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The Translation of Humour from Audiovisual Content: an Empirical Analysis

TFG Estudis Anglesos

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ABSTRACT

Translation is the process that allows us to understand texts and movies that are not originally written or recorded in our mother tongue. In order to consume media that is not in our mother tongue, films, tv series, shows and so on need to be translated. In Spain the tendency is to dub practically everything that comes from outside. However, translation is not an easy task and many factors have to be borne in mind when translating. One of the most complex aspects to consider in translation is the adaption of humour references, which involves factors such as culture and language. The task of the translator is to find out an equivalence in the target language of these references.

This paper presents the results of a study on how humorous elements in American films and TV series are translated into Spanish. We analyse the scripts in order to spot the parts of the dialogue which present humour and detect problematic aspects related to translation. We also analyse the solutions proposed in the translation process.

1. INTRODUCTION

Translation is a very complex term to define since many descriptions have been given and researchers hold different opinions about the definition. However, *The Oxford English Dictionary* says that it is "the process of translating words or text from one language to another". Therefore, it is an essential factor in order to read and understand any text that is not written in one's mother tongue. Furthermore, not only it is useful to read texts written in other languages, but also is necessary to dub foreign movies, series, and animation shows.

Europe and in this case, Spain, are large consumers of American culture and media, therefore, language is the means. In the last few years, the followers of American series and shows in Spain have increased considerably. Some people watch them in English and subtitled in Spanish, like Portugal. That is the normal thing to do in our neighbouring country, they watch everything in their original version and subtitled in Portuguese. However, that is truly different in Spain, since we are still a little behind and most of the American media consumers watch them dubbed. It is also important to note that Spain tends to dub everything that comes from outside its borders since Franco's time, who used dubbing in order to censor the content of the films and to defend the Spanish language.

Dubbing might be a double-edged sword, since it can turn a great performance into a bad act or the other way round, turning a bad act into a great performance thanks to dubbing. When a film is dubbed, somehow the essence of the original version is lost since the actor's real voice and words are lost, irretrievable, unlike subtitling when you can still hear them.

Scripts translation and dubbing get tougher when aspects such as humour get into play. Humour is a communicative element that is intrinsically hard to translate because it involves meaning components belonging to several levels of ontological knowledge

such as culture or shared knowledge; it can be expressed by words or visually. Sometimes, jokes are impossible to translate. The task of the translator is to solve those problems and find out a solution for those complex lines in a script.

The aim of this study is to analyse how humour is translated or adapted into Spanish, by analysing the situations observed on the screen, classifying the origin of the jokes detected, exposing errors and translation problems. English is our source language (SL) and Spanish our target language (TL). American films and TV series are the corpora from which we will extract the data.

2. LITERATURE REVIEW

As we discussed in the Section 1, translation is the process of interpreting and expressing words into another language. However, that is a broad definition of what translation is. Nugroho (2012) states that the aim of translation is to render the object from the source language text into the target language text. Guo (2012) suggests that a good translation should not only say the same as the source language text with the exact words, but to transmit the reader the same message as the native reader receives. This idea is extremely important to bear in mind when factors like culture and humour, which are not easy elements to render, are involved in translation. On many occasions, translators must find an equivalent reference for the cultural and humorous issues. Nonetheless, what are culture and humour? What are they regarding translation?

Newmark (2012) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression"(Newmark, cited in Janfaza, 2012:2). That is to say, it is the group of customs and traditions that are shared by the same group of people who speak the same language. Also, Ginter (2002: 27) suggests "culture has to do with common factual knowledge, usually including political institutions, education, history and current affairs as well as religion and customs". Therefore, transalting cultural references is a difficult

task for the translator to perform; s/he is the 'first reader' and should be able to convey all the cultural elements in the target language text without missing the source language ideas. However, that is truly complicated due tot the fact that every society has its own language, religion, customs and historical background. The translator's task is to find meaningful equivalences of these elements in the target language text. In other words, s/he needs to adapt these references to the target culture with different wording.

On the one hand, Nida (1982) suggests two different types of equivalence: *formal equivalence* and *dynamic equivalence.* The former is based on the word-to-word translation of the source text and it tends to emphasise fidelity to the lexical details and grammatical structure of the original language. The latter deals with communicating the message of the source target without being completely true to the original lexicon and grammar.

On the other hand, Newmark (1988) proposes two translation procedures in order to translate cultural references: transference and componential analysis. The former consists of keeping the cultural names and concepts. Nevertheless, he states that it might cause problems to the target reader. The latter consists of excluding the culture and focusing on the message.

With respect to humour, *The Oxford English Dictionary's* definition is "the quality of being amusing or comic, especially as expressed in literature or speech". In terms of translation, humour, as well as culture, is a complicated element to translate due to several factors (culture, language, countries). Some translators even see humour as "untranslatable" (Vandaele 2010: 3). That is, humour might be impossible to translate for some translators due to its language dependent quality. Nevertheless, other authors, like Jankowska (2009), state that humour can overcome linguistic and cultural barriers thanks to different translation methods. Thus, the target audience should get the humorous message just as the source audience, but it might be expressed in a different

way. Moreover, Popa (2004) argues that words do not come alone; they belong to a language system that belongs to a specific culture. As we mentioned in the case of culture, the translator also has to bridge the difference between cultures and language in order to convey humour.

Chiaro (2010) deals with the strategies to translate verbal humour. She proposes five different strategies for translation of humour in screen:

1. Leave the verbally expressed humour (VEH) unchanged.

2. Substitute the VEH with a different instance of VEH in the target language.

3. Replace the source VEH with idiomatic expression in the target language.

4. Ignore the VEH altogether.

Also, Delabastia (1996: 134) suggests eight techniques to translate puns:

1. Pun to pun: the ST pun is translated by a TL pun.

2. Pun to non-pun: in which the original pun was transferred into a TT word or phrase, which may preserve all the initial senses.

3. Pun to related rhetorical device: pun rendered with another rhetorical device, or punoid, which aims to recapture the effect of the ST pun.

