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**DEPARTAMENT DE FILOLOGIA ANGLESA I DE GERMANÍSTICA**

# **The Translation of Humour in American Sitcoms**

Treball de Fi de Grau/ BA dissertation

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## **Abstract**

Translation is essential to a globalised society which imports most of its media from the United States. Sitcoms have always been a popular genre in television, but they are also a translator's biggest challenge. Humour is a complex social tool which depends a lot on context and language, especially on audiovisual media. Therefore, the translator needs to be aware of the different types of humour and solutions to translate each one as well as know the boundaries of each culture in order not to offend anyone.

This paper will explain the challenges of audiovisual translation (AVT) as well as comment on the elements which may make humour problematic in terms of translation. The two American sitcoms *Friends* (1994) and *Brooklyn Nine-Nine* (2013) will be used to illustrate the different types of jokes, their translation and the strategies used to do so. There will also a brief comment on the differences in the translation of the two sitcoms, as there are almost twenty years between them.

**Keywords:** Translation, humour, puns, audiovisual translation, jokes.

## **1. Introduction**

Translation has become a necessary practice in a globalised world which depends on America in terms of economy but also as a source of culture. Just watching the news makes it clear that translation is indispensable in order to be able to understand what happens in the world, be it because they are translating a message from the president of the United States or an interview to someone who has won some type of award. It is also relevant when it comes to entertainment as most of the films and television programmes are imported from other countries, especially the United States. Thus, these media products need to be translated (whether that means subtitling or dubbing) in order for this new audience with another cultural background to understand it.

Humour is defined by Vandaele (2010: 147) as “what causes amusement, mirth, a spontaneous smile and laughter”. It is very characteristic of humans as laughter is not something many animals can do and we, certainly, are the only ones who can create situations to make us laugh. Humour is part of one’s everyday life as breathing, eating or drinking water is. A joke, a pun or a witty comment is always present in one’s day and therefore, it is highly important at least in Western culture.

However, humour has some limitations as it is culturally and even individually specific. A joke could be funny for someone, but not for other people. Some might feel offended by humour that many people find funny (i.e. racist, sexist, homophobic jokes, etc.). Therefore, humour is a complex matter which can result highly problematic for translators.

This paper approaches the subject of humour translation in sitcoms. Sitcoms have been a really popular type of television programme for a long time and so with them, the

translation of their humour has evolved as well. The purpose of this paper is to compare some jokes in the original version of the sitcom with their translated version into Spanish. It will also include a brief commentary on any differences in the translation of two television programmes 19 years apart from each other: *Friends* and *Brooklyn Nine-Nine*.

## **2. Literature Review**

The translation of humour is a topic of interest amongst translators as it is quite problematic. Chiaro (2010) claims that the transposition between verbally expressed humour between source and target languages is going to be a difficult task. Mangiron (2010) further states that the study of the translation of humour has been overlooked due to the practical and theoretical problems that it raises. Furthermore, Veiga (2009) argue that ‘humour, translation and audiovisual translation (AVT) are three fields of study which have favoured different peaks of academic interest and epistemological development throughout the times’. Translators struggle to transfer the humorous situations and puns from the source language (SL) in their translation into the target language (TL). Some scholars have provided helpful insights about humour and translation strategies for different humorous situations, as well as a typology and several possible solutions which will be reviewed in this section and used throughout the paper.

### **2.1 Audiovisual Translation**

Translation is one of the two key elements defined in order to understand this paper. Translation is defined by Yus (2012: 6) as:

‘an inferential gap-filling activity in which the translator has to infer the intended interpretation, context accessibility and predictions of mutuality between the

source-language communicator and the source-language addressee, all that framed in the source-language culture, and then transfer all this information to a target audience with a different language and a more or less different way of coding information, and possibly different social values, norms and stereotypes.’

