.	Subbed ver.	Dubbed ver.
		real "fakon". It's faux fakon. "<u>Faux-kon</u>" -Mitchell: It's <u>faux-kon</u> disgusting.	-Mitchell: Está asqueroso. **Pai's Taxonomy: R**	no es cutre y es falcon real. "Refalcon". -Mitchell: Pues está asqueroso. **Chiaro's Strategy: S3**
S4 – E9	1	-Lily: <u>It's a nightmare</u>. -Mitchell: Well, someone's picked up her daddy's gift for hyperbole. (…) -Lily: <u>I can't live like this</u>.	-Lily: Es una pesadilla. -Mitchell: Ya usa hipérboles como su padre. (…) -Lily: No puedo vivir así. **Pai's Taxonomy: P**	-Lily: Es una pesadilla. -Mitchell: Vaya, se le ha dado el don de papi para la hipérbole. (…) -Lily: No puedo vivir así. **Chiaro's Strategy: S1**
S4 – E10	1	-Luke: Will you <u>choke up</u> a little? -Manny: Probably when they play the national anthem. -Luke: No, move your hands up the bat.	-Luke: ¿Te vienes arriba? -Manny: Cuando tocan el himno nacional. -Luke: No, que pongas las manos más arriba. **Pai's Taxonomy: A**	-Luke: ¿Puedes subir las manos? -Manny: Puede que cuando toquen el himno nacional. -Luke: No, que agarres el bate más arriba. **Chiaro's Strategy: S3**

-PARALINGUISTIC ELEMENTS

Season & Episode	Ex.	Source ver.	Subbed ver.	Dubbed ver.
S1 – E4	1	-DeDe Prichett: I'm Gloria, I'm Gloria. Kiss me. Oh, hey, kiss me. [<u>Colombian accent</u>]	-DeDe Prichett: Soy Gloria. Gloria. Bésame, papito. Bésame, papito. **Pai's Taxonomy: E**	-DeDe Prichett: Soy Gloria, soy Gloria. Y bésame, bésame mucho. **Chiaro's Strategy: S2**

-VISUAL ELEMENTS

Season & Episode	Ex.	Source ver.	Subbed ver.	Dubbed ver.
S1 – E9	1	-Cam: You have "<u>something</u>" on your shoulder. -Jay: [laughs] That's good. -Cam: Never mind. It was "<u>nothing</u>". -Jay: Yeah, we're done here.	-Cam: Tienes algo en el hombro. -Jay: Qué bueno. -Cam: No importa. No ha sido nada. -Jay: Hemos terminado. **Pai's Taxonomy: P**	-Cam: Tienes algo en el hombro. -Jay: Muy bueno. -Cam: No importa. No es nada. -Jay: Ya basta. **Chiaro's Strategy: S4**
S4 – E1	1	-Mitchell: Okay, this is ridiculous. We need to	-Mitchell: Bien, esto es ridículo. Hay que enfrentarse al gran tema.	-Mitchell: A ver, esto es ridículo. Tenemos que