4. Pun to zero: the pun is omitted.

5. Pun ST=pun TT: direct copy of the pun into the TT.

6. Non-pun to pun: a pun is added in the TT where there is no pun present in the ST sentence.

7. Zero to pun: the TT contains wordplays that the ST does not have. The translator adds a new pun.

8. Editorial techniques: it refers to the metatextual elements of a text, like footnotes and the introduction.

However, in the present study we will not focus on translation strategies but on detecting jokes, and then analysing and classifying them according to an established classification (types of jokes). We analyse XXXX jokes collected from audiovisual material, American films and TV series. In order to categorize them, I created my own classification, which is based on Zabalbeascoa's (1996) and Martínez Sierra's (2005) proposal for the classification of jokes.   In what follows I will present both classifications.

Zabalbeascoa classifies jokes according to the types of translation solution-types related to each one of them. Thus, he proposes the following classes:

International joke: a funny story or joke that is not based on any play on words and is not exclusive of the specific cultural context of the source language.

-Bi-national joke: it is similar to the previous one but involves characteristics of both the source language and the target language text culture.

-National-culture-institutions joke: it requires an adaptation or change in the institutional references and cultural and national elements so that the humoristic effect is not lost in the target language.

-National-sense-of humour-joke: it involves stereotypes, topics and comedic genres that are specific to a certain community, less popular to other societies and, therefore, they need to be changed or adapted to the target language.

-Language-dependent joke: it depends on linguistic phenomena of the source language, such as polysemy, homophony, rhyme, metalinguistic references and so son, which are either untranslatable or have to be created anew.

-Visual joke: it is not based on any verbal element, but it is based on visual or sound elements or a combination of both. However, viewers from all around the world might not interpret music and images the same way.

-Complex joke: it is a combination of two or more of the previous mentioned aspects.

Martínez Sierra's classification (2005) is based on Zabalbeascoa's but he proposes some changes and additions of categories. Mostly he suggests a change in the names of the types proposed in Zabalbeascoa's list in order to better describe the nature of humour.

-*Community and institutions*: in this class Martínez Sierra includes Zabalbeascoa's *national-culture-institutions* category but he proposes a change of the label since he believes that a joke shows cultural, national and institutional elements when we observe specific cultural references in the community in question. He dismisses the term *national* due to is political connotation and uses the term *community* to refer to a cultural group, which members share a cultural or reference element.

-*Community sense of humour*: Martínez Sierra eliminates *national* again in the *national-sense-of humour-joke* category of Zabalbeascoa's list and uses *community* instead. This category includes those jokes and topics than seem to be more popular in certain communities than in others. It also includes those elements that do not depend on the *national-culture-institutions joke* category, but are based on culture in general.

-*Linguistic*: it is based on Zabalbeascoa's *language-dependent joke* category, which are those explicit and implicit elements in the message, whether it is written or oral.

-*Bi-cultural*: Martínez Sierra keeps the definition of Zabalbeascoa's *bi-national joke* category. However, he replaces once again the term *national* with *cultural* and *bi-national* with *bi-cultural,* which refers to a paralinguistic element that is shared by two communities, therefore, it produces humour to both groups. From the *bi-cultural joke* category, Martínez Sierra proposes a new category: *non-marked jokes.* Those are the elements that have properties of humour, which are not caused by the rest of categories of this classification.

-*Visual*: Martínez Sierra keeps the same name of like the Zabalbeascoa's classification. However, he divides this category into two. On the one hand, the *visual joke* is

produced by what we can see on screen. On the other hand, Martínez Sierra proposes the *graphic elements,* derived from a written messaged inserted in a screen picture. Martínez Sierra suggests three news categories that are not based on Zabalbeascoa's list.

-*Paralinguistic*: it covers the humour originated by paralinguistic elements such as foreign accents, a voice tone or the imitation of the way of talking of a celebrity. All those elements add information and might produce humour by their own.

-*Sound*: it includes the special effects and the sounds found in the soundtrack which are humorous.

-*Graphic*: humour derived from a written message inserted in a screen picture.

For the purposes of this study, I decided to create my own classification of jokes and different types of both lists were taken. The reasons why I chose to do so are because my classification is more exhaustive and complete and it also adjusts to my examples and analysis. My proposal is shown below:

-*International, language-dependent, paralinguistic, sound, non-marked, community and institutions, community sense of humour, bi-cultural, visual and graphic.*

3. METHODOLOGY

In order to detect humorous lines or scenes in the selected media and the problems when translating them into Spanish keeping the humour we have created a procedure that is presented in this section.

3.1. Material

In order to carry out this study, I decided to follow an empirical approach to data analysis. I selected two very well known TV series and three American movies: *Modern Family, The Simpsons, Scary Movie, Scary Movie 2* and *Austin Powers: The Spy Who Shagged Me*. They constitute the corpus from which I have selected the data presented in this paper.

This material was chosen because of the quality of the humorous and cultural elements depicted in them. In principle, humorous and cultural elements are expected to be hard to translate into Spanish and, therefore, interesting to study and see how they were solved. Another reason to support the selection of the media is the audience they are addressed to. That is to say, we believe that the corpus is quite balanced, since the visuals selected address different types of public. For example, *Scary Movie, Scary Movie 2* and *Austin Powers: The Spy Who Shagged Me* are addressed to a young audience and, for this reason, we can find slang language, easy humour and teenager plots, especially in *Scary Movie* and *Scary Movie 2*. On the other hand, *Modern Family* and *The Simpsons* are classified as "white background with black spots" Zabalbeascoa (2000:27), that is to say, a text presented as an infantile genre but with elements directed exclusively to adults (Jankowska 2009).

