
This is the **published version** of the bachelor thesis:

Andrés Galar, Itxaso; Chaplin, Catherine Alexandra, dir. Dubbing : the limitations and problems it presents and how to overcome them, with a critical analysis of the translation of humour in 'Modern family' sitcom. 2015. (1202 Grau en Traducció i Interpretació)

This version is available at <https://ddd.uab.cat/record/146983>

under the terms of the  IN COPYRIGHT license

DUBBING: THE LIMITATIONS AND THE PROBLEMS IT
PRESENTS AND HOW TO OVERCOME THEM, WITH A
CRITICAL ANALYSIS OF THE TRANSLATION OF HUMOUR IN
MODERN FAMILY SITCOM.

101486-TRABAJO DE FIN DE GRADO

Grado en Traducción e Interpretación

Curso académico 2014-15

Estudiante: Itxaso Andrés Galar

Tutor: Catherine A. Chaplin

10 de junio de 2015

Facultad de Traducción y de Interpretación

Universitat Autònoma de Barcelona

Datos del TFG

Título: Dubbing: the Limitations and the Problems it Presents and How to Overcome Them, with a Critical Analysis of *Modern Family* Sitcom.

Autor: Itxaso Andrés Galar

Tutor: Catherine A. Chaplin

Centre: Facultat de Traducción y de Interpretación

Estudios: Grado en Traducción e Interpretación

Curso académico: 2014-15

Palabras clave

Doblaje, traducción audiovisual, problemas de traducción, técnicas, estrategias, Foreignizing vs. Domesticating, skopos, *Modern Family*, referencias culturales, humor expresado verbalmente, estándares de calidad, sincronización.

Key words

Dubbing, audiovisual translation, translation problems, techniques, strategies, Foreignizing vs. Domesticating, skopos, *Modern Family*, cultural references, verbally expressed humour, quality standards, synchronization.

Resumen del TFG

Este trabajo recoge parte de la teoría relacionada con el doblaje y se centra en los problemas y limitaciones propias de este tipo de traducción audiovisual. Se exponen también las técnicas y estrategias propuestas por algunos autores así como algunos ejemplos de películas y series, con previa explicación de algunos conceptos de traducción. Además de la parte teórica, el trabajo cuenta con una parte práctica en la que se analiza el doblaje al español del humor en un capítulo de la serie *Modern Family* y se relacionan las técnicas utilizadas con lo que se expone en la teoría. En base a los resultados obtenidos se analiza la calidad del doblaje y, por último, se exponen las conclusiones obtenidas a través de la realización del trabajo.

Abstract of the TFG

This work presents part of the literature related to dubbing and focuses on the problems and constraints that are unique to this type of audiovisual translation. Some translation-related concepts are explained, as well as the techniques and strategies proposed by some authors with examples of movies and series. Besides the theoretical part, there is a practical part where the dubbing of the humour in one episode of the *Modern Family* sitcom is analysed, relating the techniques used therein to what theory says. Based on the results, the quality of the dubbing is analysed and, finally, the conclusions of the work are drawn.

Aviso legal

© Itxaso Andrés Galar, Barcelona, 2015. Todos los derechos reservados.

Ningún contenido de este trabajo puede ser objeto de reproducción, comunicación pública, difusión y/o transformación, de forma parcial o total, sin el permiso o la autorización de su autor/a.

Legal notice

© Itxaso Andrés Galar, Barcelona, 2015. All rights reserved.

None of the content of this academic work may be reproduced, distributed, broadcast and/or transformed, either in whole or in part, without the express permission or authorization of the author.

INTRODUCTION	1
Purpose of the work	2
Questions to answer	2
• Which problems and restrictions does the audiovisual translator have to face when dubbing a movie or a series?	2
• Which strategies/techniques are available to face these translation problems?	2
• Do cultural references and culturally anchored humour make the process more difficult?	2
• To what extent does practice correspond with what theory says? Are these strategies/ techniques used in reality?	2
Structure	2
PART ONE- GENERAL THEORETICAL BACKGROUND	3
1. Dubbing	3
2. History of dubbing	4
3. Restrictions and translation problems/difficulties of dubbing	5
3.1 Dubbing as a type of audiovisual translation	5
3.2 Dubbing as a cultural adaptation	6
3.3 Multilingual texts	7
3.4 Translation of verbally expressed humour	7
3.5 Quality standards	8
3.5.1 Acceptable synchrony	8
3.5.2 Credible and realistic dialogue lines	8
3.5.3 Coherence between images and words	9
3.5.4 A loyal translation	9
PART TWO- THEORY AND EXAMPLES OF HOW TO DEAL WITH SPECIFIC PROBLEMS	9
1. Some useful translation concepts	10
1.1. Translation methods, techniques and strategies	10
1.2. Foreignizing vs. domesticating	12
1.3. Skopos theory	12

2. Achieving the quality standards	12
2.1. Credible dialogues	12
2.2 Acceptable synchrony	15
2.2.1 Kinesic synchrony	15
2.2.2 Isochrony	15
2.2.3. Lip-sync	16
3. Translation of multilingual texts	16
4. Translation of elements embedded within the source culture	18
5. Translation of verbally expressed humour	22
PART THREE- CRITICAL ANALYSIS OF MODERN FAMILY	26
1. Modern Family and the methodology	26
1.1 The sitcom	26
1.2 The characters	26
Jay Francis Pritchett	26
Gloria Delgado	26
Manny Delgado	27
Claire Dunphy	27
Phil Dunphy	27
Haley Dunphy	27
Alex Dunphy	27
Luke Dunphy	27
Mitchell Pritchett	27
Cameron Tucker	28
Lily Tucker-Pritchett	28
1.3 The episode	28
1.4 Methodology	28
2. The analysis	29
2.1 Difficulty of detecting humoristic elements	29
2.2 The humoristic elements in the original version	29
2.3 The translation	30
2.3.1 “Rhubarb pie”	30
2.3.2 “Be mine”	31

<u>2.3.3 "Move!"</u>	<u>31</u>
<u>2.3.4 "Abracad-ouch"</u>	<u>32</u>
<u>2.3.5 "Dateline"</u>	<u>32</u>
<u>2.3.6 "And there it is"</u>	<u>32</u>
<u>2.3.7 "Drop that suit"</u>	<u>33</u>
<u>2.3.8 "Hugsband"</u>	<u>33</u>
<u>2.3.9 "Manny-schewitz"</u>	<u>34</u>
<u>2.3.10 "E.T.A"</u>	<u>34</u>
<u>2.3.11 "Cinemax"</u>	<u>35</u>
<u>2.3.12 "Blurbs"</u>	<u>35</u>
<u>2.3.13 "Barneys"</u>	<u>35</u>
<u>2.3.14 Month-iversary</u>	<u>36</u>
<u>2.3.15 "Drop the ball" and "Give"-off"</u>	<u>36</u>
<u>2.3.16 "Applebee's"</u>	<u>37</u>
<u>2.3.17 "Real Housewives"</u>	<u>37</u>
<u>2.3.18 Linguistic variation</u>	<u>38</u>
<u>2.4. The quality of the translation</u>	<u>38</u>
<u>PART FOUR-CONCLUSION</u>	<u>40</u>
<u>1. The answer to the questions</u>	<u>40</u>
• Which problems and restrictions does the audiovisual translator have to face when dubbing a movie or a series?	<u>40</u>
• Which strategies/techniques are available to face these translation problems?	<u>41</u>
• Do cultural references and culturally anchored humour make the process more difficult?	<u>42</u>
• To what extent does practice correspond with what theory says? Are these strategies/ techniques used in reality?	<u>43</u>
<u>2. Final conclusion</u>	<u>43</u>
<u>BIBLIOGRAPHY</u>	<u>46</u>
<u>APPENDIXES</u>	<u>49</u>
<u>APPENDIX ONE- Glossary of Acronyms</u>	<u>49</u>
<u>APPENDIX TWO- Script of the Modern Family Episode</u>	<u>50</u>

INTRODUCTION

This work is presented as my final dissertation for my Translation and Interpreting degree at the Autonomous University of Barcelona and it will cover the topic of audiovisual translation (AVT) from English to Spanish focusing on the practice of dubbing.

My personal motivation to develop this work lies in both me being a consumer of dubbed products and being a student of translation and therefore critical of the translated products I consume. Even before I started my studies in this field, sometimes I had the feeling of watching something fake and unnatural while I was seeing a dubbed movie or series. The artificiality of some dubbed dialogues has always bothered me and I have often wondered the reason why the characters I saw on the screen used old-fashioned expressions and words and why almost nobody swore in situations where, in real life, some really “nice” examples of bad language would have been heard.

Therefore, this work will hopefully help me to understand the choices a translator takes when dubbing and the difficulties created by its restrictions. That will, maybe, make me take a less negatively critical attitude towards dubbed products.

My curiosity about this topic also arises from the questions I -unintentionally- pose while I am watching a movie or a series in original version. I often identify jokes or cultural references I know I would not be aware of if it were not for my translation studies and the time I have spent in contact with the cultures where the language is spoken. When this happens, I cannot avoid wondering how a translator would deal with these culturally anchored elements, which strategies s/he would use in order to keep the effect of the original version.

Even though I am an eager consumer of audiovisual products in original version and could, therefore, use any of them to explore this area, the American *Modern Family* sitcom seems to be the most appropriate for this work. First of all, because I really like it and due to that, I have seen all the episodes both in original and Spanish dubbed version, and that has given me the chance to already shallowly compare the two versions and analyse some of the translation choices made by the translator. Moreover, this sitcom presents some really interesting features to analyse because it contains a lot of culturally anchored elements and humour. Finally, as some of its characters speak Spanish, it also provides the opportunity to analyse how to deal with multilingual audiovisual products when one of the languages spoken in the original version is the same as the target language.

Purpose of the work

The aim of this work is to delve into the different difficulties and translation problems the audiovisual translator has to face when dubbing an audiovisual product, especially in the case of movies and series (including sitcoms) and placing special emphasis on the problems related to cultural references and humour. Moreover, it will look for different methods, strategies and techniques in order to overcome these translation problems.

For this purpose, information gathered from different authors and experts in the field will be presented along with their theories and proposals concerning the topic. There will also be an attempt to establish the quality standards a dubbing should meet in order to be considered a good translation product.

Several examples of original English language movies and series translations will be provided when explaining the possible translation techniques to overcome the problems dubbing presents. The work will also provide an analysis of the Spanish dubbing of *Modern Family* sitcom (2009-2015, Steven Levitan and Christopher Lloyd) using some examples in order to verify whether the techniques and strategies that the literature on the topic proposes are used in practice and to ascertain whether this sitcom's dubbing into Spanish meets the quality standards that will be presented.

Questions to answer

This work has therefore the aim of answering these 4 questions:

- **Which problems and restrictions does the audiovisual translator have to face when dubbing a movie or a series?**
- **Which strategies/techniques are available to face these translation problems?**
- **Do cultural references and culturally anchored humour make the process more difficult?**
- **To what extent does practice correspond with what theory says? Are these strategies/ techniques used in reality?**

Structure

For the purpose of answering these questions, the work will follow a specific structure starting with general background theory (part one), following by theory and examples of how to deal with specific problems (part two). The work will continue with a critical analysis (part three) of a translated audio-visual product and will end by drawing some conclusions (part four).

Throughout the first part, the practice of dubbing will be covered. Its more significant features will be explained as well as its history and its role in Spain. After that, the restrictions and problems dubbing presents will be mentioned along with the quality standards proposed by some authors.

Within the second part, the translation problems of dubbing will be explained in depth and some strategies/ techniques experts have proposed will be examined using examples of translations of audiovisual products from English to Spanish.

In the third, some examples of the dubbing of *Modern Family* sitcom to Spanish will be analysed by comparing the original version and the Spanish version. The strategies/techniques used will be explained and compared to those the literature presents.

In the last part of the work the conclusions that have been obtained after going through the dubbing related literature and after analysing *Modern Family* will be drawn.

PART ONE- GENERAL THEORETICAL BACKGROUND

1. Dubbing

Dubbing, together with subtitling, is one of the most widely spread audiovisual translation practices. According to Chaume, this AVT modality “consists of replacing the original track of a film’s (or any audiovisual text) source language dialogues with another track on which translated dialogues have been recorded in the target language” (2012: 1). Some authors go farther in the description of dubbing and consider it as an interlinguistic translation and intercultural adaptation method (Del Águila and Rodero, 2005: 19) defending that the only aim of dubbing is to enable a foreign audience to understand an audiovisual work that has been created within a specific language and culture while keeping its original essence. According to Matamala, this understanding can only be achieved by “offering an audiovisual product in the target language that can be accepted by the audience as a credible illusion” (2010: 102).

Dubbing is more common in some countries than in others. Spain and Italy, for example, have a long dubbing tradition while other countries like Portugal or Greece have a stronger subtitling tradition (Díaz-Cintas and Remael, 2007: 18) and some eastern-European countries like Poland or Russia tend more towards voice-over translation. The difference between dubbing and voice-over is that in the latter the original soundtrack is not removed, it is “superimposed on the original soundtrack” whose volume has been reduced (Díaz-Cintas 2003: 195) and, therefore, the synchronization restrictions –which will be explained later- are not as strong as in dubbing.

However, as Diaz-Cintas says:

"These distinctions are far from absolute, and in practice different translation modes often coexist, the choice between them depending on the genre of the programme and the audience profile and whether the product is shown on television or at a cinema" (ibid.).

In fact, subtitling practice has become more common in Spain, with a growing trend (Diaz-Cintas and Remael, 2007: 15) and, in some genres such as documentaries, voice – over is a usual choice.

2. History of dubbing

Dubbing is one of the oldest modes of AVT and its history is necessarily united to that of the cinema. It was a consequence of the appearance of the talkies (sound movies). Until then the only existing form of AVT was the translation of the intertitles, onscreen cards by means of which words were added to silent films (Nochimson, 2010: 72).

The first large-scale attempt to translate audiovisual texts consisted of producing versions of North American films subtitled into German, French and Spain (Chaume, 2012: 12). Even though subtitling costs were much lower than those of dubbing, the high levels of illiteracy in some countries prevent this practice from becoming popular while other countries like Scandinavian ones and Netherlands quickly accepted it, due to their populations being more literate.

In 1928, two engineers of Paramount Pictures recorded a synchronized dialogue that matched the lips of the onscreen actors in the film *Beggars of Life* (William A. Wellman 1928). In 1929, Radio Pictures dubbed the film *Rio Rita* (Luther Reed 1929) into German, French and Spanish and Metro Goldwyn Mayer, United Artist, Paramount Pictures and 20th Century Fox did not take long to follow the same path (Chaume 2012: 12).

These first attempts did not get a good reception from the audience due to their low quality and, in the case of Spanish dubbing, the use of the invented neutral Spanish made the dubbed movies even more shocking for the consumers. This dialect was an attempt to create a united version for the entire Spanish-speaking world and it combined features from all the major dialects of this language. In fact, Disney movies were dubbed using this neutral Spanish until as late as the 1980s.

Sometimes, the reason for some countries tendency towards dubbing is explained based on their history. In countries under totalitarian regimes like Italy, Germany and Spain, dubbing was imposed by law because their dictators believed that the high number of North American productions shown in their cinemas represented a major

threat to their national identities. In Spain, the law was enacted in 1941, and it “expressly forbade the use of both foreign languages and those of the autonomous regions in Spain” (Garcia and Chaume [no date]: 2)

However, other factors may be taken into account to explain the consolidation of dubbing in some countries like the low levels of literacy, that these countries had a dominant language, and that they had the economic power to meet the cost of dubbing (Chaume 2012: 13).

Nowadays, with the development of digital technology, audiovisual products like movies and series can be produced in many languages and in many ATV types. Therefore, the consumer has the opportunity to choose whether s/he prefers to watch the dubbed or subtitled –or even the voice-overed- version of the audiovisual product and this has made the distinctions between countries -in terms of AVT mode preference- less clear.

3. Restrictions and translation problems/difficulties of dubbing

3.1 Dubbing as a type of audiovisual translation

When analysing the restrictions and translation problems dubbing might represent, it is necessary to bear in mind its nature as a type of AVT and that any audiovisual text is a combination between a series of signifying codes that operate simultaneously to produce meaning (Chaume, 2012: 100). These codes operate through two different channels: the visual and the acoustic.

The role of the audiovisual translator will therefore be “disentangling the meaning and functioning of each of these codes, and the possible impact of all signs, linguistic and non-linguistic, on translation operations” (ibid.) That means that even though audiovisual translators work mainly with the linguistic code that is transmitted through the acoustic channel, the rest of the signifying codes must be taken into account (Baños, 2014: 75)

The translator must also be really careful with the interaction of the acoustic and visual channels, put in other words; s/he needs to “achieve a translation that is coherent with the image” (ibid.). This interaction is, in fact, what makes AVT differ from other translation modes because the lack of an image that is tied to the verbal text allows a freer translation as it does not need to be aware of the acoustic channel elements that make AVT more challenging.

Like any audiovisual texts, texts for dubbing are written originally with the aim to sound spontaneous and oral, what means that they are “written to be spoken as if not written” (Gregory and Carroll, 1978: 42). Consequently, the translator’s duty is to achieve this same spontaneity and orality in the dubbed text and, in order to do that, s/he has to deal with a text that is not even completely spontaneous itself.