Hence, there are several relevant elements: interpretation, context, source language and the culture attached to it, the target audience and their language and culture. A translator needs to have all these factors in mind when translating in order to produce a successful translation. The problems may appear when there are gaps between several of these elements, as is the case of humour, as will be discussed below (Section 2.3).

AVT has become really popular in recent years due to the Internet. As Díaz Cintas (2009) mentions in his overview of AVT, it does not take a long time surfing the net before encountering many examples of dubbed, subtitled or voicedover content. Consequently, its importance has increased substantially and it has earned its place as an important medium through which ‘not only information but also the assumptions and values of a society are filtered and transferred to other cultures’ (Díaz Cintas: 8).

A translator often has to deal with the translation of stereotypes and identities in AVT, which can be a challenge if the TL does not have the exact locations and dislocations of identity that the SL does. There is always the danger that there will be a mismatch between the cultural identity and the way it is expressed in two (or more) different languages. This affects the whole field of translation, but it is even more constrained in AVT as there is a very specific original context with images the translator cannot change or adapt to the target audience (Díaz Cintas: 8-9).

Furthermore, in AVT language needs to be taken into consideration as well. Ignoring language in favour of context would also be a bad choice. Thus, the translator needs to ‘undertake a very precise examination of the audiovisual situation, of the

relationships established between images, character interaction and individual verbal strategies' (Díaz Cintas: 9)

## 2.2 Humour

Before getting into its translation, the concept of humour needs to be understood. Humour has been defined in the introduction as anything that elicits a smile, laughter or a feeling of amusement or mirth from another person (Vandaele, 2010: 147). Nash (1985) makes a proposal regarding the act of humour having three principal references: (a) a *genus*, which refers to a variation in the culture, attitudes, institutions, beliefs, etc.; (b) a *design*, which refers to the presentation or verbal packaging which distinguishes the humorous element of the joke; (c) a *locus* in language, which refers to the word or phrase which is essential to the joke, where the humour is 'held and discharged' (Nash: 10).

Furthermore, Veiga (2009) claims that laughter is not necessarily directly related to humour, as 'the relationship humour/laughter can be two-fold' (Veiga: 161). On the one hand, laughter may happen as a reaction to humour, and therefore, they both happen simultaneously and on the other hand, humour is a mental phenomenon which is not always directly identified with laughter, which is a physical reaction triggered by humour but also other causes, such as tickling (Veiga: 161). Hence, laughter should not be the purpose of humour, as it may not always be the result of it.

According to (Vandaele, 1999: 239), 'two imperfect concepts (or, if you like, two traditions built around a signifier) have been associated with humorous stimuli: *incongruity* and *superiority*'. These concepts are the fundamental elements when

describing humour. Incongruity, on the one hand, is the contrast between the expectations of the audience and what is actually uttered in the joke or humorous situation. It is what happens when ‘cognitive rules are not being followed’ (Vandaele, 2010: 148), when expectations are played with and the audience is forced to understand the utterance differently. Some consider incongruity as the only factor which constitutes humour. On the other hand, superiority plays with the self-esteem of the audience by making them believe that they are better than whoever or whatever the object of the joke is. It is related to aggression as there is always something or someone who is being laughed at. Humour based on superiority of the audience affects socialisation: it creates a feeling of cohesion within a group or a feeling of exclusion from it and it also may create hierarchies (Vandaele: 148).

There are two more concepts that Vandaele (2010) considers problematic in relation to humour: *denotation* and *connotation*. Denotation can be a problem when humour is created from a particular concept or word which is unique to the SL. Connotation, on the other hand, may complicate the translator’s task if a concept has a different social implication in the SL and in the TL.

Vandaele (2010) notes that humour is often culture-dependent and there are certain subjects or communities which should not be targeted as an object of it as it would be inappropriate and offensive. He also claims that part of the difficulty in translating humour is due to the linguistic elements and he adds that dialects, sociolects and idiolects also are an obstacle for the translator and are interrelated with the reliability of humour with its source.