Second, the tool I am going to use in order to classify the jokes detected in these movies and series is a classification I proposed in the Literature Review section. It is based on the classifications of jokes by both Zabalbeascoa (1996) and Martínez Sierra (2005), which their lists are also presented in the Literature Review section. Moreover, I wrote down all the information in a template with the following sections: card number, show/film, season and episode/minute of the film, context, American source version, humour load, Spanish target version, load and comments. This analysis is based on the paper "Translating Humor in Dubbing and Subtitling" (2009) by Anna Jankowska. She studies how elements of humour from the American film Shrek are translated into Spanish and Polish both in dubbing and subtitling.

3.2. Procedure (for data collection and analysis)

The data that I have worked with is both audio-visual (movies and series) as well as written (original scripts). I have watched three movies (*Austin Powers: The Spy Who Shagged Me, Scary Movie* and *Scary Movie 2*), two episodes of *The Simpsons* and

eleven episodes of *Modern Family,* once in their original versions and once in Spanish. Altogether the corpus is made up of a total of 1060 minutes of viewing. I have selected a total of twelve situations that I will analyse in full.

The first phase of the procedure is to watch a scene in English and then watch the same scene in the dubbed version in Spanish, so that I can compare them and detect errors or problems in the target language translation. In order to do so, I identified all the divergences observed between the SL and the TL and note down all the information in the templates explained above.

In the annex, I have included all other examples identified in this research but that have not been further analysed. The information is presented as a template with five sections: film/show, American source version, humour load, Spanish target version and load.

4. RESULTS AND DISCUSSION

In this section I present a qualitative and a quantitative discussion of the data. Regarding the qualitative approach to data analysis, we will review the most salient examples and present the information in templates and with a detailed analysis. All the other examples considered in this research are presented in the Annex, as previously mentioned. Also, the results of this work will be also analysed from a quantitative perspective and the results will be presented in tables.

4.1 Qualitative analysis

Card: 1
Show: *Modern Family*
Season and episode: 1, 6, *Run for Your Wife*
Context: Phil beats Claire, his wife, in a run race and he starts singing "USA, USA!" to

celebrate his victory
American source version: Phil: "U-S-A! U-S-A!"
Humour load: community-and-institutions, community-sense-of-humour
Spanish target version: Phil:"¡Soy el mejor!"
Load: 0
Comment: Americans are known for being very patriotic and proud of their nation, and these features are usually shown in many of their films and series. A way of celebrating a victory there is the chant "U-S-A!" It is usually used in sports events or in patriotic celebrations. This phrase carries both community-and-institutions (USA) and community-sense-of-humour (celebrate victory by shouting the name of their country). The Spanish dubbed version has changed the sentence (community sense of humour) with "¡soy el mejor!" The translator made a good decision by changing "USA, USA!", since it would not make any sense to the Spanish speaking audience to hear that phrase or even "Spain, Spain!" Therefore, the transfer of humour in the target version is lost.

Card: 2
Show: *Modern Family*
Season and episode: 1, "The Bicycle Thief"
Context: Phil is trying to comfort his daughter, Hayley, after she had an argument with her mother.
American source version: Phil: "Things with your mom got pretty intense down there, huh? All like East Coast/West Coast".

Humour load: community-and-institutions
Spanish target version: Phil:"Las cosas con tu madre se han puesto un poco feas antes, es como norte y sur".
Load: community and institutions
Comment: This example is similar to the previous one. In the United States there exists a rivalry between the West Coast and the East Coast. Furthermore, shows, films, series and media in general, make reference to the United States as a division between the West Coast, the East Coast. In the source language script, the relationship between Hayley and Claire, her mother, is being compared to the rivalry between the two American coasts. Just like the previous example, this cultural analogy makes no sense for the audience outside the United States, since the script is written by and for Americans. Moreover, many foreign viewers will not probably know the existence of the East Coast and West Coast.   Thus the solution that the translator proposes is to transfer this dichotomy to the relation established in Spain between "norte y sur", which somehow mirrors the relation between the two coasts in the States.

Card: 3
Show: *Modern Family*
Season and episode: 4, 4, "The Butler's Escape"
Context: In this scene, Jay, Phil, Mitchell and Pepper (Mitchell's friend) are playing golf. Jay is about to strike and Mitchell and Pepper says:
American source version: Mitchell: "I am stroked down on the final hole, such a big putt".

Pepper: "I like big *putts* and I cannot lie".
Humour load: community-and-institutions, language-dependent
Spanish target version: Mitchell: "Último hoyo, un putt muy grande".   Pepper: "Me gustan las palabras que riman con patear".
Load: 0
Comment: First of all, we need to clarify the meaning of the word "putt". As The Oxford Dictionary says, a "putt" is "a gentle stroke that hits a golf ball across the green towards the hole". As for Pepper, he plays with the word "putt" and the verse "I like big butts and I cannot lie" from the song "Baby got back" (a popular American 80's song). He replaced "butt" with "putt", which are a minimal pair (pairs of words or phrases in a particular language that differ in only one phonological element). The pronunciation of those words is nearly the same (/bʊt/-/pʊt/) except for "b" /b/ and "p" /p/.   Nevertheless, the translator did not translate the verse of the song literally into the target language. S/he rather changed that line completely due to the fact that the Spanish-speaking viewer would not probably recognize that verse of the song. The translator chose the line "me gustan las palabras que riman con patear" instead, even though that sentence makes no sense and has nothing to do with golf words, since in golf you do not "kick" (patear), but you strike. Therefore, the Spanish translation does not render the community-and-institutions element (the song) and the linguistic element (play on words: *putts* for *butts*).