		talk about the <u>elephant in the room</u>.	**Pai's Taxonomy: R**	hablar del elefante que hay en la habitación. **Chiaro's Strategy: S4**
S4 – E1	2	-Mitchell: I guess we should donate it somewhere, along with the <u>800-pound gorilla.</u>	-Mitchell: Deberíamos donarlo por ahí junto con el gorila de 400 kilos. **Pai's Taxonomy: P**	-Mitchell: Deberíamos donarlo por ahí junto con el gorila de 500 kilos. **Chiaro's Strategy: S4**
S4 – E1	3	-Cam: We are <u>animal lovers</u>. That cat would've been on the <u>receiving end of affection</u> 24 hours a day. <u>Satisfying</u> its every need would've been our top priority. [awkward silence] -Cam: Okay, in light of that tableau, I would like to take back the phrase "receiving end".	-Cam: Nos gustan los animales. Ese animal habría dado y recibido cariño las 24 horas del día. Satisfacer todas sus necesidades habría sido nuestra prioridad. [silencio] -Cam: Tras ver esa imagen, retiro lo de "dar y recibir". **Pai's Taxonomy: A**	-Cam: Somos amantes de los animales. Ese gato habría recibido un montón de afecto las 24 horas del día. Satisfacer todas sus necesidades habría sido nuestra máxima prioridad. [silencio] -Cam: Bien. A la vista de esa imagen, quisiera retirar lo de "recibir". **Chiaro's Strategy: S1**
S4 – E2	2	-Haley: Why are you wearing that mask? -Luke: Uh, I like it. -Claire: He doesn't want you to see him cry. -Alex: He's literally <u>masking his emotions.</u>	**-**Haley: ¿Por qué llevas esa mascara? -Luke: Me gusta. -Claire: No quiere que lo veas llorar. -Alex: Esconde sus emociones. **Pai's Taxonomy: R**	-Haley: ¿Por qué llevas esa máscara? -Luke: Me gusta. -Claire: No quiere que le veas llorar. -Alex: Está literalmente enmascarando sus sentimientos. **Chiaro's Strategy: S1**
S4 – E3	2	[Bench billboard with Phil's face in it has this quote: "Not just another realtor, a man who cares!"] -Jay: Phil, what's scaring you here? That people are gonna think less of you as a man? -Phil: No, I'm afraid it's gonna hurt. -Jay: That's what this is about? -Phil: Wait, people think that? That you're less of a man? That never even occurred to me. [bench billboard says "<u>not a real man</u>" after Phil sits down and covers part of the message]	[Anuncio en un banco con la cara de Phil y esta frase: "No soy solo otro agente, ¡A mí me importas!"] -Jay: ¿De qué tienes miedo? ¿De que piensen que eres menos hombre? -Phil: No, del dolor. -Jay: ¿Te da miedo el dolor? -Phil: Espera. ¿Eso piensa la gente? ¿Que eres menos hombre? Ni se me había ocurrido. [the message "not a real man" is subbed way later than in the source version] **Pai's Taxonomy: R**	[Anuncio en un banco con la cara de Phil y esta frase: "No soy solo otro agente, ¡A mí me importas!"] -Jay: Phil, ¿qué es lo que te da miedo? ¿Que la gente se crea que eres menos hombre? -Phil: No, me da miedo que me duela. -Jay: ¿Por eso estás así? -Phil: Espera. ¿La gente se cree eso? ¿Que eres menos hombre? Eso no me lo había planteado. [the message "not a real man" is subbed way later than in the source version] **Chiaro's Strategy: S1**

-CULTURAL ELEMENTS

Season & Episode	Ex.	Source ver.	Subbed ver.	Dubbed ver.
S1 – E1	3	-Gloria: I come from a small village. Very poor but very very beautiful. It's <u>the number one village in all Colombia</u> for all the… What's the word? -Jay: Murders.	-Gloria: Yo vengo de un pueblo pequeño, muy pobre pero muy, muy bonito. Es el pueblo número uno de Colombia en… ¿Cómo se dice? -Jay: Homicidios. **Pai's Taxonomy: P**	-Gloria: Yo vengo de un pueblo pequeñito. Muy pobre, pero muy muy bonito. Es el pueblo número uno en todo Colombia en… ¿Cómo se dice? -Jay: Homicidios. **Chiaro's Strategy: S1**
S1 – E2	1	-Jay: Hey, hey, hey. Nice bike, Sally! -Claire: Dad! -Jay: Come on. He looks like <u>Little Bo Peep</u> on that thing.	-Jay: Eh, bonita bici, Sally. -Claire: ¡Papá! -Jay: Venga, si se parece a la Betty de Toy Story. **Pai's Taxonomy: P**	-Jay: Eh, vaya bici, ¡guapa! -Claire: ¡Papá! -Jay: ¡Venga ya! parece una barbie con ese trasto. **Chiaro's Strategy: S2**
S1 – E2	2	-Jay: Manny thinks his dad is like Superman. The truth? He's a total flake. In fact, the only way he's like <u>Superman</u> is that they both landed in this country illegally.	-Jay: Manny cree que su padre es como Superman. ¿La verdad? Es un bicho raro. De hecho, lo único que tiene de Superman es que los dos llegaron a este país de forma ilegal. **Pai's Taxonomy: P**	-Jay: Manny se cree que su padre es como Superman. ¿La verdad? Es un fraude total. Es más, lo único que se parece a Superman es que los dos entraron de forma ilegal en el país. **Chiaro's Strategy: S1**
S1 – E4	3	-Phil: Things with your mom got pretty intense down there, huh? <u>All like east coast/west coast.</u> You feelin' me?	-Phil: Cómo se han caldeado los ánimos ahí abajo, ¿eh? Parecía una guerra de bandas. ¿Me sigues? **Pai's Taxonomy: A**	-Phil: Las cosas con tu madre se han puesto un poco feas antes, ¿eh? Es como norte y sur. ¿Lo pillas? **Chiaro's Strategy: S2**
S1 – E7	1	-Phil: Do you hear those footsteps? That's Luke Dunphy, and <u>he's gonna drink your milkshake</u>.	-Phil: ¿Oís esas pisadas? Es Luke Dunphy, os va a dar una paliza. **Pai's Taxonomy: A**	-Phil: ¿Oís esas pisadas? Es Luke Dunphy, y os va a dejar sin blanca. **Chiaro's Strategy: S3**
S1 – E9	3	-Phil: I am brave. Roller coasters? Love them. Scary movies? I've seen "<u>Ghostbusters</u>" like seven times. I regularly drive through neighbourhoods that have only recently been gentrified. So, yeah,	-Phil: Soy valiente. ¿Montañas rusas? Me encantan. ¿Películas de miedo? He visto *Ghost Busters* siete veces. Conduzco a menudo por barrios que acaban de aburguesarse. Así que se	-Phil: Yo soy valiente. ¿Las montañas rusas? Me encantan. ¿Pelis de miedo? He visto *Caza Fantasmas* como siete veces. Paso habitualmente por barrios que acaban de pasar a ser burgueses. Así que… sí, no