### 2.3 Humour translation

Yus (2012) claims that the problems with humour translation all depend on the several gaps between the elements listed above (Section 2.1). According to Yus (2012), in a humorous situation there may be gaps between (a) the intention of the author of the joke in the SL and the way the SL text is coded; (b) the SL joke and the interpretation of the translator; (c) the translator's interpretation and the TL joke; (d) the TL joke and the interpretation that the target audience will make of it.

Martínez Sierra and Zabalbeascoa (2017) present their overview of studies on the translation of humour. They state that the task of the translator *per se* is already quite challenging and the addition of humour makes it even more difficult as humour has a 'complex nature in both perception and (re)production' (Martínez Sierra and Zabalbeascoa: 11). They also describe the importance of understanding and noticing the problems in the translation of humour throughout the years so as to improve, which is part of what this study aims to acknowledge. They also remind the readers that in translation it is not all about literal translation, which should be taken for granted. Context and target, amongst other elements, should also be taken into account.

Chiaro (2010) adds to their claim that it is very improbable to have a perfect linguistic match in order to literally translate a joke and this is why in most cases a functional translation is the best option. She describes a functional translation as replacing the jokes with different ones even if it means that the form in the SL and in the TL is not equivalent. The purpose, or function, is that the recipients of the joke notice that it is funny as opposed to being formally accurate with the translation. Even so, Chiaro (2010) admits that a translated joke is far more successful if it is more similar in both form and

function to the SL. This can be achieved by retaining a core element of the SL joke in the TL joke, for example. (Chiaro: 2)

Zabalbeascoa (2005) provides a typology of factors relevant to the translation of jokes which the translator should take into account. Each of these elements will be briefly described and then a typology of jokes based on these elements, also made by Zabalbeascoa (1996) will be presented below.

*Unrestricted* (or inter-/bi-national): in this category the importance of the universality of jokes in translation is emphasised. It refers to jokes which show no difficulty when translating a joke from the SL to the TL. This can only happen when the SL and the TL cultures are similar and the audience of both have “shared knowledge, values and tastes which are necessary to appreciate a given instance of humour in the same way” (Zabalbeascoa, 2005: 189). These types of jokes facilitate the task of the translator as s/he can translate the joke literally without worrying about losing meaning, content or humour.

*Restricted by audience profile traits*: unlike the previous category, the importance of the audience’s familiarity with the language or certain themes is highlighted. Zabalbeascoa (2005) includes in it the types of jokes or humorous instances in which the linguistic knowledge or ignorance of the target audience about certain subjects, themes or types of humour presents a challenge for the translator. Inside this category, Zabalbeascoa (2005) subcategorizes the jokes inside this category in the following way: a *language-restricted (or linguistic) joke* is the joke which depends on the audience’s knowledge of the specific features of a given language; an *ethnic joke* is the joke which depends on the audience’s knowledge of a certain ethnic group and their appreciation for

humour related to this ethnic group (which often includes using stereotypes); a *theme-restricted joke* is the joke which depends on a theme being popular or known in a given culture for it to be understood.

*Intentionality*: the ability of the translator to decide whether a humorous instance was what the author wanted to achieve or if it was accidental humour. This means that the audience may see or hear something they consider funny in the text that the author did not (e.g. an accidental pun) or the circumstances in which the text is uttered may be what makes it funny. The focus of this category is the interpretation made by the audience, which is as important as the text that is uttered. However, Zabalbeascoa (2005) comments that ‘translators are always warned against unintentional punning, especially for sensitive texts’ (Zabalbeascoa: 191), such as the Bible.

*Improvisation*: whether a joke has been planned or not may be a problem. If the joke is planned, the translator may have issues conveying the details and innuendo of it since it is bound to be more complex. If the joke is improvised, the interpreter may have trouble since s/he cannot go back to see where the joke or pun is coming from in order to translate it properly.