Card: 4
Movie: *Austin Powers: The Spy Who Shagged me*
Minute of the film: 16' 56''

Context: Dr. Evil and Scott, his son, are having an argument and the father asks his son to be quiet.
American source version: Dr. Evil: "Zip it, zip it good!"
Humour load: community and institutions, language dependent
Spanish target version: Dr. Maligno: "Cállate o te caneo"
Load: community-sense-of-humour
Comment: In the first place, we shall say that both lines mean the same: "close your mouth and be quiet". Nevertheless, the meaning is expressed in different ways. On the one hand, the source language script has used an idiomatic expression, "zip it", playing at the same time with the verse, "whip it, whip it good!" from "Whip It", a 1980 song by the American band Devo (community and institutions). In addition, like the *Modern Family* example, they have used a minimal pair in order to play with words (language dependent). Therefore, they have replaced the "w" in "whip" (/wɪp/) for the "z" in "zip" (/zɪp/). On the other hand, the translator in the target language translated it simply as "cállate o te caneo" ("shut up or I hit you"). There is no word play and also s/he added the phrase "te caneo" which does not appear in the original script and it is typical in the Spanish language slang (community sense of humour). It needs to be said that even though they have different forms, both lines mean the same and also have a rude and angry connotation.

Card: 5
Show: *Modern Family*

Season and episode: 1, 8, "Great Expectations"
Context: The Dunphy family is having a party to celebrate Luke's birthday and many fun activities are taking place at their house, such as a inflatable castle, a trampoline, handicrafts and also an exhibition of reptiles. Dylan, Hayley's boyfriend, is holding a lizard from the zookeeper and they have the following conversation.
American source version: Dylan: "What's her name?" Zookeeper: "Lizzy" Dylan: "Oh, I totally get that"
Humour load: language-dependent
Spanish target version: Dylan: "¿Cómo se llama?" Cuidadora: "Iggy" Dylan: "Ah, Iggy de iguana"
Load: language-dependent
Comment: The name of "lizard" is completely different in Spanish, "iguana". The name of that particular lizard is "Lizzy", like a shortened name for "lizard". Thus the translator of the Spanish version did the same thing, that is to say, s/he named that lizard "Iggy", a shortened name for "iguana". Lizzy and Iggy are two different completely names, however, the translator managed to keep the pun in the target language (language-dependent).

Card: 6
Show: *The Simpsons*
Season and episode: 19, 13, "The Debarted"

Context: Next example is a parody of the Oscar winning movie *The departed,* which addresses the infiltration of a policeman in the Irish American mafia and at the same time a criminal of that organization infiltrates the police. In this scene of *The Simpsons*, we see Ralph, one of Bart Simpson's classmates, inside a rubbish bin. Plus, he points at a rat and says one sentence.
American source version: Ralph: "The rat symbolizes obviousness".
Humour load: community-sense-of-humour, language-dependent
Spanish target version: Ralph:"Las ratas simbolizan lo que es obvio".
Load: 0
Comment: The end of the film is similar to this scene, where some rats run outside the street after a policeman drops the body of one of the criminals ("rats").   At a glance, the line in the target language is a literal translation. Nevertheless, that might not be the most accurate option in terms of language and meaning. We first need to clarify the meaning of "rat" in this case. As we have said, *The Departed* is about different characters being rats (a slang form for "snitch"). In the film most of the characters (including the rats) drop dead, but at the very end we see a sequence where a lonely rat appears in the street. We may assume that Martin Scorcerse (director of the film) was trying to tell us that this film is about "rats" (snitches). Nonetheless, he wanted us to make sure we comprehended that the film was about people being "rats". Regarding *The Simpsons* end is nearly the same one, a rat shows up and Ralph, next to it, tells the viewer "the rats symbolize obviousness" (la ratas simbolizan lo que es obvio). That translation does not make any sense in Spanish, since we do not call snitches rats, we call them "chivatos". Thus the Spanish speaking audience might

wonder "why does a rat have to do with something being obvious?" (the episode was about rats (snitches) not rats (animals).

Card: 7
Movie: *Scary Movie 2*
Minute of the film: 20'42''
Context: Dwight, the Professor's assistant, and Hanson, the butler, are having a conversation and are making fun of their respective disabilities (Dwight is paralytic and Hanson has a deformed little hand).
American source version: Hanson: "You look familiar to me, were you in "Stomp"?   Dwight: "You kiss my grits" cachets?"   Hanson: "I think I'll be the bigger man and now and walk away, *walk* away".
Humour load: community-and-institutions, language-dependent
Spanish target version: Hanson: "Su cara me suena, ¿ha bailado en algún musical?"   Dwight: "¿Por qué no besas mis cachetes?"   Hanson: "Le aconsejo que la próxima vez no se ande con rodeos, yo también pierdo aceite".
Load: non-marked
Comment: The target language script is quite similar to the original script. However, we find two differences. One is in the first line, where the translator used "musical" instead of "Stomp" (a percussion group that uses the body and ordinary objects to create a physical theatre performance). "Stomp" is not well known in Spain, so "musical" is a better option for the Spanish-speaking viewer to understand.

The other difference is found in the last sentence, which has been translated in a complete different way. In the source language script, Hanson stresses that he is walking away just to annoy Dwight (he cannot walk). Nevertheless, in the target language script, Hanson does not offend Dwight by laughing at his disability. Instead, Hanson insinuates that he is homosexual and could have an affair with Dwight.

Card: 8
Movie: *Scary Movie 2*
Minute of the film: 31'06''
Context: Cindy and Buddy are searching for clues of the dead house owner in a secret room. They find a chest and they have this small dialogue
American source version: Cindy: "Buddy, grab the chest".   Buddy: "Ok!" (Buddy touches her breasts)   Cindy: "I mean the *chest*" (She points at the chest).
Humour load: language-dependent, visual
Spanish target version: Cindy: "Buddy, coge la arqueta".   Buddy: "¡Lo estaba deseando!" (Le toca los pechos)   Cindy: "¡La arqueta, no la teta!" (Señala la arqueta)
Load: language-dependent, visual
Comment: The word "chest" is polysemic in English. *The Oxford English Dictionary* defines "chest" as "the front surface of a person's or animal's body between the neck and the stomach" and "a large strong box, typically made of wood and used for storage or transport".

Cindy wants Buddy to take the chest (box). Instead he touches her chest (breasts) and she emphasizes that he should take the chest (box) rather than her chest (breasts) by pointing at the box on the table. The scriptwriter is playing oral (language-dependent) and visually (visual chest) with the word "chest".