S & E	Ex.	Source ver.	Subbed ver.	Dubbed ver.	HE
		I'm pretty much not afraid of anything… except clowns.	puede decir que no tengo miedo a nada… excepto a los payasos. **Pai's Taxonomy: P**	le tengo miedo a casi nada… menos los payasos. **Chiaro's Strategy: S1**	
S4 – E2	3	-Cam: Is this kindergarten or *The Hunger Games*?	-Cam: ¿Es un parvulario o *Los juegos del hambre*? **Pai's Taxonomy: P**	-Cam: ¿Esto es un colegio o *Los juegos del hambre*? **Chiaro's Strategy: S1**	
S4 – E7	2	-Lily: What does this do? -Luke: I don't know but thanks to <u>Obama</u> you're paying for it.	-Lily: ¿Qué hace esto? -Luke: No lo sé, pero gracias a Obama, tú lo pagarás. **Pai's Taxonomy: P**	-Lily: ¿Qué hace esto? -Luke: No lo sé, pero gracias a Obama, lo pagas tú. **Chiaro's Strategy: S1**	
S4 – E8	1	["<u>Hava Nagila</u>" playing, rhythmic clapping] -Manny: She's not here. We have the wrong <u>bar Mitzvah</u>. -Luke: Not if you like prime rib, <u>bubbie</u>. [Manny looks at him angrily] You said to blend.	-Manny: No está aquí. Es el *bar mitzvah* equivocado. -Luke: No si te gusta el chuletón, *bubbie*. Dijiste "convive". **Pai's Taxonomy: P**	-Manny: No está aquí. Nos hemos equivocado de bar mitzvah. -Luke: No si te gusta la buena carne. Me has dicho que me divierta. **Chiaro's Strategy: S1**	
S4 – E9	2	-Jay: You're a kid, you're not <u>Nixon on the beach</u>.	-Jay: Eres un niño. No eres Nixon en la playa. **Pai's Taxonomy: P**	-Jay: ¿Eres un niño o un dandi en la playa? **Chiaro's Strategy: S2**	