3.2 Dubbing as a cultural adaptation

Returning to Del Águila and Rodero's concept of dubbing as an intercultural adaptation method (2005: 19), this AVT modality presents other difficulties and translation problems that are related to the features that are anchored to the source language culture. In order to analyse the audience reception of AVT, Antoni and Chiaro created an internet questionnaire where they divided the cultural and linguistic features of an audiovisual text into four categories:

- a) **Culture-specific references:** references to institutions, sports and pastimes, food and drink, events, festivities, famous people, personalities, etc. The translator has to consider whether these references will be understood in the target language as well as in the source one and take a decision about each one depending on the particular case.
- b) **Language-specific features:** language variation, forms of address and endearment, taboo language, etc. An example of this would be the polite forms of address in English and Spanish. While the first language would commonly use "Mr." or "Mrs." to address somebody unknown or as a sign of respect, the "equivalent" use of "Señor" and "Señora" may not always work in a translation, mainly due to them becoming less used than before. In this case, the translator has to consider all the aspects involving both cultures and make a decision that best fits the context.
- c) **Borderline features:** features which do not fit into the previous categories but required end-users to have knowledge resources which can involve both highly culture-specific references and lingua-specific features. This category contains instances of metaphor, idioms, allusions, verbally expressed humour, songs, rhymes, poetry, and gestures. This would be the case of English people raising the index and middle fingers forming a V as an insult, whereas in other countries like Spain, this is not considered as an insult although there is something similar but only raising the middle finger. Again, it is the translator's job to consider the appropriate way of transferring the same effect to the target audience.
- d) **Visual features:** Purely visual elements that are highly culture-specific. Poppies in the UK and other Commonwealth countries, for instance, have a specific meaning. They have been used as a remembrance symbol since 1921 to commemorate soldiers who have died in war. Most surely, a poppy will not have this same meaning for a Spanish public, unless somebody has specific knowledge about it, but that would be an exception.

However, this is their own classification adapted for their own purposes and, therefore, the analysis that will be carried on in this work will make a different and more appropriate classification for the case studied here.

3.3 Multilingual texts

Audiovisual texts such as films or series frequently contain more than one language. This usually happens because the society depicted in the text is multicultural due to the immigration phenomena or maybe because the linguistic variation is used as a humoristic element. In the case of movies set in the United States, for example, a Spanish speaker is not an uncommon fact, or a Turkish speaker in the case of one set in Germany.

This linguistic variation is indeed a challenge for the audiovisual translator, mostly because this other second language spoken in the source text has an effect on the source audience that has its roots in the source society. Put in other words, the historical and sociological context that the arrival of Arab immigration to France involves, for instance, has an effect on how the French public would receive one of the characters speaking Arabic in a movie where French is the main language. If this movie was translated into Spanish and the characters that spoke Arabic in the source text remained speaking the same language, the difference between the sociological and historical backgrounds of both countries would interfere and the linguistic variation will not have the same effect on the target audience.

According to Heiss, the translator has to make an attempt to reach equivalence in the multilingual depiction because “the multilingual reality must remain perceptible and believable in the translated version” (2014: 21)

This linguistic variation becomes even more challenging when the second language spoken in the source text is the same as the target language. In this case the audiovisual translator has to decide whether s/he is going to replace that second language in the source text by a new one in the target text, or whether s/he is going to leave the second language the same and then ending with the linguistic variation in the target text.

Apart from the linguistic variation, audiovisual texts sometimes present an intra-linguistic variation that is diaphasic (style, register), diastratic (sociolects), diatopic (dialects) and diachronic (language evolution in time) variations. These variations are particular to each country and therefore, cannot be completely transplanted into another language. However, a part of them can be simulated in the target language by using the appropriate techniques (Heiss, 2014:21)

3.4 Translation of verbally expressed humour

There is no doubt about the complexity of translating verbally expressed humour (VEH). If this humour is, in addition, part of an audiovisual text, then the task becomes even more complicated as it can be visually and/or acoustically anchored.

Such is the difficulty that translating VEH involves that it has even been compared to translating poetry because they both “stretch the language to its limits” (Chiaro, 2012: 198) and, as it does not seem likely that “two languages will share identical linguistic ambiguities, idiosyncrasies, duplicities, graphic form, and so on that are typically exploited in the creation of poetry and verbally expressed humour” (*ibid.*)

When VEH plays on common knowledge, it restricts its understanding to members of a specific societal group. That means that one instance of VEH can be funny for a 60 year old while a 20 year old may not understand the “joke”, because it is related to some fact that mostly only people that age acknowledge.

Another problem occurs when the VEH is culturally anchored, and only a public belonging to that culture finds it amusing, as a foreign public may not understand the reference.

In the case of audiovisual texts, the challenge becomes even bigger due to the humour using the acoustical and visual channel along with the text in order to create the humoristic effect. Therefore, when humour is “audiovisually” anchored, the translation process is more complicated.

3.5 Quality standards

In his book *Audiovisual Translation: Dubbing* (2012: 15-18), Chaume sets some quality standards a dubbing should carefully follow, along with certain priorities that must be taken into account bearing in mind the concept of “the ideal receiver”. They all seem completely logical and should be followed to get a good acceptance from the public. However, these standards may present some difficulties for the audiovisual translator as they impose some restrictions on the dubbing. The standards are the following:

3.5.1 Acceptable synchrony

The replacement of the original track for the dubbed one must be done bearing in mind the synchronization between this new one and the rest of the components, especially the images. There are different types of synchronies like **lip-sync** (with the onscreen actors’ mouth articulation), **kinesic synchrony** (with the body movements) and **isochrony** (with the original actor’s utterances). This is an extremely important aspect because a good acceptance by the target public seems rather unlikely if what they hear does not match the lips of the actor they are watching, for example.

3.5.2 Credible and realistic dialogue lines

As pointed above, audiovisual texts are “written to be spoken as if not written”, and so are the dubbed texts. Besides from being adequate in relation to the source text, the translation has to be acceptable in the source language. Sometimes, the translator may find it difficult to produce texts that sound spontaneous, oral and acceptable in

the target language as well. This can be in part due to the influence of the source language which makes the translator fall into unnatural structures or expressions and false friends, for instance. Other external factors can also be restrictive and limit the translator's freedom when deciding how to express this spontaneity in the target language. That would be the case of screenwriting manuals, guidelines for scriptwriters that usually advice to standardise language in both original and dubbed scripts and that dubbing companies sometimes ask translators to follow.

3.5.3 Coherence between images and words

Chaume argues that coherence between images and words- between the internal coherence of the plot and the dialogue cohesion- is necessary in order to stay faithful to the Source text, and to guarantee an overall understanding of the target text. The text has then to be cohesive not only linguistically, but also semantically. This would be the case of a joke in a movie that involves a pineapple, for example. If the pineapple can be seen by the audience and the translators decides to omit it from the joke in the dubbed text (maybe because of a wordplay that is difficult to translate) then there will be no coherence between images and words, and the target audience will be confused. However, even if the image that goes with the text can be an analogous component that constrains the translation process, it can also aid to resolve these restrictions in some occasions.

3.5.4 A loyal translation

The fourth and last standard according to Chaume is *loyalty* or *fidelity* to the source text. This means the target text must maintain fidelity to content, form, function and source text. This concept of fidelity has long been analysed in translation theory and there seems to have been a shift in interest from the source text to the target culture as a reference point when assessing fidelity. In either case, what remains clear is that viewers expect to see the same film as the original audience did and it is the translator's duty to accomplish that.

PART TWO- THEORY AND EXAMPLES OF HOW TO DEAL WITH SPECIFIC PROBLEMS

As has been pointed out above, dubbing has to deal with problems that are unique to audiovisual translation (AVT) due to the multi-semiotic nature of audiovisual texts that, according to Pérez-González, are “made up of verbal and non-verbal semiotics” (2014: 2). They are composed by a series of signifying codes that operate simultaneously through the visual and acoustic channel to produce meaning (Chaume, 2012: 100). The translator's duty will therefore be to disentangle “the meaning and functioning of these codes and the possible impact of all signs, linguistic and non-linguistic, on

translation operations" (ibid.). After considering this impact, translators have to decide which method they will follow in order to achieve a good translation that meets the quality standards (Chaume 2012) and which technique is the most appropriate for each translation problem in order to overcome it successfully.

However, the big quantity of factors that should be taken into consideration when deciding whether to use one technique or another, and the fact that these factors are always different, makes it really difficult to set fixed "rules" or translation formulas that would make the translators' task easier. Even though AVT has now become "a resolute and prominent area of academic research" (Díaz Cintas 2009: 1), scholarly work on this field did not gain traction until the end of the 20th century (Pérez González 2014: 2) and there is still much to be analysed and studied. However, several books and works can be found focusing on one specific type of AVT like dubbing (Chaume 2012) or on the translation of a particular aspect like humour (Chiari, 2010) to name but one.

In this section, some recommendations literature on the topic provides in order to achieve two of the quality standards proposed by Chaume (2012: 15-18): credible dialogues and acceptable synchrony, will be presented. Some techniques, methods and strategies scholars have proposed to deal with the translation of multilingual texts, culture references and verbally expressed humour (VEH) will also be mentioned. But first, some concepts shall be clarified which will hopefully allow a better understanding of the information presented by the experts.

1. Some useful translation concepts

1.1. Translation methods, techniques and strategies

There is some ambiguity when it comes to the terms used by scholars and that is why, with the aim of preventing any confusion, the differentiation made by Hurtado Albir (2001: 241-273) will be used when referring to translation methods, techniques and strategies.

According to Hurtado Albir translating methods are the way in which translators deal with the text as a whole and develop a translating process according to certain principles. She gives the example of the historically raised methodological dichotomy between literal translation and free translation and explains other translation dichotomies such as Venuti's (1995) foreignizing vs. domesticating. The method would therefore be the approach with which the translator deals with the text globally. She argues that using one translation method over another will depend on the context of the translation and its purpose.

On the other hand, she uses the term technique to refer to specific verbal processes used to achieve translation equivalences and that are visible in the target text (TT). The

difference between method and technique lies in the fact that, while method is a global option that goes through the whole text, techniques are used to deal with specific problems that can be found in the translation process. Different scholars have proposed several techniques that do not always coincide. Hurtado Albir, together with Molina (Molina and Hurtado Albir 2002: 511), proposes eighteen translation techniques. Their techniques are not specific to audiovisual translation (AVT) but general for all modes of translation and therefore, not all of them are useful for the purpose of this work. The following are some that could be used for dubbing, especially to deal with culturally anchored elements:

- a) **Adaptation:** To replace a ST cultural element with one from the target culture. I.e. Changing baseball for fútbol. This technique may not always work for dubbing due to the limitations the visual channel might present.
- b) **Compensation:** To introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST. This is sometimes used to translate verbally expressed humour. If the wordplay or joke cannot be translated maintaining the same humoristic effect as the original, the translator may introduce another humoristic element later (or before) to compensate that loss.
- c) **Established equivalent:** To use a term or expression that is recognised -by the dictionary, by the linguistic use- as the equivalent in the target language (TL). I.e. translating *they are as like as two peas* for *Se parecen como dos gotas de agua* [they are as like as two water drops]. Again, this technique may not always work in dubbing due to the synchronisation constraints.
- d) **Generalisation:** To use a more general or neutral term. I.e. translating the French terms *guichet*, *fenêtre* or *devanture* -all different kinds of windows-for *window* in English.
- e) **Borrowing:** To use another language's word or expression without any change. I.e. using *lobby* in Spanish.

Nevertheless, these are only those proposed by Hurtado Albir and Molina. Other experts have different proposals and classifications for the translation techniques, that they might not even call techniques but procedures, like in the case of Vinay and Darbelnet (Hurtado Albir, 2001: 256).

Finally, Hurtado Albir explains that there has been certain confusion when it comes to the term strategy, for some scholars use it to refer to the chosen translation method while others use it for the specific techniques. She argues that, in order to avoid

confusion, strategy should be used to refer to the problem solving procedures -verbal or non-verbal, conscious or unconscious-. Put in other words, the strategy would be the cognitive process the translator experiences while s/he is translating.

1.2. Foreignizing vs. domesticating

Venuti's methodological dichotomy re-opens the debate of whether translation should aim to take the reader closer to the text or the text closer to the reader. If a domesticating method is used, then the foreign text is adapted to the target language cultural values. In this case, the translator tries to minimize the foreignness of the source text (ST) for the target language (TL) readers. If instead, a foreignizing method is chosen, then the translator would deliberately maintain elements of the source culture (SC), which will, most certainly, make it obvious for the target audience (TA) that the product is a translation.

However, in reality, halfway methods are used that are not completely foreignizing, neither domesticating. Some techniques can be described as more foreignizing -like borrowing, calques, etc.- and others as more domesticating –like adaptation, established equivalent, etc.-.

1.3. Skopos theory

The skopos theory was first put forward by Vermeer in the late 1970s and further explained by him and Reiss in the 1980s (Reiss and Vermeer 1984). This theory argues that the target text must be shaped according to the function this text is meant to perform in the target context. This function is determined by the target public. Generally, a ST is produced to perform a specific function in a given situation and it is oriented towards the source culture (SC) because its author had the source audience in mind. The translator has to bear in mind that the target audience may lack the awareness of the SC, which is basic to completely understanding the text. Therefore, according to this theory, the translator has to focus on the skopos, the function, of the source text rather than its structure in order to convey the same meaning and effect to the target audience.

2. Achieving the quality standards

2.1. Credible dialogues

Creating fictional dialogues that sound natural and credible to the audience is one of the main challenges of screenwriting. Due to the “non-spontaneous and controlled environment in which these texts are produced” (Baños 2014: 75) achieving spontaneity turns out to be quite difficult. In the case of dubbing, the challenge becomes even bigger because that orality has to be achieved in dialogues that are embedded in a foreign audiovisual framework of signifying codes (ibid.)

The language of dubbing, referred by some as dubbese (Baños 2014: 82, “has often been described as contrived, stilted and, in general, unidiomatic” (Romero Fresco 2006: 1). Romero Fresco mentions several publications on the peculiarity of the Spanish language used in dubbing, especially with English as source language, and states that most authors agree that the Spanish dubbese sounds stilted and contrived. After analyzing the dubbing of the American sitcom *Friends* (1994-2004, David Crane and Marta Kauffman), Romero Fresco concludes that Spanish dubbese “includes features of written speech and observance of standard grammar, together with certain characteristic features of colloquial and oral register”.

In their works, Chaume (2012), Baños (2014) and Díaz Cintas (2009) also point out the artificiality of dubbese and draw attention to the tendency towards the standardization of the language. Díaz Cintas says that this standardization fails to “portray sociolinguistic variation” (2009: 17) and he adds that taboo expressions that are found in American films are generally toned down in Spanish by using artificial expressions that suffer from a lack of authenticity.

The reason for this artificiality may be the influence of the source language (SL). In the case of translation from English to Spanish, some notorious calques can be found such as the over-use of the passive voice, possessive determiners and pronouns (Chaume 2012: 93). I.e. translating *raise your hand* literally for *levanta tu mano* instead of *levanta la mano* [raise the hand] which would sound more natural in Spanish. Even the translation of movie titles present calques from English such as in the case of *One flew over the cuckoo’s nest* (Milos Forman, 1975) that in Spain was literally translated as *Alguien voló sobre el nido del cuco*. In English, *cuckoo’s nest* can be used to refer to a mental asylum, and to *fly over a cuckoo’s nest* can be used to mean *to go too far, to get yourself in trouble* -although not all dictionaries agree that the whole sentence can be considered as an idiom. In Spanish it has no other meaning apart from the literal one and therefore it makes no sense to translate it literally.

Aside from the SL’s influence, another important consideration is that the dubbed dialogues are produced in a constrained and controlled environment and that there is little room for spontaneity (Baños 2014: 75). Internal conventions or rules may also influence the shape of dubbese. Translators do not have the last word when it comes to deciding how to translate audiovisual products. In fact, according to Ávila (quoted in Baños 2014: 83), dubbing studios in Spain set tacit norms that enforce the standardisation of dubbed dialogues to achieve “clear and simple dialogues which meet the needs of viewers.

Fernández (2009: 213-214) also mentions the media limitations and explains that lip-synch is probably another factor that makes dubbese sound artificial. This is because translators need to find words that match the lip movement –as it is a priority- and sometimes this task turns out to be very difficult. That is why translators opt to use

calques from English that may not sound as natural in the target language but that fit in the character's lip movements.

In the case of coarse language, the reason to tone it down may be companies concerned about that using strong words might make films sound too offensive and frighten viewers off (Fernández 2009: 214). This, of course, makes no sense because if the aim of any translation is to transmit the target audience (TA) the same effect that the source audience (SA) experienced, then using softer language than in the original product means doing just the opposite.

Baños (2014: 81) states that in addition to mastering the linguistic features available in their target language (TL), audiovisual translators should be familiar with scriptwriting principles and always bear in mind that they are translating scripts produced to be interpreted as if they had not been written. She mentions the following recommendations made by Davies that are targeted at future scriptwriters, but can be equally useful for translators (from Baños 2014: 81-82) :

- a) Make sure that the dialogue is not talking all the mystery out of the plot by giving information too early or the mystery of the characters by making statements that are too clear.
- b) Be sure that your dialogue has maintained a consistency of style.
- c) Make sure that each character uses the speech patterns appropriate for the individual and the situation, and that the speech patterns of characters are sufficiently differentiated from each other.
- d) Make sure you haven't unconsciously tidied up the language.
- e) Make sure that the dialogue engages us emotionally.

Baños also advises the translator to be careful with interferences from the source text and source culture. Chaume, on the other hand, argues that dialogue writing must comply with the following demands (2012: 87)

- a) Creating the effect of natural, credible and true-to-life dialogues.
- b) Promoting a balance which avoids overacting and underacting when dubbing actors perform the dialogues (i.e., avoiding cacophonies, etc.).