*Signals (of the intention of the joke)*: translators may have to try to make a joke more overt, especially if it will not have the same effect in the TL. This category also describes that the translator, as any other audience member, may miss a joke or not get it. If a joke has to be more overt, the translator will have to make the effort of transmitting to the audience that there is a humorous instance there, even if it is not as funny. There is a tendency for the translator to be more explicit than the source text, which sometimes can be a bad thing as humour sometimes relies on being subtle, on irony or allusion. These

humour strategies are not meant to be translated explicitly or the humour might be lost.

*Private (or in-group) joke:* the audience may be left out of an internal joke or a joke which entails the audience belonging to a certain group. Foreigners are the most likely target but any member of the audience may be left out even if they are from the same country or even the same city. This ‘private-national joke’ in which foreigners are not included could overlap with the restricted jokes category, as there might be a cultural component of which they are not aware.

*Wordplay v. narrative:* Zabalbeascoa (2005) describes two ways of producing humorous instances and the problems and solutions in translating them. The first includes wordplay such as puns, one liners, witticisms, etc. and the second consists on funny situations developed through plot or narrative that suddenly appear to be obvious. The latter is not particularly difficult to translate but the translator has to be very aware of the narrative in order to follow it and be able to translate it. It should be taken into account that sometimes translating certain words or sentences does not depend on the words or sentences themselves but on the context, which means they could depend on parts of the texts that are not related to this particular instance. The author also comments on ‘compensation of kind’ and ‘compensation of place’ when trying to find solutions. ‘Compensation of kind’ consists on using different means to achieve the same goal as the SL text and ‘compensation of place’ consists on making a certain element of the SL text appear somewhere else in the translation so as to avoid loss of meaning, effect, function or intention.

*Target:* considered an interesting element since humour which does not have a victim is considered childish (toilet humour) or intellectual games (riddles). Victims in

humour can be people (individuals or groups), but also institutions, ideas, common practices or beliefs. Target humour may be interpreted in different ways depending on the culture or the community which should be taken into consideration when trying to find strategies to translate it successfully. Victimless humour is not much easier to translate as it usually depends heavily on language and it is usually in-group related, which makes the task more difficult. However, strategies used to translate victimless humour may also be used when there is a target.

*Meaning* as it is fundamental in mainstream translation as well. In this category, Zabalbeascoa (2005) claims that humour plays with double meaning, ambiguity, metaphorical meanings and sometimes it even ignores meaning completely, instead using absurdity, surrealism or symbolic meaning.

*Optionality and familiarity*: the audience may have high expectations that a certain instance of humour will be there that it becomes virtually compulsory, i.e. a speech in a special occasion. The translator needs to decide whether the presence of this type of humour responds to demands of the genre or social occasion and the consequences of omitting it from the translation if necessary.

*Taboo*: a highly-cultural factor even if the concept of taboo itself is universal. Depending on the culture, the taboos vary. Taboos can be part of the joke, such as instances where the joke is about sex, religion, politics, etc. (subjects that are usually avoided); or it could be an external factor, as in humour itself being taboo in a particular situation. Translators should consider this and make appropriate changes (or not) when translating certain types of humour.

*Metalinguistic humour*: the 'object is language and its objective language

awareness' (Zabalbeascoa: 195). This category includes: puns, acrostic, rhyme, anagrams, witticism, etc. This type of humour is used for phatic, image-enhancing, entertainment, education, as a mind-teaser or tongue-twister or as part of a game and it is particularly difficult to translate as it is very language-dependent.

*Verbal and non-verbal combined, or iconic representation of idiom and metaphor:* humour can be verbal, non-verbal or a combination of both. Even though translation is usually related to being verbal, sometimes translators have to find solutions to meanings that are expressed non-verbally and which are culturally bound. He mentions comic books, films and television as examples of this situation.