-COMPOUND JOKES

S & E	Ex.	Source ver.	Subbed ver.	Dubbed ver.	HE
S1 – E1	4	[Cam and Mitchell's <u>baby is holding some cream puffs</u>] **-**Woman: Honey, look at that baby with those <u>cream puffs.</u> -Mitchell: Okay, excuse me. Excuse me but this baby would have grown up in a crowded orphanage if it wasn't for us "cream puffs".	**-**Mujer: Cariño, mira la bebé con esos buñuelitos. -Mitchell: Muy bien, disculpe. Disculpe pero este bebé se habría creado en un orfanato abarrotado de no ser por nosotros los "buñuelos". **Pai's Taxonomy: P**	**-**Mujer: Cariño, mira el bebé con esos buñuelitos. -Mitchell: Muy bien, disculpe. Pero este bebé se habría criado en un orfanato abarrotado de no ser por nosotros los "buñuelos". **Chiaro's Strategy: S1**	-Visual Element -Linguistic Element
S1 – E3	3	-Cam: When we first met, he wouldn't	-Cam: Cuando nos conocimos ni me	-Cam: Cuando nos conocimos no quería	-Cultural Element -Linguistic Element

		even look at me because I was a hick from the farm in Missouri and he's a big city mouse. -Mitchell: Who says "city mouse"? Cam: Country mice.	miraba porque yo era un paleto de una granja de Missouri y él era un urbanita. -Mitchell: ¿Quién dice "urbanita"? -Cam: Los paletos de granja. **Pai's Taxonomy: P**	ni mirarme porque yo era un paleto de una granja de Missouri y él es un super urbanita. -Mitchell: ¿Quién dice "urbanita"? -Cam: Los paletos de granja. **Chiaro's Strategy: S3**	
S1 – E4	4	-DeDe Prichett: 35 years we were together, and he couldn't wait 10 minutes to run off with Charo. [ironic tone]	-DeDe Prichett: Estuvimos juntos 35 años y no tardó ni 10 minutos en largarse con Charo. **Pai's Taxonomy: P**	-DeDe Prichett: 35 años juntos y no pudo esperar ni 10 minutos para largarse con esa sudaca. [contemptuous tone] **Chiaro's Strategy: S3**	-Paralinguistic Element -Cultural Element
S1 – E5	1	-Claire: You heard how she said that, right? "Jess"	-Claire: ¿Has oído lo que ha dicho? "Sí." **Pai's Taxonomy: R**	-Claire: La has oído, ¿verdad? "Sí." **Chiaro's Strategy: S1**	-Linguistic Element -Paralinguistic Element
S1 – E5	2	-Cam: Don't forget about the team mascots. -Mitchell: They wear ascots? Cam: No, "mascots", with an "m".	-Cam: No olvides los fetiches de los equipos. -Mitchell: ¿Son fetichistas? -Cam: No, me refiero a las mascotas. **Pai's Taxonomy: A**	-Cam: Y no te olvides de las mascotas. -Mitchell: ¿Y llevan pañuelos a lo ascot? -Cam: No, mascotas, no pañuelos. **Chiaro's Strategy: S4**	-Linguistic Element -Cultural Element
S1 – E5	3	[Cam paints half of his face with blue colour and he asks Mitchell if the line is straight] -Cam: Am I straight? -Mitchell: I am not sure what you are right now.	-Cam: Vale, ¿qué parezco? -Mitchell: Ahora mismo no sé qué eres. **Pai's Taxonomy: A**	-Cam: A ver… ¿Parezco hetero? -Mitchell: No sé muy bien qué decirte. **Chiaro's Strategy: S2**	-Linguistic Element -Visual Element
S1 – E8	1	-Jay: I make my famous sloppy Jays which are really sloppy Joes but made by Jay.	-Jay: Hago mis famosos bocadillos de Jay, que son como los normales pero hechos por mí. **Pai's Taxonomy: R**	-Jay: Yo hago mis famosas hamburguesas Jay, que son unas hamburguesas normales pero hechas por Jay. **Chiaro's Strategy: S2**	-Linguistic Element -Cultural Element
S1 – E8	2	-Gloria: I think I have a very good pair [holding two aces of cards] -Jay: Yes, you do.	-Gloria: Creo que tengo un buen par. -Jay: Seguro, cariño.	-Gloria: Yo creo que tengo un buen par. -Jay: Ya te digo, cariño.	-Linguistic Element -Visual Element