There is no magic formula that makes dubbed dialogues become 100% natural and, actually, Baños (2014: 89) argues that because of the specific constraints and characteristics of dubbing, it is impossible to bring the dubbese to the same level as that of the domestic products or spontaneous conversation. However, following the

advice of the experts in the field and being aware of the interferences coming from the SL, as well as being familiar with the scriptwriting conventions will most certainly help to achieve an, at least, acceptable degree of naturalness in the dubbed dialogue

2.2 Acceptable synchrony

Achieving acceptable synchronization in dubbing is regarded as an urgent, vital issue (Chaume 2012: 15), especially in the case of lip-synch. In his book *Audiovisual Translation: Dubbing*, Chaume (2012) provides some strategies and techniques to help the translator achieve a good synchronization.

2.2.1 Kinesic synchrony

In the case of Kinesic synchrony, body movements' synchrony, Chaume (2012:71) says that the translation should “be coherent with the actor’s body movements” (strategy) and he presents the following techniques:

- a) Natural translation or coined equivalent in the TL. But when this does not work:
- b) Substitute the original words for other word classes like conjunctions, pronouns, etc. and phrases with the same semantic content. In cases in which a paralinguistic sign accompanies a body movement -a person about to fall, for instance-, the translator will look for the coined equivalent that corresponds with that body element. I.e. English interjection “Oops!” that can be rendered in Spanish as “¡Epa!”
- c) Repetition of the original ST, when the term has already penetrated the target language or there is a similar equivalent. I.e. English “Hey!” for Spanish “¡Ey!”

As synchronies are the biggest priority, even more than a faithful rendering of the ST content, complete substitution, including change of semantic meaning would be accepted. However, this would only be when none of the proposed techniques works and when this semantic meaning change does not affect the overall meaning of the audiovisual product or the character’s personality.

2.2.2 Isochrony

Isochrony is the equal duration of actors’ utterances, that is, that the translated dialogue must last the same amount of time that the screen actress or actors has her/his mouth open. Even if it is the dubbing actors’ task to ultimately fit the translation into the actor’s mouth in the dubbing studio, there are some techniques translators can follow. Chaume (2012: 72) says that the translator should “fit a translation into the duration of the screen characters’ utterances, matching their mouth articulation movements and their pauses and silences” (strategy) and provides the following techniques:

- a. In the case of **amplification**, expansion of the TT, he recommends using techniques such as repetition, gloss, periphrasis, longer synonyms, antonyms, hypernyms or general terms, and hyponyms or words or phrases whose semantic range is included within that of another word.
- b. In the case of **reduction**, he recommends: ellipsis of performative verbs, modal verbs, interjections, markers of the phatic function, expressions performing purely social functions, vocatives, surnames and proper names; omission of redundancies with the images; use of deictics instead of nouns and phrases, of all-purpose words like “thing” or “stuff”, of shorter synonyms, antonyms, hypernyms, hyponyms, metaphors, and metonymy.

2.2.3. *Lip-sync*

Lip-sync, also called phonetic synchrony, is especially considered with shots like close-ups and extreme close-ups, that is, shots showing only the character's face. Chaume (2012: 74) states that translators should select “words in the TL containing the same or similar phonemes as those found in the ST” (strategy) and proposes the following techniques:

- a. **Repetition** of the word or words in the SL, when the words are identical or very similar in both source and target languages. I.e. English *football* for Fútbol in Spanish.
- b. **Change of word order** so that the word containing the marked phoneme coincides with another word in the TL containing similar or identical phonemes.
- c. **Substitution of the target word**, which is in principle the literal translation of the source word, for a synonym, antonym, hypernym, hyponym or any other stylistic resource that respects the original meaning.
- d. **Reduction or amplification** of the word, phrase or sentence, a technique which can be combined with those mentioned above.
- e. **Omission** of a word or sentence constituent or addition of a new element, techniques that in some cases might be considered to be translation errors in written translations, but are permitted in AVT, especially in dubbing.

3. Translation of multilingual texts

Translating multilingual texts is, indeed, a challenging task. The translator has to decide whether s/he will maintain the linguistic variation or take it out of the picture. According to Heiss (2014: 21), there is usually an attempt to “reach an equivalence in the multilingual depiction”, which she considers necessary. Another problem arises

when the audiovisual product presents an intra-linguistic variation: diaphasic, diastratic, diatopic or/and diachronic variation. Heiss defends the use of different accents such as, regional and social variants, can achieve the “illusion of proximity and distance among the film characters” (2014: 19). On some occasions, Intra-linguistic variety is also used for humorous purposes (Chiaro 2010: 9).

Following the proposal of Corrious and Zabalbeascoa (explained in Zabalbeascoa and Voellmer 2014: 37) when a third language (L3), (referring to the second language in the ST) has to be rendered in a translation, there are several options. They refer to the source language as L1 and the target language as L2:

- a. **Adaptation** means that $L3^{TT}$ retains its visibility but is not the same language as $L3^{ST}$. Adaptation is a highly unlikely option unless the main language of the TT (L2) coincides with one of the secondary languages of the ST (L1), that is, $L2=L3$. In this case, the issue becomes even more complicated. This option was used in the Spanish dubbed version of *Pulp Fiction* (1994, Quentin Tarantino). In the original movie Bruce Willies tries to teach Maria de Medeiros a bit of Spanish and translates his sentences from Spanish to English so that she understands what he is saying. In the dubbed Spanish version, instead of Spanish he tries to teach her Portuguese creating in this way a scene that makes sense for the Spanish audience. Anyway, this solution is only possible if the character does not mention where she or he comes from and if there is no visual signs of her or his origin.
- b. **Neutralization:** L3 loses visibility by being omitted or rendered as L2. If the translator decides to neutralise the L3, then “other changes may be introduced at various levels to help maintain the illusion of authenticity” according to Baker and Hochel (quoted in Zabalbeascoa and Voellmer 2014: 37). These other changes could provide some degree of awareness of language variation by giving characters conspicuous pronunciation, accents, or vocabulary.
- c. **Transfer unchanged:** L3 keeps its visibility and is the same language in the ST and the TT. In cases of transfer unchanged, ($L3^{ST}=L3^{TT}$), even though the same language is maintained, the relationship between L1 community speakers with L3 will most certainly not be the same as the relationship between L2 and L3 due to sociocultural and historical factors and the effect will therefore not be the same.

When $L3^{ST}$ is the same as L2, sometimes it is decided to keep it unchanged in the TT ($L3^{ST}=L2=L3^{TT}$). Apart from losing the multilingualism, this may cause problems in scenes where two characters that speak different languages show obvious signs of not being able to understand each other due to the linguistic difference.

Dealing with intra-linguistic variation, as Chiaro (2010: 9) points out, is a thorny issue. Heiss (2014: 21) argues that the diastratic and diatopic differences of a language

cannot be completely translated into another language as they represent the reality of a particular country at a particular time. She says that the only possibility is to simulate a part of them in the TL by drawing on some register compensation at an appropriate linguistic level.

Chaume (2012: 137) states that using a dialect from the TL to substitute the dialect of the SL can be politically incorrect and sometimes even offensive and Chiaro says that "it may not be a particularly enlightening choice to make considering the connotations specific varieties convey" (2010: 9)

Nevertheless, generally translators do not substitute one dialect for another and tend to use a non-standard register in the TL to show that the character speaks a non-standard variety of the language. This is the case of the Spanish dubbing of the French movie *Bienvenue chez les Ch'tis* (Dany Boon 2008) where some of the characters speak standard French while others speak Chti, a dialect of Picard spoken in the area of Nord-Pas-de-Calais. This intra-linguistic variation is used to produce humour and that is why maintaining the intra-linguistic variety was vital to achieve a successful translation.

A character can also speak one of the languages (L1 or L3) with a different accent as, for example, in the case of British English and American English. Here again, the translator has to decide whether to convey this accent difference or make it disappear. In the case of English products dubbed to Spanish, this accent difference is not usually maintained.

When a character speaks a language with a foreign accent (i.e. English with French accent) the translator has 3 options (Chaume 2012: 138):

- a. **To imitate the same accent** in the dubbing .
- b. **Substitute it for another accent** -when the accent is that of the target language-.
- c. **Leave it in the standard target language**, thus losing the connotations of the foreign accent in the original film

In both cases, linguistic and intra-linguistic variation, choosing one particular technique over another not only depends on the translator and what she or he considers the most appropriate option, but also on the client (Chaume 2012: 133). The client has the last word on this matter and will decide how to deal with these linguistic variations.

4. Translation of elements embedded within the source culture

Audiovisual productions are embedded in the social and cultural environment where they are developed (Aranda Ferrer, 2013: 13) and therefore present elements related

to that culture as well as references that only a public belonging to that society –or that is very familiar with that culture- can completely understand. When dubbing these culturally-anchored products, the translator has to be capable of identifying these elements as well as understanding them. S/he has to evaluate to what extent the target audience will understand the source culture elements that the text presents in order to select the most appropriate technique when dubbing each cultural reference or culturally-anchored element.

In the case of Europe, for example, the public consumes a high number of cinematographic productions and series, sitcoms, programs, books, etc. and other kinds of entertainment products that come from the USA. These products reflect the culture, customs, and way of thinking of the society of this country and the more the foreign public consumes them, the more familiar they are with all these aspects. In the case of Spain, the awareness of American culture is constantly increasing and the translator has to be conscious of this. The translator then has to mediate, not only between two linguistic systems, but between two cultural systems as well (Pettit 2009: 44).

The translation of culturally-anchored elements is challenging in itself, but it becomes even more difficult when the translation mode limits the strategies and techniques available to translators, as happens with AVT (Hurtado de Mendoza 2009: 70). The interaction of the visual and acoustic code can sometimes magnify the difficulty of translating a cultural element. If the CR is visually-anchored, then the translator will have to maintain it for the sake of the coherence between image and words, which is one of the quality standards pointed by Chaume (2012: 15-18).

The constraints of dubbing also affect the translators' freedom when dealing with cultural references. In this case again, acceptable synchronisation is one of the highest priorities and the option that matches the actor's lips and utterance is probably going to be chosen over a better one.

Once again, Hurtado de Mendoza argues that the translator should work with a "skopos-based framework" (2009: 74), that is, the information contained in the ST should be rendered according to the requirements of the target audience. For example, if in the original version an actor known for his bad acting –but unknown for the target audience- is mentioned to make a joke, in the dubbed version it should be replaced by another actor that has the same fame but that is familiar for the target audience. Doing this, the translation is adapted to the target audience in order to create the same humoristic effect as it has for the original audience.

Hurtado de Mendoza (*ibid.*) argues that the skopos allows the translator to "move away from the original text" and consider the best way to convey the "deeper meanings of the text" and achieve the same effect the original work produced, for an

audience with a different cultural background. Therefore, the translator will base her/his decisions when translating the cultural elements on the target audience and its cultural background.

The above mentioned Venuti's dichotomy (1995) seems the appropriate approach to deal with cultural references. The translator has the option to either domesticate the cultural references or to foreignize them.

It goes without saying that these two methods are not mutually exclusive. The translator could opt for a method that is between both, domestication and foreignization, and could also decide to use more domesticating techniques for some cultural elements and other more foreignizing ones for others.

These are some translation techniques that translators could use when dubbing cultural references. They are an adaption of those proposed by Tomaszewicz (presented in Pettit 2009: 46-47) and those presented by Chaume (2012: 145-146). The first three tend to a more domesticating method, while the last two tend towards a more foreignizing one. The other three are in-between techniques that tend to the neutralization of the CR.

- a. **Equivalence.** This technique consists in using the equivalent in the target culture in order to make it familiar for the target audience. An example of this can be found in the Spanish dubbed version of *Forrest Gump* (1994, Robert Zemeckis) where TV show characters Bert and Ernie are mentioned, who are the well-known characters of *Sesame Street*, a children's programme also very popular in Spain under the title *Barrio Sésamo*. The translators used the names they have in the Spanish version: Epi y Blas. Thus, the translation works just by substituting the English names for the Spanish equivalents.

This technique is used frequently to translate films, books or other international products titles as well as famous quotes that already have a formal equivalent.

- b. **Adaptation.** The CR is replaced by one of the target culture. We can find an example of this in the Spanish dubbing of *How I met your mother* (2005-2014, Craig Thomas and Carter Bays) in the first episode of the fifth season. The main character Ted mentions an *A grade*, which is the highest mark of some education systems like the American one. The translator changed it for *sobresaliente*, that is the highest mark a student can get in the Spanish.

- c. **Creation of a new cultural reference.** A CR is added even though it was not in the original text. This can be used as a compensation technique in cases where a domesticating method has been followed.

d. **Omission.** Deleting the CR from the target text. This simplifies the dubbed dialogues, making it easier for the audience to understand them, but becomes more general, neutral and less expressive at the same time. The Spanish dubbed version of *Forest Gump* has an example of this technique. In the original version, when Forest says that he is going to get a shrimp boat and become a captain, his friend Dan tells him '*I tell you what Gilligan, the day that you are a shrimp boat captain, I will come and be your first mate*'. Gilligan is a character of a popular American TV show called *Gilligan's Island* (1964-1967, Sherwood Schwartz). It is quite unlikely that the Spanish audience would recognise this allusion and that is why the translator translated it as '*Vale, escucha, Almirante, el día que tú seas Almirante de barco, yo me apuntaré como primer oficial*' [Ok, listen, Admiral, the day you become an Admiral of a boat, I will enlist as a First Official]. However, in this case there were other options that would maybe have been more adequate, like the one used in the subtitled version (Hurtado de Mendoza 2009: 78). They substituted *Gilligan* for *Robinson Crusoe* that is a known worldwide. Although this option in particular may not have been appropriate for the dubbing because of the synchronization constraints.

e. **Replacement with deictics.** Replacing the CR with deictics, that is, words that require contextual information to convey any meaning such as "this" or "here". This can be particularly used when supported by an on-screen gesture or a visual clue.

f. **Generalisation.** Replacing the CR by a universal CR, that is, a CR that is not only embedded to a single culture but that is shared/known worldwide or at least by both source and target cultures.

g. **Literal translation.** Translating the CR word for word. This may sometimes cause problems and result in a poor translation like the one in the Spanish dubbing of *Bridget Jones's Diary* (2001, Sharon Maguire). There is a scene where Bridget is trying to cook a soup that turns blue because of a blue string she puts in to tie the vegetables. Referring to it, Mark Darcy says '*Oh, it's string soup*'. This aims to have a humoristic effect because it makes reference to a British TV children series named *The Clangers* (1969-1972, Oliver Postgate) where one of the characters, the *Soup Dragon*, cooked the 'Blue String Soup'. In the Spanish dubbing it was literally translated as "sopa de cordel", losing both, the cultural reference and the joke.

h. **Borrowing.** This consists of transferring the source culture element into the dubbed version without any change. This is a useful technique when dealing with cultural elements that are familiar for the target audience like, for example, transferring 'Halloween' to the dubbed text. But again, it can sometimes hamper the

understanding of the target audience. There is one episode in the tenth season of the *The Simpsons* (1989-today, Matt Groening) called *Mayored the Mob* where a soda drink called 'Mr Pibb' is mentioned by the Comic Book Guy. In the Spanish dubbing, the '*Diet Mr Pibb*' changes to '*Mr Pibb sin cafeína*' [caffeine-free Mr Pibb]. A Spanish audience will most probably not know the drink because it is not commercialised in Spain and therefore it seems that changing it for another Spanish drink would have been more appropriate.

None of these techniques is better than the others, although domesticating ones are always preferable to make it easier to understand for the target audience. Selecting one over the other will depend on several factors like the purpose of the translation, the target audience, the constraints of dubbing or special requirements imposed by the content of the programme itself, for example, comedies, dramas or musicals. The dubbed version will almost in every case suffer from meaning losses because of the difficulty of translating cultural elements. However, the translator should always try to convey the same effect of the original as far as it is possible.

5. Translation of verbally expressed humour

Translating verbally expressed humour (VEH) can be, as pointed above, extremely challenging. Chiaro (2014: 207) mentions an investigation that was carried out in Italy where 96 professionals related to the dubbing industry were interviewed with regard to quality standards. They all unanimously ranked translating VEH as the hardest problem they had to face in the dubbing process. A number of studies have been carried out in order to prove to what extent can humour be translated (Jiménez Carra 2009: 133) and if, one translated, it can be labelled as a good translation.

The reception of humour varies from one culture to another. What a cultural community finds 'hilarious' may not even raise a small smile in a different one. What is more, sense of humour is subjective. Chiaro (2014: 199) states that personality research has revealed that sense of humour is affected by the nature of each person apart from the culture they belong to. As Jiménez Carra (2009: 134) says "a joke may make some people laugh while it goes unnoticed for others". While some humorous instances do not need lingua-culture-specific knowledge to be translated or understood, other require the recipients to possess a number of knowledge resources (*ibid.*) in order to understand the some gags and jokes. So when humour is culturally anchored, it becomes a tricky task because the target audience will obviously not find funny a joke they do not understand due to cultural differences.

Therefore, translating humour is a difficult task within any type of translation and even more if it is culturally embedded. But it becomes even more challenging when it comes to AVT, because obstacles that are inherent to this type of humour are added to those

inherent to the translation of VEH. The polysemiotic nature of audiovisual texts in which visual and audio channels and verbal and non-verbal codes are indissolubly connected increases the translator's challenge. Put in other words, when humour is audiovisually anchored, the translation process becomes complicated.