Spanish has different words in order to express these two concepts. We use "cofre" for the large wooden box and "teta" for the woman body part. However, "chest" is translated as "arqueta" instead of "cofre". "Arqueta" is not an usual word in Spanish, but the translator thought that "arqueta" would be a better option in order to keep the joke, since both words have the same ending and might be confusing. That is why Buddy thinks Cindy said "teta" and touches her breasts. She reacts surprised and emphasized she said "arqueta" and touches it (visual).

Card: 9
Show: *Modern Family*
Season and episode: 1, 1, "Pilot"
Context: all the Prichetts get together to have dinner at Claire's, Gloria gets in the house and Phil tells her:
American source version: Phil: "What a nice dress!"   Gloria: "Thank you Phil!"   (Phil touches Gloria)   Claire: "She said *Phil,* not *feel*"
Humour load: language-dependent, visual
Spanish target version: Phil:"¡Bonito vestido!"

Gloria:"¡Gracias!"

(Phil toca a Gloria)

Claire:"Se mira pero no se toca"

Load: visual

Comment: Phil is complimenting Gloria on her dress and her response is "thank you Phil!". However, Gloria is from Colombia, so her first language is not English, but Spanish. Moreover, her character is characterized by making English mistakes (especially pronunciation) and getting confused about the language. Regarding this example, Gloria pronounces "Phil" (/fɪl/) like the verb "to feel" (/fi:l/), that is why Phil touches Gloria and Claire explains to him that she actually meant to say "Phil", rather than "feel", so the joke this time is completely language dependent.

This is the reason why this scene has to be totally changed in the dubbed version. The translator changed Claire's sentence ("She said *Phil,* not *feel*") to "Se mira pero no se toca" in Spanish, after Phil touches Gloria. Nonetheless, the Spanish-speaking viewer might wonders why Phil touches Gloria before Claire says that utterance, since she just says "¡Gracias Phil!" Therefore in Spanish there is no word play but there is still the visual element (Phil touching Gloria). In my opinion with this solution the joke is lost since they completely change the meaning of what is being seen.

Card: 10

Show: *Modern Family*

Season and episode: 4, 12, "Party Crasher"

Context: In next example, the phone is ringing and before Phil answers, he says the following:

American source version:

Phil: "Oh, quick, nature's sure-fire sunburn remedy? Aloe."
Humour load: language-dependent
Spanish target version: Phil: "¿El mejor remedio natural para las quemaduras del sol? Aloe."
Load: 0
Comment: "Aloe" is a chiefly African shrub of the lily family and it is pronounced as /ˈæləʊ/, similar to the pronunciation of the word "hello" (/hʌˈləʊ/). That is why Phil says "aloe", instead of saying" hello" when he answers the phone. In the dubbed version, the translator could not think of a better translation into Spanish, so s/he kept the English joke and used "aloe" to answer the phone in Spanish. Nonetheless, that makes no sense to the Spanish speaking viewer, due to the fact that "hello" is "hola" in Spanish, pronounced as /ˈo.la/. The reason why he does that in the original version is nothing but humor, Phil is a very comical character and he is joking around all the time. However, humorous load is not rendered in Spanish.

Card: 11
Show: *The Simpsons*
Season and episode: 4, 18, "The Burns' Heir"
Context: The old wealthy Homer Simpson's boss, Montgomery Burns, realizes that he could die any time and has nobody to inherit his fortune. Thus he wants to audition the kids from Springfield so he can find an heir. To do so, he himself performs an advertisement in the town cinema announcing that he is looking for an heir. The way he concludes the commercial is Mr. Burns singing a song.
American source version: Mr Burns: "Let's all go to the lobby, let's all go to the lobby, let's all go to the lobby,

get ourselves some snacks."
Humour load: community-and-institutions
Spanish target version: Sr. Burns: " Yo me voy por mi izquierda, yo me voy por mi izquierda, yo me voy por mi izquierda y vosotros a la…"
Load: non-marked
Comment: At a glance, those two dialogues have nothing in common, and much less if we analyze them deeply. The show is paying tribute to an emblematic commercial with the lines uttered by Burns in the source language. They are taken from an advertisement song "*Let's all go to the lobby*". That was a 1953 animated musical snipe played as an advertisement before the beginning of the main film. Essentially, the commercial encourages the viewer to get food from the cinema lobby.   On the contrary, the translator did not translate those lines; s/he just invented a new dialogue. The essence of the meaning of the song (getting some snacks from the lobby) is lost in the target language. However, the translator managed to create new lines from the original script and make them funny and laughable.

Card: 12
Show: *Modern Family*
Season and episode: 4, 3, "Snip"
Context: After Gloria getting pregnant, Phil and Claire thought about Phil having a vasectomy to avoid any possible "accidents" in the future. Claire can't make it to the Phil's doctor appointment and goes with Jay (his father-in-law) instead, which makes him nervous. Phil is afraid of the surgery and runs away from the clinic.

American source version:
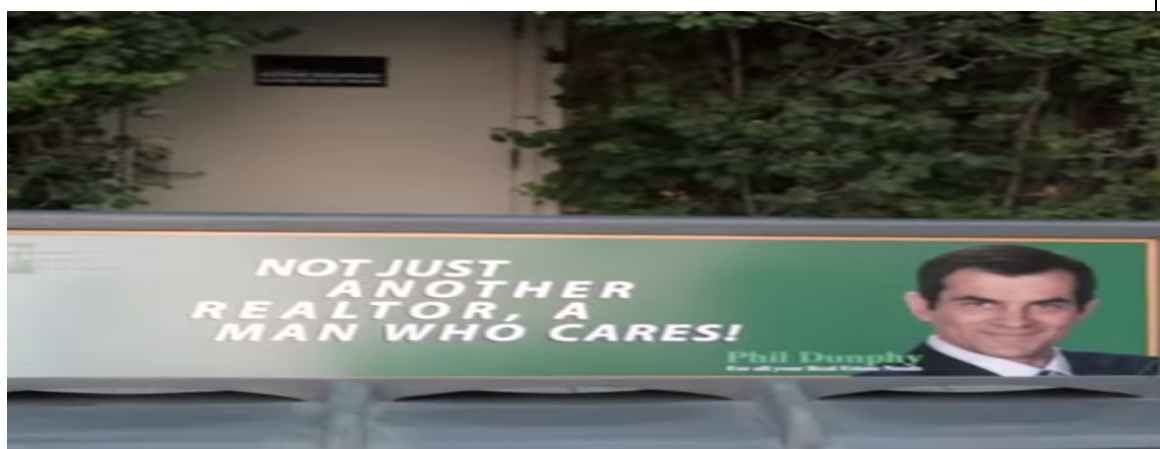
Humour load: graphic