*The forms of humour (and contrastive studies):* translation consists on making decisions on the form of expression and on what the author wanted to achieve by choosing one form or another. By 'form', Zabalbeascoa (2005) refers to devices such as irony, paradox, contradiction, parody, caricature, imitation, hyperbole, understatement, analogy, simile, metaphor, definition and joke/comic formulae. Form and performance are both necessary to produce any type of successful humour. Changing forms is sometimes necessary but it has to be done only when there is something to gain out of it.

As we have seen, there are many factors that influence the translation of humour and of which the translator should be aware. This study will take into account all of the aforementioned factors in order to justify the choice of solution to the different translation problems found in the data.

Besides that, there is a classification of jokes made also by Zabalbeascoa (1996), which takes into account the factors that affect the translation of jokes previously described. This study will be using this classification to organise jokes into different

categories:

- International joke: humour does not depend on language (puns, wordplays, etc.) or on a particular culture. This type of joke works when referring to pairs of languages, as some jokes may be international for some TLs but not for others. Inside this category we find the label “binational joke” which refers to these pairs of languages in which the same joke is understood. This is related to the unrestricted factor commented beforehand in the typology of factors which affect translation of humour.
- National-culture-and-institutions joke: humour needs to be adapted in the TL in order for the audience to understand the implications because there are national, cultural or institutional references.
- National-sense-of-humour joke: humour or themes which are particular or more popular in a certain culture or country. It depends on history, religion, politics, etc. which is why it is the most controversial category. The translator should take this into account and make appropriate changes in order not to offend anyone while still trying to maintain the humour.
- Language-dependent jokes: humour that relies on features of the language (i.e. polysemy, homophony). These jokes are usually quite international in terms of being culture-dependent, but they present a difficulty in translation when the SL and the TL are not closely related and major changes might need to be made.
- Visual jokes: depends highly on the *verbal, non-verbal combined or iconic representation of idiom or metaphor* factor of humour mentioned before. Humour is only visual when the joke depends only on what is seen on screen.

If it depends on a verbal element which is not uttered or depends on an interplay between verbal and non-verbal element, it is considered a language-dependent joke as it is using language. When this happens, the translator has to find a compensation in the words s/he chooses so the translation fits with the non-verbal context, which are the elements that cannot be modified.

- Complex joke: combines two or more of the categories mentioned.

Now that the factors that affect translation and the classification of jokes have been established, some solutions for problematic translations of humour should be explained. This study will be using Chiaro (2010)'s proposal:

The first strategy she mentions is to simply leave the verbally expressed humour (VEH) unchanged. Whenever the translator can manage to translate a joke into the TL as literally as possible, s/he should do so. A translation should be as accurate and similar to the original text as possible, so if available, this is the best strategy.

The second strategy commented is to replace the SL VEH with a different instance of VEH in the TL. It appears to be the most difficult for translators but it results in strong satisfaction for both the translator and the audience.

The third strategy consists on replacing the source VEH with an idiomatic expression in the TL. This solution suggests that the translator should try to find an idiom or expression in the TL to maintain the humour of the SL joke. This works well with visual puns, for example.

The fourth and final strategy is to simply ignore the VEH altogether. The translator may choose to ignore the SL and translate literally, therefore ignoring all the humorous content of the situation.

Besides, a mention should be made to the translation of puns. In our analysis we will follow some strategies on the translation of puns should be mentioned as some of the jokes analysed will contain this particular type of humour. The chosen strategies for this paper are the ones proposed by Delabastita (1993). There are nine different strategies to translate puns according to this approach:

- Pun to pun, meaning, translating the SL pun into a TL pun which may or may not share the same properties as the SL pun.
- Pun to non-pun, meaning the pun in the SL is translated into a word or phrase in the TL which may or may not share one or more senses of the original pun. Inside this category there is several possibilities: (i) non-selective non-pun, i.e. the original meanings of the SL pun are transferred to the TL translation even if it is in a word or phrase instead of a pun; (ii) selective non-pun, in which one of the SL pun linguistic meanings has been selected and translated somewhat equivalently while the other has just been selected; (iii) diffuse paraphrase, which means that the original meanings have been changed beyond recognition as a result of a free treatment of the punning passage.
- Pun to punoid, in which the translator has noticed the pun and tries to translate it using some wordplay related devices such as irony allusion, repetition or assonance.
- Zero translation, meaning that the pun is ignored.
- Direct copy, in which the translator copies rather than translates the pun and uses the same SL pun in the TL.
- Transference. It is similar to direct copy with the difference that it imposes SL

meanings on the TL whereas direct copy only brings the original meanings into the TL without any other semantic concern.

- Addition or non-pun to pun, in which the translator adds a pun in the TL where there is not one in the SL. This is used to compensate for the loss of other puns which the translator is unable to transfer to the TL in other occasions.
- Addition (new textual material) or zero to pun. The translator adds a new pun in the TL for which there is not a counterpart in the SL.
- Editorial technique, which includes a variety of phenomena such as the translator writing in a periodical or a volume; introduction or epilogue within the volume; footnotes or endnotes, etc.

### **3. Analysis of the examples**

This section of the paper will be dedicated to analysing some data from the two sitcoms *Friends* and *Brooklyn Nine-Nine* according to the classification and strategies explained in Section 2.

As mentioned, this analysis will follow Zabalbeascoa (1996)'s classification of jokes aforementioned in the Literature Review section. Therefore, the first examples to analyse will be international jokes, which are the least problematic type in terms of translating.

In the episode of *Friends*, Joey is the new face for an advert of a free clinic. He appears on a poster which says that he has a contagious disease. This following joke happens when he goes to Central Perk (their usual café) and he sees his friends laughing and he asks them if they are laughing about the posters:

- (1) JOEY: So, I guess you guys saw it.

RACHEL: Saw what?

PHOEBE: No, we're just laughing. You know how laughter can be infectious.

JOEY: Bien, supongo que ya lo habéis visto.

RACHEL: ¿Ver el qué?

PHOEBE: Solo nos reíamos. Ya sabes que la risa es contagiosa.

This joke is international because the same joke works for both languages. The expression of laughter being contagious/infectious is quite common as it is natural that once one person starts laughing, more people join him/her, making it an unrestricted joke. Therefore, translation in this case was not problematic, as the expression exists in both English and Spanish and the translator only had to literally translate the dialogue for it to be understood without the humour getting lost. This means that the first strategy mentioned by Chiaro (2010) applies as it is unchanged.

In this episode of *Friends*, Phoebe starts dating David, a scientist who is offered a job at Minsk with his friend Max. However, because he wants to stay with Phoebe, he rejects it and Max gets angry with him. This dialogue happens when Max finds Phoebe and David at a party.

(2) PHOEBE: Hi, Max.

MAX: Yoko.

PHOEBE: Hola, Max

MAX: Yoko.

Here, Max calls Phoebe Yoko as a comparison to Yoko Ono, John Lennon's second wife. He does that because it is rumoured that she had something to do with The Beatles breaking up, and Phoebe is the reason he and David cannot go to Minsk together and, thus, she is breaking them up. This joke is a bit less international than the first one, but it is clearly binational since Yoko Ono is a known person in both the United States and Spain and the target audience is not likely to be confused when seeing this reference. Thus, the translator decided to translate the joke literally, without changing Yoko's name, the locus of the joke, in the SL translation, which means s/he also used Chiaro (2010)'s first strategy which consists on leaving the original joke unchanged.

In this episode of *Brooklyn Nine-Nine*, Boyle and Jake solve the murder of a man who was fat. This joke happens when they have already figured out his wife was the murderer and they are interrogating her:

(3) BOYLE: My only question is, why did you do it?