Apart from culturally and audiovisually anchored humour, there is also the language-based humour. This is the case of wordplays and puns, for example. Scriptwriters use the polysemy and homophony of words in order to create humour. Generally, this polysemy and homophony has no equivalence in other languages and therefore, the translator has to replace the wordplay for another in the target language in order to maintain the same effect. However, this is not always possible due to the constraints of the AVT and because sometimes, these wordplays are also visually anchored. As we will see, "wordplays that relies on visual representation can certainly be an ordeal for the screen translator" (Díaz Cintas, 2009: 15). Coherence between image and text is one of the highest priorities when dubbing and that is why the translator has to eliminate the joke in some occasions in order to achieve this coherence.

According to Chiaro (2014: 213-214) the responses target audience has towards translated humour is always inferior and more negative than those of the source target towards the original one. However, apart from the grade of difficulty it involves and the limitations of AVT, this 'loss of quality' may be due to translators having to work against the clock with very tight deadlines (Chiaro, 2014: 202).

When it comes to translating culturally anchored humour, the techniques explained in the previous point can be used. However, there are so many factors that are involved in humour that it is difficult to set specific techniques to be applied in all cases. Anyway, what many scholars agree on (Chiaro 2010, Fuentes Luque 2010, Chaume 2012, Aranda Ferrer 2013) is that the main aim when translating humour is to maintain the same function as the original, that is, its skopos. In comedy, the priority is to make people laugh and that should therefore be the priority of the dubbed product too. In order to achieve this, translators may have to manipulate the source text changing the jokes and wordplays of the original because they would be meaningless for the target audience. Of course, this manipulation has always to be done bearing in mind all the different types of synchronization and the coherence between image and text. Meeting the quality standards will be a bigger priority even than keeping the humoristic effect.

According to Chiaro (2010: 6-7), translators have three options:

- a. **Leave the VEH unchanged.** This would be the most preferable option but only if the humoristic effect is the same in the target audience as in the case of cultural references shared by both source and target audiences.

b. Replace the VEH with a different instance of VEH in the TL. This solution is the most difficult but certainly the most satisfying for translators and audiences alike, although it does depend upon the dexterity of translators.

c. Ignore the VEH altogether. This is always the last option but it has to be chosen when other limitations and priorities interfere.

There are so many factors intervening in the translation of humour that choosing one option over another will depend on each situation. When humour cannot be conveyed at the same point due to media constraints, the translator has the option of compensating for it at another moment of the audiovisual text, that is, s/he can transpose humour to another point in the text by creating a humoristic element in the target text that does not exist in the source text.

Coming back to wordplays that rely on visual representation, in the dubbed Spanish version of the movie *Spaceballs* (1987, Mel Brooks) there is an example of a translation where the coherence between image and word was not preserved. In one scene, Lone Starr and Barf are descending with their spaceship into Dark Helmet's territory to try to rescue Princess Vespa. In order to block their enemies' radar so as not to be spotted, Barf presses a button to activate the weapons of the spaceship and says '*Radar about to be jammed!*'. Then we see a jar of jam smash against the radar and spread its content all over it. This was translated to Spanish as '*¡Radar a punto de ser intervenido!*' [Radar about to be taken over!]. The Spanish audience had surely no clue of why a jar of jam was used as ammunition if nobody mentioned anything about food. The polysemic allusion of the original to both fruit preserve and obstruction are then lost in the translation and there is an incoherence between the image and the text.

In the Spanish dubbing of *The Simpsons*, there is an instance of a part of the humour which is lost because of keeping this image-text coherence. In the same episode mentioned above (*Mayored to the Mob*) there is a part when Homer is fighting against a mob member who wants to kill Mayor Quimby. Mark Hamill (Luke Skywalker in *Star Wars*) tries to help Homer and, in tribute to the movie he tells Homer to '*use the forks*', which anyone familiar with the movie will identify with the famous '*use the force*'. While saying this Hamil points out a fork and that is why the translator decided to translate it as '*utiliza un tenedor*' [use a fork] that the Spanish audience will not relate with the movie's sentence because in Spanish is '*utiliza la fuerza*' [use the force]. Therefore both, the reference to *Star Wars* and the comical effect are lost.

An example of a good coherent translation can be found in the Spanish dubbing of *Bruce Almighty* (2003, Tom Shadyac). The main character is a TV reporter covering a news item about a family of confectioners who have made a giant cookie. He always closes his reports by using the idiom "*And that's the way the cookie crumbles!*", which in this scene has a humorous effect because there is a giant cookie that can be seen by

the audience. The Spanish version translated it as '*¡Y si falta de pan, buenas son galletas!*' [If there is no bread, cookies will do fine!], that would be an adaptation of the Spanish idiom '*A falta de pan, buenas son tortas*' which is the equivalent of 'One will just have to make do'. This can be considered as a successful translation because the translator maintained the humoristic effect at the same time as the reference to the visual element (the cookie).

So as can be seen from the examples, translating VEH successfully can be really complicated but it is not completely impossible. In order to achieve the best possible translation, the translator should detect the humoristic elements and be skilful and creative enough to transmit the same effect in the target text while respecting the quality standards.

However, many more studies should be carried out regarding the translation of humour and, in particular, the way audiences perceive it (Chiaro 2014: 205), in order to set the standards for a good rendering of humour and to establish some useful techniques and advice for translators when dealing with it.

PART THREE- CRITICAL ANALYSIS OF MODERN FAMILY

1. Modern Family and the methodology

1.1 The sitcom

Modern Family is an American sitcom created by Christopher Lloyd and Steven Levitan that was first broadcast by ABC in 2009 and which was recently renewed for a seventh season in May 2015. It shows the life of three interconnected families that live in the suburbs of Los Angeles. The families are:

- a) The Pritchett-Delgado family:** Jay Pritchett and his wife Gloria Delgado, with Gloria's son Manny and the son of them both Joe Fulgencio.
- b) The Dunphy's:** Claire Dunphy, Jay's daughter, and her husband Phil Dunphy and their three children Haley, Alex and Luke.
- c) The Tucker-Pritchett family:** Mitchell Pritchett (Jay's son and Claire's brother) and his husband Cameron Tucker and their adopted daughter Lily.

The sitcom is presented in "mockumentary" style, that is, the fictional characters frequently talk directly to the camera. In other words, the scenes are usually cut to show the characters sitting on the sofa and explaining what they think to the camera as if they were being interviewed, which adds an extra humoristic effect.

The humour of the series is based on normal daily-life situations with an exaggerating factor, which may be the secret of the sitcom's success because the audience gets more involved as they can identify with the characters and situations.

1.2 The characters

Jay Francis Pritchett (Ed O'Neill): he is the patriarch of the family and father of Claire, Mitchell and Joe. He likes to act like a tough guy and he usually does not like showing affection. He is old-fashioned and sometimes has some difficulties accepting his son Mitchell being gay, although there is an obvious evolution throughout the series and he becomes more open-minded through the episodes. He made quite good money with the closet business and enjoys a wealthy lifestyle. He likes spoiling his young wife with expensive gifts and tries to be a better father for Manny and Joe than he was for Mitchell and Claire.

Gloria Delgado (Sofia Vergara): Jay's wife and Manny and Joe's mother. She was born in Colombia and she speaks English with a strong Spanish accent. She is really proud of her roots and she tries to keep some of the traditions of her country alive. In the original version we can see her speaking Spanish on many occasions. She is a strong woman and a loving and supportive mother, and she has no problems threatening

people with the Colombian Cartel if they get in her way. She is very fashionable and always looks gorgeous, even if that means not being comfortable.

Manny Delgado (Rico Rodriguez): Gloria's son and Jay's stepson. He is extremely sensitive and romantic. He falls in love with many girls and tries to conquer them with poetry and flowers. He is very close to his mother and usually well-behaved. He goes to high school with Luke because they are the same age.

Claire Dumphy (Julie Bowen): Phil's wife and the mother of Haley, Alex and Luke. She is a real perfectionist and that makes her a stressed woman on some occasions. She is the one who leads the family and disciplines the children. She was a little bit wild as a teenager and that is why she controls her daughters so much, because she does not want them to make the same mistakes. She loves her kids but sometimes she complains about her not having a moment of peace and in some episodes she tries to change her family members' plans to get a few days alone.

Phil Dumphy (Ty Burrell): He likes to believe he is a "cool" dad and tries really hard to bond with his children. He is very romantic and likes surprising his wife, although sometimes her response is not what he expects. He is like a grown-up child and drives Claire crazy at times because he does not remember what she has told him to or because he does not tell the children what they have to do. He loves magic and inventing new gadgets. He is very close to Luke. He constantly tries to win his father in law's approval even though Jay always gives him a hard time.

Haley Dumphy (Sarah Hyland): She is the eldest child of Claire and Phil. She was expelled from university because the police caught her drunk. She is a little bit irresponsible but she is funny and much more easy-going than her sister, Alex. She is not too clever and Alex makes fun of what she says on many occasions. She is somewhat vain and she worries about her looks above everything else. She is trying to succeed in the fashion world as that is what she likes doing.

Alex Dumphy (Ariel Winter): She is the middle-child of Claire and Phil. She is very intelligent, the cleverest of the family. She is a hard-worker and sets herself high standards. She is the opposite of Haley. She does not care about fashion at all and her priority in life is to get the best marks to get into a good university.

Luke Dumphy (Nolan Gould): The youngest of the Dumphys, Luke is always in his own world not paying too much attention to what is around him. He is skilful and good at sports. He spends a lot of time with his father and tries not to let him down.

Mitchell Pritchett (Jesse Tyler Ferguson): Jay's son and Claire's younger brother. He is married to Cameron. His personality contrasts with that of Cameron because he is very uptight and mild-mannered and hates public displays of affection. He is a protective father, sometimes taking it too far, like going to pick up Lily from a camp because he

thinks she has been sending him secret signs to rescue her. He is a hard-working lawyer and frequently uses sarcasm.

Cameron Tucker (Eric Stonestreet): One of Lily's adoptive fathers and Mitchell's husband. He is very flamboyant and dramatic. He loves performing shows that involve dancing, singing and acting and he is happy to be the centre of attention. He is a very loving husband and father and also a very competitive person. He hates cleaning so after cooking with Lily he leaves all the mess for Mitchell to clean up.

Lily Tucker-Pritchett (Aubrey Anderson-Emmons): Mitchell and Cameron's adopted Vietnamese daughter. She does not talk much in the series but, when she does, it is usually to say something unexpected for a child, like a sarcastic commentary.

1.3 The episode

The episode that has been analysed is the first of the sixth season "The Long Honeymoon". There are two reasons for this choice: first, the transcription was available on the internet; and, secondly, there was less likelihood of finding another analysis of this episode, in comparison to previous seasons' episodes, because it was only broadcast this year (2015).

This episode contains three storylines, one for each family. Even though the characters of different families meet at some point there is no much interaction between the three families.

The first storyline involves the Tucker-Pritchett family. Cameron and Mitchell have just come back from their honeymoon and Cameron continues being really romantic in her overwhelming exaggerated way and this makes Mitchell uncomfortable. Mitchell tries to tell Cameron to stop in the most sensible way but this makes Cameron mad at him.

The second storyline is about the Dumphy's and the perfect summer they have spent while Alex was away building houses for poor people. They have been really happy and even Haley and Luke have gotten along. This changes when Alex comes back and everything goes back to normal and the kids start fighting again.

The third storyline is about Gloria and Jay. Jay finds out Gloria is sending his clothes to Colombia because she does not like them and Gloria is worried because Jay has stopped taking care of his look. They argue because of this and Jay tells Gloria he does not need her to get all dressed-up for him. Gloria gets offended and appears at a meeting with Jay's clients with dreadful clothes and messy hair to teach him a lesson.

1.4 Methodology

In order to analyse the humour of this episode and the difficulty of translating it, all the humoristic and culturally-anchored elements in the original version were identified,

together with the elements which show the linguistic variation of the sitcom (see Appendix three).

The elements that present potential translation problems were then isolated (see highlighted text in Appendix two) and the way they were translated into Spanish by the translator was analysed. The translation techniques used were identified, examined and evaluated; in some cases other options are proposed.

Finally, some statistics relating to the percentage of humoristic elements difficult to translate were compiled and the quality of the translation was evaluated based on the results of the previous analysis.

2. The analysis

2.1 Difficulty of detecting humoristic elements

First of all, it is necessary to point out the difficulty of selecting the humoristic elements in the episode, above all because humour is subjective but also because this sitcom is a fictional product addressed to an American audience, which might make it difficult for a Spanish viewer to completely understand.

In addition, the humoristic elements do not exist in complete isolation since the episode is a whole and therefore everything is interconnected and co-dependant. Therein lies the difficulty of deciding what is considered as a humoristic element and what is not. The entire episode is funny as a whole because of the absurdity of the situations and the personalities of the characters; due to that almost everything could be considered a humoristic element. Therefore, the results of the following analysis may not be completely accurate nor definitive.

2.2 The humoristic elements in the original version

During the analysis of the episode 65 humoristic elements were identified together with 2 elements that show the linguistic variation of the series. These elements have been classified into the following categories:

- a) Situational humour:** something that is funny because of the context.
- b) Character humour:** something that is funny because of the personality of the character.
- c) Sarcasm:** sarcastic commentaries that are funny.
- d) Stereotypes:** humour based on stereotypes.
- e) Wordplays:** double-meanings, combination of two words to create a new one, etc.

f) Culturally-anchored elements: this includes linguistic elements such as idioms, expressions and abbreviations, celebrations, TV programs and channels, the name of stores and restaurants, etc.

Generally, the situational and character humour, along with the sarcasm and stereotypes are the easiest to translate as they are quite straight-forward. They do not present any complexity and can be almost directly translated synchronisation limitations apart. These four groups represent almost two third-parts of the whole. There are 42, which comprise 64.61% of the humoristic elements found in the episode.

Of the remaining elements, 9.23% do not present a big difficulty to translate, mostly because they are culturally-anchored elements well-known by the Spanish audience or because they have an equivalent in Spanish.

The remaining 26.16% of the humoristic elements are more complex to translate. That is because they are unique to American culture or English language or because they are wordplays impossible to reproduce in Spanish or, in other cases, because they are visually-anchored.

Therefore, approximately 75% of the episode is not especially difficult to translate. However, just over 25% of the text presents difficulties and care is required when understanding and translating them.

2.3 The translation

In order to prove whether the Spanish dubbing of this episode is good or not, the translation technique chosen by the translator for each complex item is examined. The aim is to identify the reason for choosing this translation option over others. The strategy used to deal with the Spanish being a second language in the original is analysed in the same way.

2.3.1 “Rhubarb pie”

Rhubarb pie is a pie filled with a plant called which is commonly cultivated in countries such as Finland, Sweden, the United Kingdom, Ireland the United States and Australia. is certainly not a plant the majority of Spanish people would know. The Spanish name is “ruibarbo”. This is an example of how audiovisual products are embedded in the social and cultural environment where they are developed (Aranda Ferrer, 2013: 13).

The “rhubarb pie” is mentioned twice. First when Luke says he is going to make a rhubarb pie and Haley offers to help him and a second time when Phil offers Alex some of the pie and she points out that the leaves are poisonous while holding one in her hand

The translator decided to use the literal translation technique proposed by Tomaskiewicz (presented in Petit 2009) and Chaume (2012: 145-6) and translate it

as “tarta de ruibarbo”. On the one hand, this is a good option because it makes the lip synchronization easier and because you can actually see it in Alex hands.

However, it is also true that it is difficult to distinguish what Alex has in her hand and it could be any plant or fruit because it is really small and it appears to be chopped up. Furthermore, rhubarb is an unfamiliar product for the Spanish audience and it may be better to choose a more domesticating technique like adaption (*ibid.*), that is, replace “rhubarb” for a more familiar fruit or plant for the target audience.

As Alex says the rhubarb leaves are poisonous another plant or fruit that has a toxic part should be chosen. It should also be familiar for the Spanish audience and a logical filling for a pie. The cherry would be an option, as it has poisonous leaves too. Although it may seem weird putting the leaves of the cherry in a pie it would, at least, sound more familiar to the Spanish audience than the rhubarb, which they most certainly will have never heard of.

However this option does not take into account other factors such as the synchronizations, so it may not be a valid option and it could be that “tarta de ruibarbo” is the best choice.

2.3.2 “Be mine”

There is a scene where Phil appears in a heart-shaped costume with the message “be mine” written on it. He says to Claire “Clearly you thought this said 'be mean.'” This creates a wordplay with “be mine”. This is an example of the interaction of the acoustic and visual channels, mentioned by Chaume (2012: 100) and Baños (2014: 75) and also of language-based humour (on page 21). It is a wordplay that relies on visual representation (Díaz Cintas, 2009: 15).

The translator decided to translated it for “Pone se mía, no se mala” [It says be mine, no be mean]. This is a difficult humoristic element to translate because it involves a visually-anchored wordplay. Obviously the Spanish audience that does not know English will not understand the “be mine” written and therefore it is necessary to explain it. It is also impossible to find two expressions in Spanish that mean the same as the original and that keep the wordplay. In these circumstances, the translation seems quite good because it maintains the meaning of the original and the coherence with the image, although it loses some humoristic effect. In this case the translator decided to ignore the wordplay (Chiaro 2010: 6-7) to maintain the coherence which is more important.

2.3.3 “Move!”