Spanish target version:

Load: 0

Comment: Phil is worried about the pain of the surgery and also about not being a real man after been operated on vasectomy. Phil and Jay have a heart-to-heart conversation and Jay convinces him that he will not be less of a man for getting a vasectomy. They chat while seated on a bus bench that features an ad for Phil's real estate business. In the ad, we can see a photograph of Phil along with this phrase: "Not just another realtor, a man who cares!" However, Phil's body is blocking part of the message and instead of seeing the real slogan, we can only see "Not a real man". Jay is aware and takes a

picture of Phil along that phrase. The American and the English speaking audience get the joke, but the Spanish-speaking viewer does not, since "Not a real man" is not translated. Thus the humorous load is not rendered in the target language version.

4.2 Quantitative analysis

Type of element	Original Version	Target Version
LD	9	5
NM	4	6
CI	11	5
CSH	2	4
V	4	4
G	1	-
Total	31	21

[1] **Table 1. Classification of the humorous element**

Table 1 shows the total of types found in both the original version and in the target version. As can be observed, not all the jokes have been translated in the target language version. There is an important loss of humour in the Spanish version, especially jokes classified within the class: language-dependent and community- and-institutions (55% and 45%, respectively). Visual elements are found in the target version the exact amount of times as in the source. One surprising fact is that the only graphic element found in this study is not rendered in the target version, despite of its words inserted on the screen and the fact that it could have been easily subtitled.

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[1]Acronyms complete words: community-and-institutions (CI), community-sense-of-humour (CSH), graphic (G), language-dependent (LD), non-marked (NM), visual (V)

Type of change	Original Version	Target Version
LD→LD	9	2
NM→NM	4	2
CI→CI	11	4
V→V	4	4

Table 2. Elements rendered without type change.

Table 2 presents the elements that have been translated without changing the type of humour. Four out of six types found in the source media have been rendered in the target version. Visual elements have been rendered in the target version 100% of times, since it is not a written element, and therefore, it does not to be translated. Language-dependent and community-and-institutions types have been only rendered 22% and 36% of times, respectively. By contrast, non-marked type is translated 50%.

Type of change	Original Version	Target Version
CI→NM	9	4
NM→CSH, LD	4	2, 1
CI, LD→ CSH, NM	2	1, 1

Table 3. Elements rendered with type change

Table 3 exposes the elements that suffered from a change in the target version. Four types of jokes were changed: community-and-institutions, non-marked, community-and-institutions and language dependent. Community-and-institutions are translated into

non-marked elements (44%). In the case of non-marked elements, they are changed with community-sense-of-humour (50%) and language dependent types (25%). Community-and-institutions and language dependent, together, are translated once into community-sense-of-humour (50%) and once into non-marked element (50%).

Type of change	Original Version	Target Version
LD→ Ø	9	4
G→ Ø	1	1
CI→ Ø	11	2
CSH→ Ø	2	2

Table 4. Elements lost in translation

Table 4 shows the types of jokes in the original version that were not translated at all in the Spanish version of the movies/series. As can be seen, the kind of joke that is more frequently lost in the translation is the language-dependent joke (44%). At the other end, the community-and-institutions jokes seem to be the kind of jokes, which are easier to keep. This category has been only lost in 18% of the cases observed. Regarding the classes, graphic and the community-sense-of-humour, they have been lost in translation 100% of times.

Type of change	Target Version
LD	3
CSH	4
NM	2

Table 5. Added elements

Table 5 presents the humorous load in the target version, which increased compared with the original version. That is to say, the language-dependent, community-sense-of-humour and non-marked elements were added in the target version, while they were not present in the source media.

The data yielded by this study provides strong evidences that there is a significant humorous load loss in the TL scripts, especially in the language-dependent and community-and-institutions types. These are the most difficult types of jokes to translate due to their linguistic and cultural references. However, visual jokes are always rendered in the Spanish versions. The reason is because visual jokes are projected on screen, therefore, they do not need to be translated in the target version at all. Although there are types of jokes that haven been rendendered without type change (language-dependent, non-marked, community-and-institutions and visual), the times they have been translated into Spanish is quite low (from 25% to 50%).

5. CONCLUSIONS

Translation is the process of adapting language from one language into another. The translation of audio-visual material implies also taking into account the visual elements that participate in communication. As well known, in Spain the dubbing of TV series and movies is the standard practice.

Even though translation helps us to understand material written in languages that are not our mother tongue, not always what we get is translated correctly. Sometimes it is only partially modified so that the receiver can understand the source language. The major factors that make texts difficult to translate or even untranslatable, in occasions, are culture and humour. They are some of the reasons why texts have to be changed so the foreign reader/viewer can receive the same information as the native receiver. The task of the translator is to find out solutions for these complex elements.

We reasserted the complexity of translation with the study and the analysis of jokes found in American films and TV series. The results obtained in this study show that there is a significant loss of humour in the TL texts, especially in community-and-institutions and language-dependent jokes that tend to be tough to translate due to their cultural and linguistic references. When these jokes do not share the same correspondence in the TL script is because they are not translated and, therefore, they are lost in the translation process or even replaced by another type of joke. By contrast, visual elements are always found in the translated version since it is the humour that can be seen on screen, not what can be read. Thus it does not need to be translated. The problem with this kind of humour would be when some writing participates on one of the visual elements of the image on the screen.