			Pai's Taxonomy: P	Chiaro's Strategy: S1	
S1 – E10	1	-Manny: In Colombia, they open presents at midnight and stay up till morning. -Jay: I'm sure that they do, but as you'll notice from the <u>absence of goats in the street</u>, we are not in Colombia.	-Manny: En Colombia se abren a medianoche y no se acuestan hasta la mañana. -Jay: Seguro, pero como habrás notado por la ausencia de cabras en las calles, no estamos en Colombia. **Pai's Taxonomy: P**	-Manny: En Colombia se abren los regalos a las doce de la noche y no se duerme. -Jay: Seguro que sí pero, como verás por la ausencia de cabras en la calle, no estamos en Colombia. [he doesn't mock the accent] **Chiaro's Strategy: S1**	-Cultural Element -Paralinguistic Element
S1 – E10	2	-Jay: I got two Colombians at home trying to turn Christmas into <u>Cinco de Mayo</u>. -Mitchell: You know that's Mexican, right? -Jay: Ah, <u>burrito, "bur-right-o"</u>	-Jay: Dos colombianos quieren convertir la Navidad en el Cinco de Mayo. -Mitchell: Eso lo celebran los mexicanos. -Jay: Ah, tanto monta, monta tanto. **Pai's Taxonomy: R**	-Jay: Tengo a dos colombianos en casa que intentan convertir la Navidad en el Cinco de Mayo. -Mitchell: Sabes que eso es mexiCano, ¿no? -Jay: Bah, mexicanos, colombianos… **Chiaro's Strategy: S4**	-Cultural Element -Linguistic Element
S4 – E4	1	-Michell: Oh, wow! [points at Cam's sweater, which has a treble on it] -Cam: Oh, I have this whole thing planned. Okay, I'm gonna walk in, take off my jacket, and say, "<u>here comes treble</u>." [he swings]	-Mitchell: ¡Madre mía! -Cam: Lo tengo todo planeado. Me quitaré la chaqueta y diré: "Yo soy la clave." **Pai's Taxonomy: A**	-Mitchell: ¡Vaya! -Cam: Ah, tengo un super plan. Pienso entrar, quitarme la chaqueta y decir "aquí llega el ritmo." **Chiaro's Strategy: S3**	-Visual Element -Linguistic Element
S4 – E6	2	-Gloria (as Uncle Grumpy): I just came from the movies. A whole day's pay to see "<u>Basic Instinct</u>". -Gloria: Oh. And what did you think? -Gloria (as Uncle Grumpy): <u>Basically, it stinked</u>!	-Gloria (como el Tío Gruñón): Vengo del cine. Me he gastado la paga para ver "Instinto Básico". -Gloria: ¿Qué te ha parecido? -Gloria (como Tío Gruñón): Básicamente horrorosa. **Pai's Taxonomy: R**	-Gloria (como Tío Gruñón): Acabo de venir del cine y me he gastado la paga del día para ver "Instinto Básico". -Gloria: Oh, y ¿qué te ha parecido? -Gloria (como Don Gruñón): Instintivamente básica. **Chiaro's Strategy: S3**	-Paralinguistic Element -Cultural Element -Visual Element -Linguistic Element
S4 – E8	2	[Phil is trying to adjust the lighting of his living room	-Phil: No soy… brillante. Soy… tenue.	-Phil: Soy… NO MUY BRILLANTE! Soy… DÉBIL.	-Visual Element -Paralinguistic Element

			-Claire: Ojalá pudieras oírte.	(Manny se ríe) -Claire: Cariño, si pudieses oírte…	-Linguistic Element
		through his iPad while having a phone conversation with Claire] -Phil: <u>I am… NOT TO BRIGHT! I am… DIM!</u> <u>(Manny laughs)</u> -Claire: Honey, if you could hear yourself…	**Pai's Taxonomy: P**	**Chiaro's Strategy: S1**	
S4 – E10	2	[Phil calls Mitchell, who answers the phone while petting his cat, which is a reference to the wicked character Blofeld from the James Bond films.] -Mitchell: Well, Hello, Phil. To what do I owe this pleasure? [<u>he pets his cat</u>] Phil: Cut the crap! You <u>wanna play chicken</u>? Chicken's my middle name.	-Mitchell: Hola, Phil. ¿A qué debo este placer? -Phil: Corta el rollo. ¿Quieres ver quién se acobarda primero?	-Mitchell: Hola, Phil. ¿A qué debo este placer? -Phil: Déjate de rollos. ¿Quieres jugar sucio? No sabes la que te espera.	-Visual Element -Cultural Element -Linguistic Element
			Pai's Taxonomy: R	**Chiaro's Strategy: S3**	