Luke and Haley are sitting beside each other and Luke tells Haley “Move!” to which she answers “You have room!” and Luke finishes “No, move out! You're 40!”. Here again we find an example of language-base humour (on page 21). The scriptwriters

have used the polysemy of the word “move” to create a wordplay with two of its meanings .The translator has translated this exchange with “¡Vete!” “¡Tienes sitio de sobra!” “No, ¡vete de casa! ¡Ya tienes cuarenta años!” [“Leave!” “You have plenty of room!” “No, move out! You’re 40”].

This option works perfectly because using “vete” does not change the meaning of “move” and it keeps the wordplay of repeating the same word but with two different meanings. In this case the translator has managed to leave the verbally expressed humour unchanged (Chiaro 2010: 6-7).

2.3.4 "Abracad-ouch"

Haley says something mean to Phil about his magic tricks and he says “Abracad-ouch”. This is the combination of the word “Abracadabra”, which relates to magic tricks, and the interjection “ouch”, that is used to express pain or hurt feelings. This enters in the “language-specific features” category Antoni and Chiaro created to difference types of cultural and linguistic features (on page 5).

The translator decided to use the technique of the established equivalent (Molina and Hurtado Albir 2002: 511) and replace it with “Abracad-au”. This seems to work well because “Abracadabra” is used in Spain as well and “au” is the interjection used in Spanish to express pain.

2.3.5 "Dateline"

Jay is telling Gloria that some of his shirts are missing and he says “I'm telling you, this is a *Dateline* story waiting to happen.” *Dateline* is an American television program that focuses mainly on true crime stories and it is not known in Spain. Once again, this is a culturally-embedded element (Aranda Ferrer, 2013: 13).

The Spanish translation says “Esto es un caso de Expediente X” [This is an X-files case]. *The X-Files* was an American science-fiction series about two FBI special agents that investigated unsolved, strange cases involving paranormal phenomena. This series was also broadcast in Spain and well-known by the target audience.

By replacing a cultural reference for another that is shared by the two cultures the translator is using the generalization technique proposed by Tomaskzkiewich (presented in Petit 2009) and Chaume (2012: 145-6) . This is a good choice because both series involve investigating mysteries so the effect on the audience is the same and the cultural reference is familiar for the target audience.

2.3.6 "And there it is"

Jay discovers that Gloria is sending his clothes to Colombia and when she admits it he says “And there it is”. He asks her why and she confesses that lately she does not like the way he dresses and he repeats “And there it is”. Then they start arguing and Jay

tells Gloria he thinks sometimes she takes excessive care of her look. Gloria says “And there it is” and Jay answers “You’re using it wrong”.

From Jay’s answer it can be deduced that it is an expression with a special meaning, apart from the obvious and literal one and that can only be used in some occasions. The meaning appears to correspond with something like “I knew it!”. This one, as well, enters in Antoni and Chiaro’s “language-specific features” classification (on page 5).

The translator decided to translate it literally for “Ahí está” [There it is] using the literal translation technique of Tomaskiewicz (presented in Petit 2009) and Chaume (2012: 145-6). In Spanish, that is only used to point out an object or a person is somewhere and, in this context, it does not appear to mean that, because it would not make much sense.

Therefore, the translation does not seem to work in this context and another option should be considered like, for instance, “¡Lo sabía!” [I knew it!]. Although then Jay should answer something like “No es verdad” [That isn’t true] instead of “No se usa así” [That is not how it’s used] to make the whole scene coherent.

2.3.7 “Drop that suit”

Mitchell is at a work party when Cameron appears and in front of one of Mitchell’s workmates says “Hey, counsellor. What do I have to do to get you to drop that suit?”

In this sentence there is another example of language-based humour (on page 21). The scriptwriters decided to create a wordplay with the expression “to drop a (law) suit”, which means to withdraw a lawsuit, and the literal meaning of taking ones clothes off.

The translation is very clever because the translator maintained the joke with a legal term -an important fact because Mitchell works as lawyer- and something a lover could say. The translation is “¿Qué tengo que hacer para que me hagas perder el juicio?” [What do I have to do so that you make me lose the trial/ go crazy]. In Spanish, the expression “perder el juicio” means to go nuts but it also can be used to say you are crazy about somebody. At the same time, “juicio” means trial and “perder” to lose, so it also has the sense of losing a judicial process. The translator has replace the wordplay by another one (Chiaro 2010: 6-7)

2.3.8 “Hugsband”

Immediately after the previous example, Mitchell asks Cameron what is he doing there and he answers “Surprising my ‘hugsband’!”, which is a combination of the words “hug” and “husband”. Once again, this is an example of language-based humour (on page 21). The translator decided to translated it for “Sorprender a mi marido legal” [surprise my legal husband], ignoring the wordplay (Chiaro 2010: 6-7). Maybe it is an attempt to continue with the legal terminology. By doing this, the wordplay is lost as

well as the cheesy effect of the word, which is what embarrasses Mitchell in front of his workmate. Therefore, another option like “Sorprender a mi maridito” [Surprise my little husband] may be a more appropriate choice as it would, at least, maintain the cheesy, embarrassing effect.

2.3.9 “Manny-schewitz”

Jay and Gloria are going out to meet some of Jay’s client and Manny asks him when they are going to get back home. Jay deduces that Manny wants to bring a girl home and Jay makes fun of him saying “Maybe you’ll pour her a nice, tall glass of Manny-schewitz?”, referring to the girl he is supposedly going to bring.

This is a wordplay between the name “Manny” and the kosher wine Manischewitz”. This wine was popular among young people in the USA during the 70s because it was cheap, even though it was not too good. This is a combination of language-based humour (on page 21) –because of the wordplay- and of a culturally embedded element (Aranda Ferrer, 2013: 13).

The translation is “vas a ponerle una Buena copa de Manny-scheives” [You are going to serve her a good glass of Manny-scheives]. This makes no sense as “scheives” does not mean anything. It is likely that the translator decided to leave it unchanged and the person who dubs Jay’s voice read “Schewitz” as “scheives”, because there is no other logical explanation.

What it is sure is that both the wordplay and the cheap wine connotation are lost. Keeping the wordplay with the name of Manny seems almost impossible and that is why another option like “un buen vaso de Don Simon” [a good glass of Don Simon] would work better. Don Simon is a well-known Spanish cheap wine brand. In this case the technique of adaptation (Molina and Hurtado Albir 2012: 511) will work to, at least, maintain the mockery and the cultural reference.

2.3.10 “E.T.A”

Jay is waiting for Gloria to get ready and he says “Gloria, can I get an E. T.A.?”. E.T.A stands for Expected Time of Arrival and is mainly used in airports to provide the arrival time of the planes. This one is also an example of a “language-specific feature” (on page 5).

There is no equivalent abbreviation in Spanish and that is why the translator’s option was “Gloria, ¿cuánto vas a tardar?” [Gloria, how long are you going to take?]. It works with no problem even if the transport connotation is lost. The translator decided therefore to use the omission technique of Tomaskzkiewich (presented in Petit 2009) and Chaume (2012: 145-6).

2.3.11 “Cinemax”

The Dumphy's have spent a great summer where everything was perfect. As soon as Alex comes back from the house-building camp everything starts going wrong. Claire and Phil try to convince her to come back to the camp, what makes her angry and she leaves the house. The same moment she walks out the door Luke says “We just got free cinemax!”

Cinemax is an American premium cable and satellite television network that primarily broadcasts movies and series. This is another example of a culturally embedded element (Aranda Ferrer, 2013: 13). Actually, Cinemax is unknown to the Spanish audience and that may be the reason why the translator decided to omit it and translate it for “Tenemos entradas de cine gratis” [We have free cinema tickets].

It is a good choice because the most important thing is to transmit that something good and unexpected has happened because Alex has left the house rather than keeping the cultural reference. Here again the omission technique of Tomaskzkiewich (presented in Petit 2009) and Chaume (2012: 145-6) is used.

2.3.12 “Blurbs”

Jay and Gloria are on their way to the bar to meet Jay's clients. In revenge for criticizing her appearance, looks dreadful, which is unusual for her because she is very vain and cares a lot about how her appearance. In an attempt to make her change Jay tells her the photographer of the company's magazine, Herb, may come and take pictures of her, to which she answers “Yes, I love 'Herb's blurbs'”.

A blurb is a short summary or promotional piece that accompanies a creative work like, for example, pictures. It appears to be the name of the section Herb has in the magazine and it sounds kind of funny because of the sound all the “b”s make. This element is an example of a “culture-specific reference” (on page 5).

There is no equivalent in Spanish for the word blurb, and even if there were, the effect of the “b” sound would be lost.. That appears to be the reason why the translation is “Sí, me encantan las fotos de Herb” [Yes, I love Herb's pictures], which works in this context. Another time the omission technique proposed by Tomaskzkiewich (presented in Petit 2009) and Chaume (2012: 145-6) is used.

2.3.13 “Barneys”

Jay is explaining to Gloria why he has stopped trying to look good and he says “I was shopping at Barneys”. Barneys is an American chain of luxury department stores. The translator decided to use the borrowing technique and the Spanish version says “Estaba de compras en Barneys” [I was shopping at Barneys]. Here again, there is an example of a “culture-specific reference” (on page 5).

The translator could have chosen to use a Spanish equivalent but this option appears to be a good one because as Jay says “I was shopping”, the audience can imagine that he is referring to a clothes store and the meaning remains the same. However, the idea of shopping in an exclusive store has been lost. The used technique is Molina and Hurtado Albir’s borrowing (2002: 511)

2.3.14 Month-iversary

Cameron gets upset because Mitchell has asked him to slow down with the romantic shows of affection he has been carrying out since they came back from their honeymoon. At one point he tells him “I’m assuming you forgot it’s our three month-iversary” that is a combination of “month” and “anniversary”. This is another example of language-based humour (on page 21).

The Spanish translation is “Supongo que has olvidado que hoy hacemos tres meses” [I guess you have forgotten today is our three month anniversary]. By choosing this option, the wordplay is ignored (Chiaro 2010: 6-7). It may be more appropriate to translate it for “Supongo que has olvidado nuestro tercer mesi-versario”, which will be a combination of the Spanish words for month and anniversary, that is, “mes” and “aniversario”. In this way the wordplay would remain as well as the absurdity of making up a word like that.

2.3.15 “Drop the ball” and “Give”-off”

Cameron is explaining to Mitchell why he has been acting so romantically lately and that he feels they were very romantic at the beginning of their relationship and that they lost that later because they focused on work and parenting. Then he says “And this last year, we got that back, and I just realized I’ve dropped the ball.” To which Mitchell answers “Well, maybe you shouldn’t be the only one carrying the ball. What if you did a give-off to me?” and Cameron corrects him “A hand-off”

The whole conversation is an example of language-based humour (on page 21) because it creates a wordplay between “drop the ball”, “carry the ball”, “a give-off” and “a hand-off”. Both “drop the ball” and “carry the ball” are idioms. The first one means “to fail at something” and the second one “to be in charge of something”. “Give-off” means to produce something such as heat, light, or a smell, but does not exist as a noun. And a “hand-off” is the act of handing the ball to a somebody usually used in sports.

Mitchell is known for being clumsy and not interested in sports, while Cameron loves them and, in fact, he works as a sport teacher at Luke and Manny’s school. That is why Mitchell uses “give-off” incorrectly and Cameron corrects him.

In the Spanish version, they say “He perdido el balón” “Puede que no deberías ser el único en llevar el balón ¿Por qué no me lo entregas a mí?” “Te lo paso” [I lost the ball;

Maybe you shouldn't be the only one carrying the ball, why don't you give it to me?; I pass it to you].

The sport-related terminology has been maintained as well as the correction Cameron gives Mitchell using practically the literal translation technique of Tomaskzkiewich (presented in Petit 2009) and Chaume (2012: 145-6).. However, it is not that clear that “entregar” is a mistake because, even though “pasar” is more used when referring a ball, “entregar” is not completely wrong.

What is more “perder el balón” and “llevar el balón” are not idioms, and they only mean “losing the ball” and “carrying the ball” in their literal senses. Therefore, the conversation does not make much sense for the Spanish audience because they are talking about their relationship and suddenly start mentioning a ball for no reason.

However, it appears that in this case, the coherence of the dialogue prevails over the wordplay with the sports terminology. That is why eliminating the wordplay and translating the conversation for something that makes sense within the plot of the episode may be a better option.

2.3.16 “Applebee's”

Mitchell and Cameron are recalling the night they decided to live together and Cameron points out that it happened “At that Applebee's”. Applebee's is an American restaurant chain unknown in Spain and therefore a “culture-specific reference” (on page 5).

However, the translator decided to use the borrowing technique (Molina and Hurtado Albir 2002: 511) and translated it for “En el Applebee's” [At the Applebee's]. Actually, it does not really affect the understanding of the dialogue at it is possible to deduce it is a place. The translator could have used another restaurant chain also known in Spain, but it does not seem necessary.

2.3.17 “Real Housewives”

Claire is trying to convince Alex to stay and she tells her that “Without you here to shame me, I watched every 'Real Housewives' episode”.

Real Housewives is an American reality show that documents the lives of several affluent housewives. This element is then a “culture-specific reference” (on page 5). The Spanish translation is “Sin ti para regañarme he visto todos los programas de cotilleos” [without you here to scold me, I have watch all the gossiping programs]. The translator has therefore used the omission technique proposed by Tomaskzkiewich (presented in Petit 2009) and Chaume (2012: 145-6).

This is a good option because the Spanish audience would not understand what *Real Housewives* means and the gossip programs also provides the effect of something not at all cultural.

2.3.18 Linguistic variation

One of the reasons for using this series as the subject of my analysis is the presence of a second language, Spanish, in the original version. In this episode there are two moments where this second language appears. First, when Gloria is talking in Spanish to her family in Colombia on the tablet. The second one is when Manny gives the tablet to Jay and he tells the Colombian's "nope, still don't speak Spanish".

When dealing with linguistic variation in series there is the need to decide what to do with the second language. This choice has to be coherent and remain consistent for the rest of the episodes of the series. In the case of *Modern Family*, the translator decided to keep Gloria's Spanish in the dubbed version, which makes sense, because it would be really weird if a Colombian did not speak Spanish as her mother tongue. Due to this, the linguistic variation in the series has been eliminated, although the Colombian characters do have a Colombian accent, different from the accents the rest have.

Consequently, following the strategy that was taking from the beginning of the sitcom, when Gloria speaks in Spanish in the original version, she does that too in the dubbed one. This does not affect the plot in any way and works perfectly. In the case of Jay pointing out his lack of knowledge of Spanish, what the translator has done is "Sí, sigo muy liado" [Yes, I'm still very busy] which works perfectly for the context.

2.4. The quality of the translation

According to this analysis, this translation meets the five quality standards Chaume (2012) set, as outlined in the theory section above (on pages 7 –8). First of all, the synchronization works. Obviously it is impossible for the actor's lips to completely synchronize with the voices but generally they match well. The kinesis synchrony, matching with the body movements, is perfect and the isochrony, matching with the original actors' utterances, is also fine.

When it comes to the credibility of the dialogues, the translation meets this standard. Of course, as a fictional product, the dialogues will not completely mirror normal real-life conversation, but at the same time, there are no elements that would shock a Spanish viewer while watching the episode.

The use of different translation techniques such as omitting a wordplay, which is impossible to translate into Spanish, or adding an explanation that was not in the original because of a visually-anchored element- as in the case of Phil with the heart

costume-, has meant that this translation achieve coherence between images and words. Therefore, it also meets the third quality standard proposed by Chaume.

The translation also appears to be loyal to the original. The content of the dialogues and the form and the function of the text are the same in both the original and the translation. The dialogues have been translated as literally as they could have been, while keeping the plot exactly the same. The dubbed version is also funny, although it may have lost a little bit of the humoristic effect due to the difficulty of translating some cultural references or wordplays. Despite these problems, the function remains the same, to make people laugh.

To sum up, the Spanish dubbed version is a good translation that meets all the quality standards Chaume proposes. Nevertheless, after analyzing the translation of some specific elements, it has to be said that there are better options in some cases, like with the “rhubarb pie” and the “hugsband”. Apart from that, it seems that the translator did not completely understand the “Manny-schewitz” wordplay and the cultural reference it implied, as well as the expression “there it is”; these could be considered translation mistakes. The literal translation of “drop the ball” and “carry the ball” does not seem completely appropriate, because it can be confusing for the Spanish audience.

However, all the limitations that affect the translation process and especially the audiovisual translation must be taken into consideration. Achieving good synchronization may make the literal translation preferable to a more successful translation, because it matches the lips of the actor in a way the other option never would. The dubbing studios might also impose some norms on the translator and these could be the reasons why the best option according to their translators’ criteria, is not always chosen.

Another factor which typically affects the quality of the translation is lack of time. This type of audiovisual products, like sitcoms and series in general, are released in their original countries one day and, less than one month later, are released in other countries in their dubbed versions. Of course this does not happen with all of them, but it does happen with a sitcom as popular as *Modern Family*. That is the reason why the translators commit some mistakes, which are completely understandable when the deadlines are so short.

To conclude this analysis, this is a good translation in general as it meets all the quality standards and the small “mistakes” that can be found are not that serious. The translation meets its function, which is to make people enjoy the episode and burst out laughing.

PART FOUR-CONCLUSION

1. The answer to the questions

After having read part of the dubbing related literature and after analysing *Modern Family*, the questions that were asked at the beginning of this undertaking can be answered as part of the work's conclusion:

- **Which problems and restrictions does the audiovisual translator have to face when dubbing a movie or a series?**

First of all, as any other type of translation, audiovisual translation (AVT) presents translation problems that are common to all the modalities. However, as Chaume (2012: 100) and Baños (2014: 75) point out, in audiovisual texts there are a series of signifying codes that operate simultaneously to produce meaning through two different channels: the visual and the acoustic.