Translation, both dubbing or subtitling, is the tool we need in order to consume foreign movies and series. From this study, we can conclude humour is one of the most difficult aspects in the field of translation. The kind of humour also influences the difficulty of the translation if the cultural element or word play is shared then it could be translated; otherwise we will have to rewrite the joke and, whenever possible, try to keep at least one of the elements found in the original script.

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7. FILMS AND TV SHOWS

Austin Powers 2: The Spy Who Shagged Me. Directed by Jay Roach. 1999; USA: New Line Cinema.

Modern Family. Created by Christopher Lloyd and Steven Levitan. 2009-present; USA: ABC.

Scary Movie. Directed by Keenen Ivory Wayans. 2000; USA: Miramax Films.

Scary Movie 2. Directed by Keenen Ivory Wayans. 2001; USA: Miramax Films.

The Simpsons. Created by Matt Groening. 1987-present; USA: Fox Broadcasting Company.

Austin Powers: The Spy Who Shagged Me

Austin Powers: The Spy Who Shagged Me (1999) is an American comedy movie and the second part of the *Austin Powers* franchise. Austin Powers, a British secret agent, must fight versus Dr. Evil and his henchmen. This movie parodies the James Bond film *The Spy Who Loved Me.*

Modern Family

Modern Family (2009-present) is an American sitcom that premiered on ABC on September 23, 2009. It follows the lives of Jay Prichett's family, which include his new Colombian wife (Gloria), his stepson (Manny), his two adult children (Mitchell and Claire), their spouses (Cam and Phil, respectively) and their children (Lily; and Hayley, Alex and Luke, respectively). The series is shown as a mockumentary, where the characters talk directly into the camera about the events that take place along the episode.

Scary Movie

Scary Movie (2000) is an American movie directed by Keenen Ivory Wayans and written by his brothers Shawn Wayans and Marlon Wayans. It satirizes the well-known horror movie *Scream,* not only the main theme of the film, but also its main murderer (Ghostface). Moreover, it also parodies horror 90's films like *The Blair Witch Project, I know what you did last summer, The shining* or *Matrix.* The main characters are Cindy, her boyfriend Bobby and their friends.

Scary Movie 2

Scary Movie 2 (2001) is an American film and the second film of the *Scary Movie* franchise. The film parodies a variety of horror movies such as *The Exorcist, Hannibal* and *Poltergeist;* and also thriller films like *Mission: Impossible II* and *Charlie's Angels.* The director, Keenen Ivory Wayans, and his brothers, the scriptwriters, Shawn and Marlon Wayans, also make fun of the current pop culture, attack the politicians and the TV news.

The Simpsons

The Simpsons (1989-present) is an American animated sitcom created by Matt Groening. It satirizes the American middle class family, which tells the life and the day-to-day of the Simpsons family, starred by Homer, the father and the protagonist. Even though it is a cartoon series, it has been one of the most successful and followed series of all time which is still been broadcasted in the present.

APPENDIX B: TECHNICAL DATA SHEETS OF THE FILMS AND EPISODES

ANALYSED

Title: "Pilot", *Modern Family*

Season: 1 (2009-2010 / 24 episodes)

Episode number: 1

Production code: 1ARG79

Original air date: September 23, 2009

Written by: Steven Levitan and Christopher Lloyd

Directed by: Jason Winter

Title: "The Bicycle Thief", *Modern Family*

Season: 1 (2009-2010 / 24 episodes)

Episode number: 2

Production code: 1ARG02

Original air date: September 30, 2009

Written by: Bill Wrubel

Directed by: Jason Winter

Title: "The Butler's Escape", *Modern Family*

Season: 4 (2012-2013 / 24 episodes)

Episode number: 4

Production code: 4ARG04

Original air date: October 17, 2012

Written by: Bill Wrubel

Directed by: Beth McCarthy-Miller

Title: "Great Expectations", *Modern Family*

Season: 1 (2009-2010 / 24 episodes)

Episode number: 8

Production code: 1ARG07

Original air date: November 18, 2009

Written by: Joe Lawson

Directed by: Jason Winter

Title: "Party Crasher", *Modern Family*

Season: 4 (2012-2013 / 24 episodes)

Episode number: 12

Production code: 4ARG10

Original air date: January 12, 2013

Written by: Danny Zuker and Christopher Lloyd

Directed by: Fred Savage

Title: "Snip", *Modern Family*

Season: 4 (2012-2013 / 24 episodes)

Episode number: 3

Production code: 4ARG02

Original air date: October 10, 2012

Written by: Danny Zuker

Directed by: Gail Mancuso

Title: "The Debarted", *The Simpsons*

Season: 1 (2009-2010 / 24 episodes)

Episode number: 1

Production code: 1ARG79

Original air date: September 23, 2009

Written by: Steven Levitan and Christopher Lloyd

Directed by: Jason Winter

Title: "Burns' Heir", *The Simpsons*

Season: 5 (1993-1994 / 22 episodes)

Episode number: 18

Production code: 1F16

Original air date: April 14, 1994

Written by: Jace Richdale

Directed by: Mark Kirkland

Title: *Scary Movie*

Directed by: Keenen Ivory Wayans

Produced by: Eric L. Gold, Lee R. Mayes

Written by: Shawn Wayans, Marlon Wayans, Buddy Johnson

Starring: Anna Faris, Regina Hall, Marlon Wayans, Shawn Wayans

Release date: 2000

Running time: 90 minutes

Country: United States

Budget: $19 million

Title: *Scary Movie 2*

Directed by: Keenen Ivory Wayans

Produced by: Eric L. Gold, Shawn Wayans, Marlon Wayans

Written by: Shawn Wayans, Marlon Wayans, Alyson Fouse

Starring: Anna Faris, Regina Hall, Marlon Wayans, Shawn Wayans

Release date: 2001

Running time: 82 minutes

Country: United States

Budget: $45 million

Title: *Austin Powers 2: The Spy Who Shagged M3*

Directed by: Jay Roach

Produced by: Jan Blenkin, John S. Lyons, Mike Myers, Eric McLeod

Written by: Mike Myers, Michael McCullers

Starring: Mike Myers, Heather Graham, Michael York, Robert Wagner

Release date: 1999

Running time: 95 minutes

Country: United States

Budget: $33 million

APPENDIX C TEMPLATES OF ANALYSED JOKES

Film: *Scary Movie 2*
American source version: Buddy: "Put Shorty down! I'll give you Funyuns and Cheetos"
Humour load: community and institutions
Spanish target version: Buddy: "Si sueltas a Shorty, te doy Fritos y Bocabits"
Load: community and institutions