That is why the audiovisual translator has to be careful with the visually-anchored elements to maintain the coherence between what the audience can see and hear. These visual elements limit the translator's options and freedom when translating. An example of this in the episode analysed is when Phil is wearing the heart-shape costume that says "be mine". In this case the translation had the added difficulty of a visually-anchored element that was used as a humoristic element. Therefore, this study shows that the theory matches the practice although it is also true that the great majority of the script did not present this problem.

Another limitation that is unique to AVT is synchronization. It is one of the quality standards proposed by Chaume (2012: 15-18) and as has been pointed before, synchronies are the biggest priority, even more than a faithful rendering of the source text content. It has even been used by some authors like Fernández to explain the artificiality of the dubbed language (2009: 213-214).

The effect of synchronization affects the translator's choice of one translation technique over another only to meet this standard. That is why, among the translation techniques proposed by Chaume (2012: 145-146), Tomaskiewicz (presented in Pettit 2009: 46-47) and (Molina and Hurtado Albir 2002: 511), more foreignizing techniques like borrowing or literal translation are often chosen over other more domesticating ones such as, adaptation, compensation or equivalents. This preference toward foreignizing techniques conflicts with the skopos theory which for some authors like Hurtado de Mendoza should be the framework of any translation (2009: 213-214).

Once again, the theory seems to match the practice. In the analysis of the episode, literal translation –in the case of "tarta de ruibarbo"- and borrowing –in the case of

“Many-schwitz”, “Barneys” and “Applebee’s” have been used where other translation techniques seemed more appropriate.

Audiovisual translators have to follow certain rules when they chose what type of language they are going to use in their translations and this, again, limits their options. As mentioned before, Ávila states that in the case of Spain, the dubbing studios establish a series of norms that enforce the standardisation of dubbed language as well as the screenwriting manuals. In this case, the literature cannot be related to the practice because, even if this first analysis does not show any artificial and standardised language, another type of deeper linguistic analysis would be needed to draw valid conclusions.

Furthermore, the European public consumes a high number of audiovisual products that come from the USA and, due to that, the original product and the dubbed version are broadcast almost at the same time, as in the case of *Modern Family*. Therefore, translators have to deal with very tight deadlines (Chiaro, 2014: 202) and that also might explain some low quality translations.

What is more, the audiovisual products are embedded in the social and cultural environment where they are developed (Aranda Ferrer, 2013: 13) and that is why the translator has to mediate between two cultural systems (Pettit 2009: 44). This intercultural adaptation (Del Águila and Rodero, 2005: 19) has proven to be a hard task on some occasions in this episode such as with “many-schwitz”, “Dateline” and “Real Housewives”.

Finally, another difficulty dubbing presents which has been highlighted by the literature and can be found in the analysed sitcom is the linguistic variation. Heiss considers that there should be an attempt to depict this linguistic variation (2014: 21) but the practice shows that this is not always the best option, as in the case of *Modern Family*. The intra-linguistic variation is also a thorny issue to deal with (Chiaro 2010: 9) to the point that Heiss (2014: 21) argues that the dialects of a language can never be completely translated into another language.

- **Which strategies/techniques are available to face these translation problems?**

This study shows that there are many different strategies and techniques available to overcome the above mentioned problems and limitations. Some of them are proposed to deal with all of them and others are unique to a certain type of problem.

In this work, some of the techniques proposed by Molina and Hurtado (2002: 511) have been explained. These techniques are general to all modes of translation. There are also the recommendations made by Chaume (2012: 87) Davies (from Baños 2014:

196-7) to achieve natural dialogues. When it comes to synchronization, Chaume (2012: 71-4) proposes different techniques to achieve good Kinesic synchrony, isochrony and lip-sync.

The techniques to deal with multilingual texts are proposed by Corrious and Zabalbeascoa (explained in Zabalbeascoa and Voellmer 2014: 37) and the ones to deal with intralinguistic variation by Chaume (2012: 138). In the case of culturally embedded elements, the techniques that have been explained are an adaptation of those of Tomaskiewicz (presented in Petit 2009) and Chaume (2012: 145-6) and are quite similar to those proposed by Molina and Hurtado. Finally, Chiaro's (2010: 6-7) proposal to deal with verbally expressed humour has been explained.

Therefore, it is clear that there is a wide range of techniques available to deal with the different problems dubbing presents and that they are different depending on the type of problem. However, there are many factors that have to be considered when deciding which technique is more suitable for each case. That is why there is not such a thing as good or bad techniques because one can work where another one does not and vice versa. It is the translator's duty to decide which one is more suitable in each case.

- **Do cultural references and culturally anchored humour make the process more difficult?**

The answer to the first question has already explained in which way cultural references affect the translation process making it more complicated. Once again, this study shows that the translation is an intercultural adaptation (Del Águila and Rodero 2005: 19) and it is the translator's tasks to identify and understand these cultural elements to, subsequently, choose the best translation for them.

If these cultural elements are used as humorous elements then, the difficulty of translating verbally expressed humour (VEH) is added. In the investigation mentioned by Chiaro (2014: 207) all the professionals related to the dubbing industry unanimously ranked translating VEH as the hardest problem dubbing presents. What is more, the reception of humour varies from one culture to another and is subjective (Chiaro 2014: 199; Jiménez Carra 2009: 134) and transferring it from one language to another, from one culture to another can be a challenging task. However, in the analysed episode, only a small number of the humorous elements were very challenging to translate.

The difficulty of translating some humoristic elements is such that, as Chiaro says (2014: 213-214), the responses of the target audience towards translated humour is always inferior to that of the source audience towards the original one.

- **To what extent does practice correspond with what theory says? Are these strategies/ techniques used in reality?**

Once again the answer to this question has partially been answered. The theory is right when it says visually-anchored elements complicate the dubbing process even more, as has been proven through the analysis of the episode. The same happens with the dubbed products being embedded in the culture and society of the original product, which was argued by the literature and proved by the practice.

The strategies and techniques proposed by the literature are found in almost all the examples that have been analysed. Among the techniques proposed by Tomaskiewicz (presented in Petit 2009) and Chaume (2012: 145-6), literal translation and omission were frequently adopted. Out of all the techniques proposed by Molina and Hurtado Albir (2002: 511), established equivalent, generalisation and borrowing were used. When it comes to wordplays, the three options proposed by Chiaro (2010: 6-7) have been found in the analysis: ignoring it, leaving it unchanged and replacing it.

In order to deal with the linguistic variation, the technique of transfer unchanged proposed by Corrious and Zabalbeascoa (explained in Zabalbeascoa and Voellmer 2014: 37) *has* been found. This means that the L3 or third language –Spanish in the case of *Modern Family*– is the same in the original and the dubbed version.

Therefore, there are many examples that prove that practice corresponds with what theory says.

2. Final conclusion

Based on the literature and the analysis, as well as on the answers to the questions posed at the beginning of the work, it seems obvious to conclude that dubbing implies a high degree of difficulty, even more than other types of translations, due to the nature of the audiovisual texts as well as the limitations that are unique to it.

All the added difficulties and problems, along with the limitations explained above, make the translators work a complex task. Consequently, it does not seem fair to criticise a dubbed product without understanding the whole translation process and all the vicissitudes involved.

However, it is also true that the translators have many techniques- like the ones explained above- at their disposal and that the literature on the field is vast and manifold. What is more, the artificiality of the dubbese -or dubbed language- that is mentioned by many authors (Romero Fresco, 2006; Chaume, 2012; Baños 2014 and Díaz Cintas, 2009) and was one of the motivations for the development of this work –

although it has not been detected in the analysis- does not seem to be too difficult to overcome. The tendency towards the standardization of the language in dubbed products that fails to “portray sociolinguistic variation” (Díaz Cintas, 2009:17) appears to be an issue that should be taken care of.

One solution to this may be ignoring the advice of the screenwriting manuals that suggest standardising the language. However, it is also true that these guidelines are sometimes imposed by the dubbing companies and that it is not the translators’ choice to decide whether to standardise the language or not.

Besides, the concern of the companies about using strong words because it may sound too offensive and frighten viewers off (Fernández 2009: 214) seems completely unjustified. As a consequence of this, the coarse language of the original text is toned down and that goes against the skopos theory. If the original text contains coarse language is because it fulfils a specific function and was thought to produce a certain reaction on the audience. When the translator –whatever the reason for that- decides to tone down this language, he/she is failing to convey the same effect to the target audience that it has on the source one. Therefore, it appears that a translator should try to maintain the same level of language to produce a quality translation.

However, even using the best translation techniques and strategies, there is no doubt that dubbed products can difficultly achieve the same quality as the original versions (Chiaro, 2014: 202 and Baños 2014: 89). The small study has shown that there are elements that have to be eliminated in the dubbed version, such as, wordplays that are impossible to reproduce in the target language or cultural references that would not be familiar for the target audience. In the case of humour, the loss of these elements changes the effect on the audience, where the final product will almost never be as funny as the original.

Nevertheless, that does not mean that dubbing is not useful, as it makes audiovisual products available for foreign audiences. Even if watching movies and series in the original version will always seem to be the best option, it is also true that some cultural references are impossible to catch for people that are not part of that culture- as the analysis of *Modern Family* has proven- even if they understand the language perfectly. That works for the translators too. As it has been repeated throughout the work, the translator’s task consist on a intercultural adaptation (Del Águila and Rodero, 2005: 19) and he/she has not only to mediate between two languages, but to mediate between two cultural systems (Pettit 2009: 44).

To sum up, the translator should be a professional that is aware of all the techniques and strategies within his/her reach as well as the literature related to the field. It should be a person that tries to be as faithful to the original text as possible, trying to convey the same effect to the target audience that the one the product had on the

original audience. The audiovisual translator, through its work, creates a bridge between two different languages and cultures and even if the quality will hardly be the same as the one of the original product, it does not mean a good audiovisual product cannot be created.

BIBLIOGRAPHY

ARANDA FERRER, VICENTE. "¿Cómo Doblar El Humor? Particularidades Del Género Y Estrategias Para La Traducción Audiovisual De Lo Cómico." MA thesis. UNIVERSIDAD POLITECNICA DE VALENCIA, 2013. Web. 5 June 2015. <<https://riunet.upv.es/handle/10251/36044>>

BAÑOS, Rocío. "Insights into the false orality of dubbed fictional dialogue and the language of dubbing." *Media and Translation: An Interdisciplinary Approach*. Ed. Dror Abend-David. New York: Bloomsbury Publishing, 2014. 75 – 95. Print.

CHAUME, FREDERIC. *Audiovisual Translation: Dubbing*. Manchester: St Jerome, 2012. Print.

CHIARO, DELIA. "The eyes and ears of the beholder? Translation, Humour and Perfection." *Media and Translation: An Interdisciplinary Approach*. Ed. Dror Abend-David. New York: Bloomsbury Publishing, 2014. 197-20. Print.

---, ed. *Translation, Humour and the Media: Translation and Humour*. Vol. 2. London: Bloomsbury Academic, 2010. Print.

DEL ÁGUILA, MARÍA EUGÉNIA and RODERO ANTÓN, EMMA. 2005. *El proceso de doblaje take a take*. Salamanca: Universidad Pontificia de Salamanca. 2005. Print

DIAZ CINTAS, JORGE and REMAEL ,ALINE. *Audiovisual Translation: Subtitling*. Manchester, St Jerome, 2007. Print.

DIAZ CINTAS, JORGE. "Audiovisual Translation in the Third Millennium." *Translation Today: Trends and Perspectives*. Eds. Gunila Anderman and Margaret Rogers. Clevedon: Multilingual Matters. 2003. Print.

---, ed. *New Trends in Audiovisual Translation*. Bristol: Multilingual Matters, 2009. Print.

FERNÁNDEZ FERNÁNDEZ, MARÍA JESÚS. "The Translation of Swearing in the Dubbing of the Film South Park into Spanish". *New Trends in Audiovisual Translation*. Ed: Jorge Díaz Cintas. Bristol: Multilingual Matters, 2009. 210-225. Print.

FUENTES LUQUE, ADRIÁN. "On the (Mis/Over/Under) Translation of the Marx Brothers' Humour" *Translation, Humour and the Media: Translation and Humour*. Ed: Delia Chiaro. London: Bloomsbury Academic, 2010. 174-192. Print.

GARCÍA, ANA CRISTINA, and CHAUME, FREDERIC. "Translating audiovisual texts in the bilingual context of the Catalan-speaking areas: the case of Spanish ↔ Catalan

translation". *MERCATOR MEDIA FORUM* 1.9 (2006): 4-13. Web. 4 June 2015
<<http://www.aber.ac.uk/~merwww/images/ChaumeandGarcia.pdf>>

GREGORY, MICHAEL, and CARROLL, SUSANNE. *Language and Situation: Language Varieties and Their Social Contexts*. London: Routledge and Kegan Paul, 1978. Print.

HEISS, CHRISTINE. "Multilingual Films and Integration. What Role Does Film Translation Play?" ***Media and Translation: An Interdisciplinary Approach***. Ed. Dror Abend-David. New York: Bloomsbury Publishing, 2014. 3-24. Print.

HURTADO ALBIR, AMPARO. *Traducción y traductología: introducción a la traductología*. Madrid: Cátedra, 2001. Print.

HURTADO DE MENDOZA AZAOLA, ISABEL. "Translating Proper Names into Spanish: The Case of Forrest Gump." *New Trends in Audiovisual Translation*. Ed: Jorge Díaz Cintas. Bristol: Multilingual Matters, 2009. 70-83. Print

JIMÉNEZ CARRA, NIEVES. "Translating Humour: The Dubbing of Bridget Jones's Diary into Spanish." *New Trends in Audiovisual Translation*. Ed: Jorge Díaz Cintas. Bristol: Multilingual Matters, 2009. 133-141. Print.

MATAMALA, ANA. "Translations for dubbing as dynamic texts: strategies in film synchronization." *Babel* 56.2 (2010): 101-118. Web. 4 June 2015.
<http://ddd.uab.cat/pub/artpub/2010/117063/babel_a2010v56n2p101.pdf>

MOLINA, LUCIA, and HURTADO ALBIR, AMPARO. "Translation Techniques Revisited: A Dynamic and Functionalist Approach" *Translators' Journal*, 47.4 (2002) : 498-512. *éruudit*. Web. 20 March 2015. <<http://id.erudit.org/iderudit/008033ar>>

NOCHIMSON, MARTHA P. *World on Film: An Introduction Paperback*. John Wiley & Sons, 2010. *Google Books*. Web. 4 June 2015.
<<https://books.google.es/books?id=DXK5gkQwAs8C&printsec=frontcover&hl=es#v=onepage&q&f=false>>

PÉREZ-GONZÁLEZ, LUIS. *Audiovisual Translation: Theories, Methods and Issues*. London: Routledge, 2014. Print.

PETTIT, ZOË. "Connecting Cultures: Cultural Transfer in Subtitling and Dubbing". *New Trends in Audiovisual Translation*. Ed: Jorge Díaz Cintas. Bristol: Multilingual Matters, 2009. 47-60. Print.

REISS, KATHARINA, and VERMEER, HANS. J. *Towards a General Theory of Translational Action: Skopos Theory Explained*. Trans: Christiane Nord. New York: Routledge, 2014. Print.

ROMERO FRESCO, PABLO. "The Spanish Dubbese: A Case of (Un)idiomatic Friends." *The Journal of Specialised Translation* 7 (2006): 134-151. Web. 5 June 2015.
[<http://www.jostrans.org/issue06/art_romero_fresco.php>](http://www.jostrans.org/issue06/art_romero_fresco.php)

VENUTI, LAWRENCE. *The Translator's Invisibility: A History of Translation*. London: Routledge, 1995. Print

ZABALBEASCOA, PATRICK, and VOELLMER, ELENA. "Accounting For Multilingual Films in Translation Studies: Intratextual Translation in Dubbing." *Media and Translation. An Interdisciplinary Approach*. Ed: Dror Abend-David. New York: Bloomsbury Publishing, 2014. 25 – 52. Print.

APPENDIXES

APPENDIX ONE- Glossary of Acronyms

ACRONYM	MEANING
AVT	Audiovisual translation
CR	Cultural reference
Ibid.	
L1	Source language
L2	Target language
L3	Third language (a different one from the SL and the TL)
L3 ST	Second language of the source text
L3 ^{TT}	Second language of the target text
SC	Source culture
SL	Source language
ST	Source text
TA	Target audience
TL	Target language
TT	Target text
VEH	Verbally expressed humour

APPENDIX TWO- Script of the Modern Family Episode

6X01 The Long Honeymoon

(Mitchell and Cameron's kitchen)

CAMERON: Let me get that, husband.

(In the living room)

CAMERON: After a storybook wedding and a magical honeymoon, Mitchell and I are finally newlyweds.

MITCHELL: Are you sure you wouldn't be more comfortable in your own chair?

CAMERON: There's no more "my chair" or "your chair"

MITCHELL: So we got back from our honeymoon several weeks ago, and it feels like it never –

CAMERON AND MITCHELL TOGETHER: Never ended?

CAMERON: Oh, my gosh. It's like we have one mind and one heart.

MITCHELL: And one chair.

(At breakfast again)

CAMERON: Happy three-month anniversary.

MITCHELL: Oh, is that today? So, listen, I have this boring cocktail thing at the office, but I should be home by 6:00, and then we can head to the party.

LILLY: For you, dad. From dad. Again.

MITCHELL: Flowers? But you just got me flowers yesterday.

CAMERON: Well, you also had cereal yesterday.

MITCHELL: And I wouldn't mind having some today.

LILLY: Sure was nice when this house wasn't full of bees.

(Dumphy house, Claire, Phill, Haley and Luke)

LUKE: More syrup for milady?

HALEY: Why, thank you, kind sir.

PHILL: Claire, do we still have any of those cookies that you and Luke baked

CLAIRE: Are we the kind of family that has cookies for breakfast? Yes, we are! –

ALL TOGETHER: Yeah! - Yeah!

HALEY: A butterfly!

PHILL: Oh, my God! We are having

HALEY: The most perfect summer

LUKE: Ever.

CLAIRE: Don't get me wrong, the Dunphys have had some great days.

We just have a little trouble stringing them together.

PHILL: Our record was eight consecutive blissful days -- December 2007.

CLAIRE: It was our Hanukkah.

PHILL: This summer, all the Dunphys are just clicking.

CLAIRE: Yeah, Haley and Luke are getting along, Alex is off building houses for the poor.

PHILL: Which I know sounds awful, but she loves it.

HALEY: My fashion blog is blowing up. I started doing these live video chats, and now I have over 50,000 subscribers! Oh, plus, my hair has never looked better. I'm not a religious person but I just woke up.

CLAIRE: Phil has been gardening. I've had time to catch up and read the classics.

PHIL: When she isn't busy helping me with my magic-mirror disappearing trick.

CLAIRE: I'm just gonna say it -- suddenly, I love magic.

PHIL: I don't care if it's the middle of the day. I just want to put you in a box and stick swords in you. If this summer wasn't magical enough, I haven't had a single bad plum!

(Walking through the kitchen)

Oh, my God!

(In the living room)

HALEY: So, the zipper

PHIL: Oh, my God!

(In the dining room)

PHIL: Oh, my God!

(At the Pritchett-Delgado kitchen)

GLORIA: Ay mama, y entonces ¿cuándo es el matrimonio de Rosa Marina?

GLORIA'S MOTHER: Creo que es en diciembre

GLORIA: ¿Qué nos vamos a poner? No, yo no me voy a poner eso.

GLORIA'S MOTHER: ¡Ay! pues saca la tarjeta

GLORIA: Sí, sí, sí claro.

THE COLOMBIANS: Manny!

GLORIA: Manny! Manny! Come! Talk to your cousins!

MANNY: Hola!

ONE COLOMBIAN: Hola Manny ¿cómo estás?

GLORIA: Manny, why you freeze the Colombians?

MANNY: If I talk to one of them, I have to talk to 50 of them.

GLORIA: Just do it as a birthday gift.

MANNY: You always do this.

MANNY: Your birthday's not till next week.

GLORIA: Not mine. It's aunt Rosario's. That's why all the goats are wearing the party hats. Look! Manny!

MANNY: Hi, everyone.

JAY: Pretty snazzy new cheaters, huh? Five bucks. I know, right?!

GLORIA: My husband is an older man, but he's not an old man. But with the track suit and -- and now the glasses, it's like he just stopped trying lately. Comfort is not everything. My toes have been numb since my *quinceanero*.

JAY: We don't have to be at drinks till 5:00, so I'm gonna run a few errands, take these bad boys for a spin.

GLORIA: Ay, Jay, why don't you wear that new outfit that I just got you?

JAY: Uh, a little flashy, that extra zipper. Like a staircase to nowhere.

GLORIA: Yeah, but it makes you look very –

JAY: Honey, I'm so sorry. Right on your toes.

GLORIA: It's fine. You can drop a pay phone on my foot. I don't feel a thing anymore.

(Dumphys' living room)

PHILL: And now, as my lovely assistant joins me, it's time to chant the incantation that will send this fair maiden into the sixth dimension.

HALEY AND LUKE: the hat of Merlin, by the witches of Gramanthia, we do make this offering to you -- be gone!

CLAIRE: Did I do it? Did I disappear?

PHILL: Almost. Just a little bit of forehead.

CLAIRE: Oh, I can scrunch down.

PHILL: There's love.

MITCHEL: Hey, guys.

LUKE: Sweet! You brought the sifter. Now I can start my rhubarb pie.

HALEY: Ooh, can I help pick the rhubarb?

LUKE: Lead the way, kitten.

PHILL: Anybody want a plum?

MITCHEL: I'm good.

PHILL: I'll grab you a roadie.

MITCHEL: There is no easy way to ask this, but are you all high?

CLAIRE: No, Mitchell. We're happy.

MITCHEL: Oh, I'm trying to get away from "happy."

CLAIRE: All right, in the briefest possible way, why don't you let me know what's going on?

MITCHEL: Okay, Cam refuses to let the honeymoon end. I have a house full of flowers, endless romantic texts. I know, I know, I sound like an ungrateful jerk.

CLAIRE: You do.

MITCHELL: It's exhausting. Not to mention impossible to reciprocate. Oh, my God! Um, anyway, do you think that maybe I should talk to him gently about taking it down a notch?

CLAIRE: No, absolutely not. That never ends well.

PHIL: Clearly you thought this said "be mean."

CLAIRE: Phil, honey, no.

PHIL: No. It's -- okay, don't worry, I

CLAIRE: And it wasn't even Valentine's day.

MITCHELL: So your advice is to do nothing.

CLAIRE: Yes, Mitchell, as horrible as this sounds, you need to suck it up and let yourself be loved, and Cam will end up dialing back the romance. You might just miss it. I know I do.

PHIL: Here we are. A plum for my peach.

MITCHELL: Do you? Here you go. Thank you.

PHIL: Is he okay?

CLAIRE: He's Mitchell. Look, I didn't even want to talk about it. We've had such a great thing going on here. I don't want to let that kind of negativity in the house.

Alex! We didn't think you were coming back until next week.

ALEX: I got a ride home early. This has been the worst summer ever!

LUKE: Careful, you idiot!

HALEY: You're an idiot!

ALEX: And last night, my tent ripped, so I had to sleep under a plywood board leaning up against a van.

HALEY: Pass me a napkin.

LUKE: Is milady's arm broken?

HALEY: Yours is about to be.

CLAIRE: Aww, precious flowers.

ALEX: Not that I could sleep with all the rats. And, by the way, if any of you start coughing up blood, my bad. I think I brought back the plague. What am I doing? I think I left my backpack in the driveway.

HALEY: Stop kicking me!

LUKE: You're kicking me!

HALEY: I'm sorry. I'm just fidgety today.

LUKE: It's okay. A cookie might help. Here's that napkin you wanted.

ALEX: I got the mail!

HALEY: Would it have killed you to give me one without ketchup on it?

LUKE: Move!

HALEY: You have room!

LUKE: No, move out! You're 40!

PHIL: Okay. That's enough. Luke, why don't you go water our garden. Haley, just disappear for a minute.

HALEY: Well, it's not like you could help with that.

PHIL: Abracad-ouch.

CLAIRE: Well, it's great having Alex home, huh?

PHIL: So great.

CLAIRE: You don't think that she's the reason why we -- No.

PHIL: No, I do not. We both knew that this charmed summer had to have a bump in it somewhere.

CLAIRE: Yes. Yeah. And it's not like Alex coming home could suddenly throw off our whole happy mojo. How's that plum?

PHIL: Great. Oh, my God.

CLAIRE: There she is! - There she is! Oh, so happy to have you home, honey.

HALEY: Oh, my God! It's a bat!

CLAIRE: What's happening?!

LUKE: Get it out of house!

HALEY: Get it away!

Pritchett-Delgado house

JAY: This is unbelievable. The dry cleaner lost another one of my shirts. You know that nice, red-white-and-blue Hawaiian one?

GLORIA: Yes, that was a very nice one.

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

MANNY: Great talking with you all, hey, but someone wants to say hi.

JAY: No, no!

COLOMBIANS: Jay!

JAY: Hi, guys. Nope, still don't speak Spanish. Always so much fun seeing you guys, though.

Listen, I -- - Gloria? - Hmm? Your cousin's wearing my black, yellow, and peach Hawaiian shirt.

GLORIA: Ay, please, Jay! Like you're the only man in this whole wide world that owns that shirt.

JAY: These designer specs don't just make my eyes pop. I can see the cigar burn I put on the left pocket.

GLORIA: It's a coincidence.

JAY: There's a lot of those. Like according to your Uncle's hoodie here, he was on my track team at Buchanan high. Hey, guys. Tell you what. Why don't we sample some American food for a change? So, you're sending my clothes to Colombia?

GLORIA: Just the old ones, and -- and they send most of them back.

JAY: **And there it is.** Do you have a problem with the way I dress?

GLORIA: Jay, I love you very, very much.

JAY: And I love you very much, but that wasn't the question.

It's just that sometimes I feel like you could make a bigger effort on your appearance.

JAY: **And there it is.**

GLORIA: Please stop saying that. It's just that I feel that lately you don't make an effort to look good for me, and I'm always making an effort to look my best for you.

JAY: For me? Sure. What? Well, let's face it, you don't really doll up for me -- you do it for you.

You get your hair done, you get your nails done.

GLORIA: Oh, so you wouldn't mind if I stopped fixing myself up?

JAY: No, because I love you for you. And since we're being honest, I actually think sometimes you overdo it.

GLORIA: And there it is.

JAY: You're using it wrong.

GLORIA: No, this is good. It's good to know that -- that you don't care. This is gonna save me so much time in the future.

JAY: Good.

GLORIA: Good!

COLOMBIANS: Manny!

MANNY: Why?

A party at Mitchell's work place

MITCHELL: I don't care if it's cliche, I love the convenience of a nice mini quiche.

MITCHELL'S WORKMATE: You got a little, um

MITCHELL: Oh, no. Okay. Perfect. Can the new guy embarrass himself any more?

CAMERON: Hey, counselor. What do I have to do to get you to drop that suit?

MITCHELL: Cam, what are you doing here?

CAMERON: Surprising my "husband"!

MITCHELL: I'm hearing that term for the first time.

CAMERON: Yeah.

Pritchett-Delgado house

MANNY: So when will you guys be back?

JAY: Looks like somebody's entertaining a lady friend. Maybe you'll pour her a nice, tall glass of Manny-schewitz?

MANNY: You know what? Sometimes is just a straight answer.

Gloria, can I get an **E. T.A.**? These are important clients. I'd like them to still be alive when we get there.

GLORIA: Okay! I'm ready.

JAY: Seriously?

GLORIA: What? Ay, no! I'm so sorry! I forgot this was drinks with your clients. Hold on. Okay. I'm ready now. Let's go.

Dumphy's living room

CLAIRE: Hey, there, superstar.

HALEY: Moron!

LUKE: Derp!

PHIL: It really hasn't been the same here without you.

CLAIRE: So what do you got there? Oh, college brochure! You're gonna have your pick of schools. You're our little genius. I just hope –

PHIL: What, Claire? What do you hope?

CLAIRE: Well, you have such a perfect record, I hope they don't hold it against you that this week you kinda...Don't want to say "quit".

ALEX: You just did. Are you trying to send me back to that hellhole?

CLAIRE: No! It's -- honey, you're part of a team, and there are people relying on you, so when you just up and vanish like that, it sort of -- it -- Phil? Phil?!

PHIL: Your mom just feels like it's unlike you to walk away from something.

ALEX: At least I could walk away. My tent-mate nail-gunned her foot to the floor. She was just walking around in a circle screaming until someone found her! Why do you guys want to get rid of me so badly?

CLAIRE: No one wants to get rid of you.

PHIL: It's just seven more days. You'll feel good about finishing something you started, and then you join us for the perfect little summer we're having here.

HALEY: Were having until an hour ago.

CLAIRE: Haley!

ALEX: Oh, my God. Okay, I see what this is. You all are happier when I'm not here.

CLAIRE: No, that's not true.

ALEX: Save it! I'll get a ride back up there and you all can continue to enjoy your perfect, little summer!

CLAIRE: Alex, honey!

ALEX: Leave me alone!

LUKE: We just got free cinemax!

At Mitchell's work party

CAMERON: Here's Mitchell kissing a dolphin. Oh, that's him kissing a tiger. I'm the tiger. We have fun, you know?

MITCHELL'S WORKMATE: Were we supposed to bring our spouses?

MITCHELL: Hey, Cam? Cam, hey, look. Um, this is kind of work-only.

CAMERON: Oh, please. They don't even know I'm here. I love this song. Let's dance.

MITCHELL: No, no. Nobody's -- nobody's dancing.

CAMERON: Shh. Say it with your hips.

MITCHELL: O-kay. Hey, uh, no, Cam. Um You know I love you, right?

CAMERON: First man that ever did love me right! We have fun.

MITCHELL: We do, we do, we do. Um, so, look, I-I was thinking that maybe we could turn the romance down just a little bit, you know? Because it's been getting a little bit - - I-I-I don't want to say over the top, but it -- Okay, I'm gonna need your help if we're gonna keep dancing here. I feel like you're mad.

MITCHELL'S WORKMATE: So, we had an informal vote over there

MITCHELL: We're not dancing anymore.

MITCHELL'S WORKMATE: Oh, good.

Gloria and Jay on the street heading to the restaurant

JAY: You know Herb might stop by, right? He takes the pictures for the company newsletter.

GLORIA: Yes, I love "Herb's blurbs".

JAY: Well Here come the doors!

GLORIA: Usually all the good places have them!

JAY: I'm going to open them!

GLORIA: Oh, you're such a gentleman, Jay.

JAY: I think I forgot my wallet.

GLORIA: Oh, don't worry. I have some money here in my fanny pack, huh? For God's sake, fine.

JAY: You win. I like it when you make yourself pretty.

GLORIA: I win!

JAY: I just said you won.

GLORIA: Ay, Jay, what you're feeling right now is what I feel when you stop trying to look good for me.

JAY: No, I get it.

GLORIA: Then why did you stop trying?

JAY: Because Oh, forget it. It's too stupid.

GLORIA: Tell me.

JAY: A couple of months ago, I was shopping at Barneys -- you know I like to stay current. Anyhow, I'm coming out of the dressing room, and I see these two young guys laughing at me, you know, like "there's the old guy trying too hard. " You know, of course I get mad. But I start thinking, "they're right, Jay. You're old. Just be old. "

GLORIA: Listen to me, Jay Pritchett! A lot of people assume that I married you because of your money, and that's only a very, very small part of it.

JAY: I'd like to go back to that.

GLORIA: I married you because you were sexy. You still are. Who knows for how long that's gonna last, for either of us. So we have to keep making an effort for each other. Next time you go to Barneys, I go with you. Maybe you're just making the wrong choices.

JAY: Not always.

GLORIA: You want to have a drink? I can change.

JAY: No, I think I'll text them, tell them I was sick. Let's go home. You said I was sexy.

Pritchett-Tucker house's outside

CAMERON: Okay, bye, Rosa. Thank you.

MITCHELL: Cam.

CAMERON: What's up, dude?

MITCHELL: Seriously?

CAMERON: What, is that too romantic for you? He loves me not He loves me not He loves me not.

MITCHELL: Okay, can we talk?

CAMERON: Actually, no. I'm kind of busy. I'm assuming you forgot **it's our three month-iversary.** Well, I foolishly set up a celebration that I will kindly get rid of.

MITCHELL: Cam! No, I didn't forget, but that's what I want to talk to you about.

You've been a little bit -- See, look. This is what I'm talking about. You got me another present.

CAMERON: Don't touch that.

MITCHELL: Oh, my -- my heart!

CAMERON: What heart?

MITCHELL: Cam! Come on! Okay, listen. I know how lucky I am to have you, but I can't possibly keep up with this level of affection Oh, boy.

CAMERON: I apologize! I'm a monster!

MITCHELL: No, obviously, I'm the monster.

CAMERON: Obviously. You know, can I just point out that when we were in Cabo, you didn't seem to mind all the flowers

MITCHELL: Yeah, but --

CAMERON: Or the back rubs, or the attention.

MITCHELL: Well, that -- that was our honeymoon, and, yes, I loved it, but it was weeks ago.

CAMERON: Well, maybe some of us don't want it to end!

MITCHELL: Well, it has to eventually end. All right, Cam -- Did you have this lipstick or --

CAMERON: You know, personally, I feel sorry for you that you're so shut off that a few simple romantic gestures --

MITCHELL: Oh, my God! What am I looking at here

CAMERON: Well, I guess I'm crazy, because I've taken pictures of you sleeping every night since we got married because you're the man of my dreams.

MITCHELL: Okay, super quick -- if I was the man of your dreams, wouldn't you have to be the one sleeping?

CAMERON: Don't pull that thread, Mitchell.

MITCHELL: Speaking of which, what is this?

CAMERON: Don't pull that thread, Mitchell.

MITCHELL: Oh, Cam, come on! Even you have to admit this is excessive.

CAMERON: Excessive? Really?

LILY: Struck by cupid's magic arrow.

CAMERON: It's off, Lily.

LILY: Seriously? Two hours rehearsing with Rosa?

MITCHELL: Cam, what is going on with you?

CAMERON We just had the most romantic year ever, planning our ceremony, the wedding, the honeymoon, and I'm just worried if we let this go, we'll never get it back.

MITCHELL: Well, that doesn't all just end.

CAMERON: It did once. You know, the first two years we were together, we were insanely romantic. Then it became about parenting and working. And this last year, we got that back, and I just realized I've dropped the ball.