Film: *Scary Movie 2*
American source version: Hanson: "Take my hand" Dwight: "Put it away from me!"
Humour load: visual
Spanish target version: Hanson: "¡Déme la mano! Dwight: "No, su mano me da yuyu"
Load: visual, community sense of humour

Film: *Scary Movie 2*
American source version: Dwight: " These are highly experimental guns (…) There is no ammunition. You only

get three shots a piece, so use it wisely"
(Everybody starts shooting and playing with the guns)
Dwight: "Conserve your ammunition"

Humour load: visual

Spanish target version:
Dwight: "Utilizaremos estas pistolas (…) Apenas tenemos munición, por tanto, usadlas con la cabeza"
(Todos empiezan a disparar y a jugar con las pistolas)
Dwight: "Eh, eh, eh… He dicho munición, no discreción"

Load: visual, language dependent

Film: *Scary Movie 2*

American source version:
Dwight: "Ok, we have to destroy it"
Ray: "That's great. How are we going to destroy what we cannot see?
Shorty: " I got it! We shave all our pubic hairs and we use shampoo for two weeks"

Humour load: non-marked

Spanish target version:
Dwight: "De acuerdo, tenemos que destruirlo"
Ray: "Serás listo… ¿cómo vamos a destruir una pesadilla?
Shorty: "¡Ya lo tengo! Nos afeitaremos el vello púbico y nos ducharemos con champú durante dos semanas"
Dwight: "No son ladillas atontado"

Load: language dependent

Film: *Scary Movie*
American source version: (Homeless begs for money)   Cindy: "Here you go sir, a nice sandwich"   Homeless: "I said a dollar, bitch"
Humour load: non-marked
Spanish target version: (Un indigente pide dinero)   Cindy: "Aquí tiene señor, un bocata de chorizo"   Indigente: "¡El bocata pa' tu madre!"
Load: community and institutions, community sense of humour

Film: *Scary Movie*
American source version: Black reporter: "White folks are dead, so we get the fuck out of here"
Humour load: non-marked
Spanish target version: Reportero negro: "Han muerto unos blancos y nos largamos antes de que nos acusen"
Load: community sense of humour, non-marked

Film: *Austin Powers: The Spy Who Shagged Me*

American source version:
Scott: "The Alan Parsons Project is a progressive rock band in 1982. Why don't you just call it Operation Wang Chung, ass?"
Humour load: community and institutions
Spanish target version: Scott: "Alan Parsons Project era una banda de rock de los 80. Es como si se te hubiera ocurrido llamarlo Proyecto Hombres G"
Load: community and institutions

Film: *Austin Powers: The Spy Who Shagged Me*
American source version: Number 2: "I have to speak to you about this Mini-Me" Dr. Evil: "He's not fitting in? Is he giving off too much of a creepy Oompa Loompa vibe?"
Humour load: community and institutions
Spanish target version: Número 2: "Tengo que hablarle de su Mini-Usted" Dr. Maligno: "¿Es que no te cae bien? ¿O te parece un muñequito de voodoo y te da mal rollo?
Load: non-marked

Film: *Austin Powers: The Spy Who Shagged Me*

American source version:
Dr. Evil: "Don't you ever do that again. You hear me, don't you ever do that again! I can't stay mad at you. Look at that punum"
Humour load: non-marked
Spanish target version: Dr. Maligno: "No vuelvas a hacer eso nunca más, como papá saque la zapatilla… No puedo enfadarme con él, mirad que carita"
Load: language dependent, non-marked

Film: *Austin Powers: The Spy Who Shagged Me*
American source version: Felicity: "I want to see what happens in the Seventies and Eighties" Austin: "You're not missing anything. I looked into it. There's a gas shortage and a Flock of Seagulls"
Humour load: community and institutions
Spanish target version: Felicity: "Quiero ver lo que pasa en los 70 y 80" Austin: "No te pierdes nada, habrá poca gasoline y triunfará Paloma San Basilio"
Load: community and institutions

Film: *Modern Family*

American source version:
Mitchell: "Ass"
Man at the gas station: "What did you say?"
Mitchell: "Forget about it, alright?"
Man at the gas station: "Listen Carrot Top, I didn't touch you. So do this smart thing, shut your hole, get in your car and drive away"
Humour load: community and institutions
Spanish target version:
Mitchell: "Gilipollas"
Hombre en la gasolinera: "¿Qué has dicho?
Mitchell: "Olvídalo, ¿vale?"
Hombre en la gasolinera: "Mira zanahorio, no te he tocado. Así que sé un poco listo, cierra el pico, métete en el coche y desaparece"
Load: non-marked

Show: *Modern Family*
American source version:
Mitchell: "It's not just the game. It's the bands and the drama, and…the pageantry"
Cam: "Don't forget about the team mascots"
Mitchell: "They wear ascots?"
Cam: "No, *mascots*, with an *m*. That could have been very embarrassing"
Humour load: language dependent
Spanish target version:
Mitchell: "No es solo el partido, es la música, el drama, los desfiles…"

Cam: "Y no te olvides de las mascotas"

Mitchell: "¿Y llevan pañuelos a lo ascot?"

Cam: "Mascotas, no pañuelos. Eso sería un poco ridículo"

Load: 0