MITCHELL: Oh, no. Well, m-maybe you -- you shouldn't be the only one carrying the ball. What if you did a give-off to me?

CAMERON: A hand-off.

MITCHELL: Okay, what -- yeah. Look, w-what if I Tried to become a little bit more romantic?

CAMERON: What would that even look like?

MITCHELL: This song this song Was playing the night I asked you to move in.

CAMERON: At that Applebee's.

MITCHELL: I believe you owe me a dance.

CAMERON: Yes.

LILY: Are we almost done with fairy time?

MITCHELL: Lily, of all

CAMERON: Lily, that's offensive.

LILY I just want to get out of this costume.

MITCHELL: Oh.

CAMERON: Oh, of course.

MITCHELL: Now, that does look uncomfortable.

CAMERON: They snap off.

MITCHELL: They snap off. Oh, that's easy.

Dumphy's house

ALEX: My ride's on its way. Don't worry, I'll wait outside on the curb.

CLAIRE: Honey, nobody wants you to go.

PHIL: Yeah, even if you are bad luck, you're our bad luck.

ALEX: You realize that is in no way an apology, right?

CLAIRE: The thing is that we are really –

ALEX: Please stop talking. I spent this entire summer as an outsider. They literally made me build the outside of the house. And then I come back here and I -- Why is your webcam on? Are you trying to humiliate me?

HALEY: That light means it's on? It doesn't automatically turn off when you go to a different web page?

ALEX: No, and considering you keep your laptop on your bed, right by where you change, and when you come out of the shower, and who knows what else

LUKE: Everyone knows what else! It's probably why you have 50,000 subscribers.

PHIL: Hey! You should be ashamed of yourselves!

ALEX: Yeah, yeah. Still not off.

HALEY: How do you do that?

ALEX: Wait, what is that smell?

CLAIRE: Your father and Luke are making a rhubarb pie from rhubarb we grew in our own garden. You're not leaving until you try it.

ALEX: No, no, no, no, no. I smell smoke.

PHIL: Well, I didn't turn the oven on yet. Did you?

LUKE: No.

CLAIRE: Oh, no, no! I tried to start that stupid "War and Peace" again last night in the bathtub, but then I fell asleep. It dropped in the water and I thought I would just dry it out.

PHIL: Take cover!

CLAIRE: Okay! Okay!

PHIL: Take cover!

CLAIRE: Oh, God!

PHIL: Damn this thing!

ALEX: Did nobody notice the oven light?! Lights mean things, people!

CLAIRE: Great job! Oh, God!

ALL OF THEM: Oh, no! No! No!

CLAIRE: Good job, honey!

ALEX: This has been awesome, but my ride's here. Have a magical day.

CLAIRE: No, no, no, no.

PHIL: No, I got it.

CLAIRE: No, sweetie.

PHIL: Claire, I got this.

CLAIRE: Okay.

PHIL: Spoon time, people.

CLAIRE: Yes!

PHIL: Family tradition. Look, you can leave if you want to, sweetheart, but we're not letting you go without a smile on your face. Luke and I poured a lot of love into this pie, so, here Taste this. Taste our love.

ALEX: You took the leaves off the rhubarb, right? They're incredibly poisonous. You all could die.

PHIL: No! Alex says they're poison!

HALEY: We're right here! We heard her!

PHIL: You can't leave us. We're a danger to ourselves. We're a family of fire starters, poison eaters, and online prostitutes.

CLAIRE: It wasn't a perfect summer. It was a stupid summer. Without you here to shame me, I watched every "Real Housewives" episode and I only got to page two in "War and Peace".

HALEY: Please stay.

LUKE: We need at least one adult in this household.

ALEX: Okay, fine. You know the attic window is open, right?

PHIL: We really didn't.

Pritchett-Delgado house

GLORIA: I race you up the stairs.

JAY: Why don't you slip into something less comfortable?

GLORIA: Okay!

ALL THE FAMILY: Surprise! Surprise! Surprise! Surprise!

LILLY: Just a thought -- maybe we should stop doing these.

JAY: What's going on?

MITCHELL: It seems pretty obvious.

MANNY: I had to throw the party a week early to really surprise her.

CLAIRE: Should we be concerned about her? That's kind of similar to the way mom left.

JAY: Gloria and I got in this whole thing about how we dress. Long story, I think she might need a little more time bef—

GLORIA: Hola! I had this outfit underneath. Did you really think that I was gonna walk into a bar looking like that? Gracias!

JAY: All these years, you're telling me you can get ready that fast?

Embarrassing images of the Dumphy's through Haley's webcam

HALEY: Caribbean queen now we're sharing the –

PHIL: Oh, my God!

APPENDIX THREE- Humoristic Elements of the Episode

Time	H/ CA/ ML	Type of humour	Explanation
0:13	H	SA	Mitchel is sarcastic
0:26	H	SA/CH	Mitchel is sarcastic
0:40	H	S/CH	Her voice tone shows she's annoyed and it is not how a child would typically speak
0:47	H	SA	Mitchel is sarcastic
0:49	H	CH/VA	She looks annoyed and it is not what a child would typically say
1:34	H	CH	They exaggerate and they give the feeling that having children takes away the peace in a home
1:38	CA		Hanukkah, a jewish holiday
2:14	H	CH	In a context where you expect Phil to say something related to sexual desire he talks about magic
2:23	H	CH	Phil gets really excited everytime he bites a plum because they are delicious and reacts with an exclamation that could be related to sex.
2:34	ML		Gloria talking to her mother in Spanish
3:05	H	ST	The stereotype of Colombians being rural and living surrounded by animals
3:15	H	CH	Jay is old-fashioned and thinks his glasses are cool but they are not
3:29	H	CH	Gloria prefers suffering and looking good than being comfortable

3:34	CA		Quinceañero is the celebration of a girl's fifteenth birthday in some countries of Latin America
3:51	H	CH	Gloria is so used to wear high heels that she cannot feel anything on her feet
4:19	H	CH	Phil gets excited because Claire helps him with his magic tricks
4:25	CA		A pie that is common in the USA
4:31	H	CH	Instead of one for the road he says "a roadie"
4:33	H	CH	Mitchel asks Claire if they have smoked Marihuana
4:55	H	CH	Phil is eating another Plum and getting really excited
5:01	H	WP/VA	The heart says "be mine" and Phil makes a wordplay with "be mean"
5:07	CA		San Valentine is a celebration that has a lot of importance in some countries like the USA
5:22	H	WP/VA	Claire has just complained she missed romanticism and Phil calls her "my peach"
5:45	H	S	Alex comes back and Haley and Luke start fighting again
6:01	H	S/CH	Claire tries to bring the peace back to the family
6:03	H	S/CH	Alex being really pesimistic and exaggerating
6:15	H	S	As soon as Alex leaves the house Luke and Haley start getting along again
6:24	H	WP	Luke picks on Haley insinuating she is too old to live at her parent's.
6:35	H	WP	Haley hurts Phil's feelings and he mixes the "Abracadabra" with "ouch"
6:54	H	S/VA	Even the plum's flavour gets bad because of Alex

7:21	CA		<i>Dateline</i> is an American television show about crime stories
7:30	ML		Jay points out he does not speak Spanish
7:54	CA		The name of a highschool
8:07; 8:18;			
8:46	H	Ex	An expression that in this context means something like "I knew it"
9:11	H	WP	He plays with the meanings of "drop a lawsuit" and taking clothes off
9:15	H	WP	He combines the words "hug" and "husband"
9:27	H/CA	WP	Manischewitz is a brand of kosher products best known for their wine
9:33	CR	Abbreviation	E.T.A stands for "Estimated Time of Arrival"
9:44	H/VS	S/CH	Gloria is challenging Jay appearing with a horrible look because he said he didn't need her to get so dressed up
10:40	H	S/CH	Alex is telling the surrealistic story of what happened to her tend-mate
11:11	H	S	Alex leaves and something good happens
11:11	CA		Cinemax is an American cable and satellite television network
11:20	H	CH/S	Cameron is embarrassing Mitchell
12:06	H	S	Mitchell's workmates are feeling uncomfortable about them dancing
12:17	CA		A blurb is a brief piece of writing used in the advertising of a creative work

12:24	H	SA	Gloria is sarcastic
13:02; 13:37	CA		Barneys New York is an American chain of luxury department stores
13:25	H	S/CH	Gloria says marring him was not only because of the money, although she admits that was one of the reasons
13:59	H	S/CH	Cameron addresses Mitchell like if he was his mate
14:03	CA	A game	we do this with the petals of a daisy
14:12	H	WP	He combines the words "month" and "anniversay"
15:32	H	WP	The double sense of "pull that thread", the literal one and the other one meaning "don't continue with that"
15:46	H	S/CH	Lily indignant
16:14	CA	Idiom	It means to fail at something
16:21	H	CH	Mitchell says a sport-related term wrong and Cameron corrects him
16:38	CA		Applebee's is a restaurant chain with restaurants in the USA and some countries in Latin America
16:50	H	S	They think Lily is saying something offensive for gay people but she just wants to get out the costume
17:05	H	S/CH	Phil says something inappropriate to Alex
17:36	H	S/CH	Phil gets protective and screams at the webcam
17:56	CA	Title of a novel	A Russian famous novel
18:08	H	SA	Alex is sarcastic

18:37	CA		Alex points out rhubarb leaves are poisonous
18:51	H	S/CH	Phil says something inappropriate about his family
19:00	CA		<i>Real Housewives</i> is an American reality show
19:25	H	S/CH	Lily says something unexpected for a child
19:30	H	SA	Mithcell is sarcastic
19:33	H	S	Claire makes a joke
19:54	H	S	Jay discovers Gloria can get prepared quickly
20:33	H	S/CH	You can see Phil enjoying a plum and getting really excited

Time	Transcription	Description of the scene
0:13	"Are you sure you wouldn't be more comfortable in your own chair?"	S1: Cameron is describing how amazing their wedding and honeymoon were and that it feels like the honeymoon has not ended yet.
0:26	"And one chair"	Same as the last one
0:40	"For you, dad. From dad. Again."	S2: Mitchel is having breakfast while Cameron is telling him all kind of loving comments and massaging his back when Lily appears and gives Mitchel a bouquet of flowers from Cameron.
0:47	"I wouldn't mind having some today"	S2: Cameron's massage does not let Mitchel eat his cereals
0:49	"Sure was nice when this house wasn't full of bees"	S3: Lily walks through the living room and it is full of flowers Cameron has given
1:34	"Our record was eight consecutive blissful days -- December 2007"	S4: Phil and Claire are on the couch explaining to the camera how amazing their family summer has been and how it has been the longest period where the family has been so happy
1:38	"It was our Hanukkah."	S4: Same as the last one
2:14	"I don't care if it's the middle of the day. I just want to put you in a box and stick swords in you."	S4: Claire says that she likes magic and Phil gets excited about it
2:23	"Oh my god!" "Oh my god!""Oh my god!"	S6: Phil appears in two scenes walking and biting a plum with a satisfaction expression and in another one you can hear him exclaim "oh my god!"

2:34	"Ay mama, y entonces ¿cuándo es el matrimonio de Rosa Marina?"	S7: Gloria is talking to her family in Colombia on the tablet
3:05	"That's why all the goats are wearing the party hats."	S7: Manny does not wanna talk to his family on the tablet
3:15	"Pretty snazzy new cheaters, huh? Five bucks. I know, right?!"	S7: Jay appears showing his new glasses to Gloria
3:29	"Comfort is not everything. My toes have been numb since my quinceanera."	S8: Gloria on the couch talking to the camera
3:34	"QuinceaÑero"	S8: Same as the last one
3:51	"You can drop a pay phone on my foot. I don't feel a thing anymore."	S8: Jay drops something on Gloria's foot and apologises
4:19	"There's love."	S9: Phil and Claire are trying a magic trick in the living room where Claire is supposed to disappear
4:25	"rhubarb pie"	S9: Luke says he is gonna make a rhubarb pie
4:31	"a roadie"	S9: Phil offers Mitchel a plum
4:33	"There is no easy way to ask this, but are you all high?"	S9: Mitchel is surprised of how they all are acting
4:55	"Oh my god!"	S9: Phil is not on the screen but you can hear him
5:01	"Clearly you thought this said 'be mean.'"	S10: Claire and Phil are in the bedroom and Phil is wearing a heart-shaped costume where it says "be mine"
5:07	"Valentine's day"	S9: Claire and Mitchell talking at Dumphy's living room
5:22	"A plum for my peach"	S9: Phil gives Claire a peach

		S9: You can see Phil and Claire's faces of consternation and hear Haley and Luke fight
5:45	"Careful, you idiot!"	
6:01	"Aww, precious flowers."	S11: All the Dumphy's are at the table eating and Alex is complaining about her summer while Luke and Haley fight
6:03	"And, by the way, if any of you start coughing up blood, my bad. I think I brought back the plague."	S11: Same as the last one
6:15	"I'm sorry. I'm just fidgety today."	S11: Alex has just left the house
6:24	"Move! ""You have room!""No, move out! You're 40!"	S11: Alex has come back and they are fighting again
6:35	"Abracad-ouch"	S11: Claire and Phil send the kids away to talk
6:54	"How's that plum?""Great! Oh my God!"	S12: Claire and Phil are in the kitchen talking about Alex's return and Phil bites a plum.
7:21	"this is a "Dateline" story waiting to happen."	S13: Jay is telling Gloria that another one of his shirts has been lost
7:30	"Nope, still don't speak Spanish"	S13: Jay is talking to Gloria's family on the tablet
7:54	"according to your Uncle's hoodie here, he was on my track team at Buchanan high."	S13: Jay realizes Gloria's relatives have the clothes he has been missing
8:07; 8:18;		S13: Gloria admits she is sending clothes to Colombia and that she would like Jay to care more about his appearance and Jay tells her he thinks sometimes
8:46	"And there it is"	

		she prepares herself too much.
9:11	"What do I have to do to get you to drop that suit? "	S14: Mitchell is at a work party and Cameron appears suddenly
9:15	"Surprising my husband"	S14: Same as the last one
9:27	"Maybe you'll pour her a nice, tall glass of Manny-schewitz?"	S15: Jay is waiting for Gloria to get prepared and Manny comes to ask him what time they will be back home
9:33	"Gloria, can I get an E. T.A. ?	S15: Jay is waiting for Gloria to get prepared to go to a dinner with clients
9:44	"I forgot this was drinks with your clients. Hold on. Okay. I'm ready now. Let's go."	S15: Gloria appears with a horrible look and makes as if she did not realize about it
10:40	"My tent-mate nail-gunned her foot to the floor. She was just walking around in a circle screaming until someone found her! "	S16: Alex is on the sofa and Claire and Phil are trying to talk her into coming back to the camp
11:11	"We've just got free Cinemax"	S17: Alex has just left and you can see Claire and Phil stunned
11:11	"Cinemax"	S17: Same as the last one
11:20	"Oh, that's him kissing a tiger. I'm the tiger" (and he roars)	S18: Cameron is showing Mitchell's workmate pictures of their honeymoon
12:06	"So, we had an informal vote over there"	S18: Cameron and Mitchell are dancing until Cameron gets mad
12:17	"Yes, I love 'Herb's blurbs"	S19: Jay and Gloria are on the street heading to the restaurant to meet the clients

12:24	"Usually all the good places have them!"	S19: They arrive to the restaurant's door
13:02; 13:37	" I was shopping at Barneys" "next time you go to Barney's"	S19: Jay is explaining Gloria why he has stopped trying to look good
13:25	"I'd like to go back to that"	S19: Same as the last one
		S20: Mitchell is arriving home and finds Cameron taking out all the flowers
13:59	"What's up dude?"	he got him
14:03	"He loves me, he loves me not"	S20: Cameron is throwing away the flowers
14:12	"it's our three month-iversary."	S20: Cameron and Mitchell talking on the street
		S21: Cameron and Mitchell are inside the house discussing about
15:32	"Don't pull that thread"	Cameron's romantic gestures
15:46	"Seriously? Two hours rehearsing with Rosa"	S21: Lily has just thrown a cupid's arrow to Mitchell's forehead
		S21: Cameron and Mitchell are inside the house discussing about Cameron's
16:14	"I just realized I've dropped the ball."	romantic gestures
16:21	"What if you did a give-off to me?" "A hand-off."	S21: Same as the last one
16:38	"At that Applebee's."	S21: Same as the last one
16:50	"Are we almost done with fairy time? "	S21: Same as the last one
17:05	"Yeah, even if you are bad luck, you're our bad luck."	S22: Alex is about to leave again for the camp
17:36	"Hey! You should be ashamed of yourselves!"	S22: Alex realizes that Haley has had the webcam on all the time

17:56	"I tried to start that stupid 'War and Peace' again last night in the bathtub"	S22: Alex realizes the oven is on and that it smells like smoke
18:08	"Lights mean something people"	S22: Same as the last one
18:37	"You took the leaves off the rhubarb, right? They're incredibly poisonous. You all could die."	S22: Phil offers Alex rhubarb pie
18:51	"We're a family of fire starters, poison eaters, and online prostitutes."	S22: They don't want Alex to leave
19:00	" I watched every "Real Housewives" episode "	S22: Same as the last one
19:25	"Just a thought -- maybe we should stop doing these."	S23: All the family is at Jay and Gloria's for a surprise birthday party
19:30	"It seems pretty obvious." "Should we be concerned about her? That's kind of similar to the way mom left."	S23: Same as the last one
19:33		S23: Same as the last one
19:54		S23: Same as the last one
20:33	"Oh, my God!"	S24: Dumphy kitchen through Haley's webcam