WOMAN: He drove me to it! He had affair after affair. He was a real Don Juan!

JAKE: Permission to make a fat joke?

BOYLE: Go ahead.

JAKE: Are you sure you don't mean Don Flan?

BOYLE: Mi única pregunta es, ¿por qué lo hizo?

WOMAN: ¡Él provocó que lo hiciera! Iba de amante en amante. ¡Era un auténtico Don Juan!

JAKE: ¿Puedo hacer una broma de gordos?

BOYLE: Sí.

JAKE: ¿No querrá decir Don Flan?

This joke is international, or at least binational, since its locus is based on Don Juan which is a popular character from a Spanish novel. Don Juan has been internationalised as a cliché for a man who has a lot of love affairs and is very successful at seducing women. Hence, the reference would not confuse the TL audience as the joke is based on a character from their own culture. The translator has not needed to change the cultural reference, but also has been able to directly copy the pun made by Jake since it also works in Spanish (Eng. Flan = Sp. *Flan*). Thus, the translator is using the first of the strategies mentioned by Chiaro (2010), which consists on translating literally the SL joke into the TL.

The next category of jokes to be analysed is going to be *national-culture-and-institutions jokes*. These are a bit more problematic than the former category as they need to be adapted in the SL. In this episode of *Friends*, Rachel is having an existential crisis on what to do with her life after seeing her friends who have got their lives together. In the following example, Phoebe is comparing her to Jack from the story Jack and the Beanstalk. Jack and Beanstalk is the story of a poor boy in a village who was forced to sell his cow in the market, but instead sells it in exchange for some magical beans. These beans will enable him to enter a giant's castle in the clouds and steal from him. With the money that Jack and his mother make from selling the giant's possessions, they can live a much better life.

(4) PHOEBE: He lived in a village and you lived in The Village.

PHOEBE: Él vivía en un pueblo y tú te comportas como si fueras de pueblo.

In the SL version of the joke, the locus is The Village which is a residential neighbourhood in New York City. However, in the TL, the reference to this neighbourhood has been removed and replaced by saying that Rachel behaves as if she were from a village, just as Jack from Jack and the Beanstalk was. This is a nation-culture-and-institutions joke because there was a need to adapt the reference to a NYC neighbourhood in the TL. The Spanish audience would most likely not have understood the reference and the humour would have been lost in translation. Thus, the translator used the second strategy mentioned by Chiaro (2010) and replaced the SL VEH with a reference to Rachel's behaviour in order to keep at least some of the humour and the comparison between the character Jack and her.

In this *Friends* episode, Joey wants to get back together with one of his ex-girlfriends and he tricks Monica to go on a double date with him, his ex-girlfriend and her current boyfriend. The purpose is to get Monica to seduce his ex-girlfriend's current boyfriend so they will break up and Joey will be able to get back together with her. However, he tells Monica that his ex-girlfriend and her boyfriend are siblings so that she will agree to come on this double date and will have no problems flirting with the guy. In this scene, Monica is scandalised by the behaviour of the other couple at the table because she believes they are siblings and they are touching each other inappropriately.

(5) MONICA: Hello?! Were we at the same table?! It's like cocktails in Appalachia!

JOEY: Come on, they're close.

MONICA: ¡Pero, bueno! ¿Estábamos en la misma mesa? ¡Son como dos gatos en celo!

JOEY: Están muy unidos.

Monica makes reference to Appalachia, which is an area in America famous for inbreeding as it is quite isolated. Obviously, the Spanish audience would not get this reference at all and so it needs to be adapted in order to retain the humorous implications of the joke. Hence, it is a national-culture-and-institutions joke. The TL version of the joke replaces the reference to Appalachia by using an expression that means that the couple cannot stop touching each other: *ser como dos gatos en celo*. This adaptation is good because the humour is still retained and the meaning of what Monica meant is much clearer with this common expression in Spanish. Thus, the translator uses the third strategy mentioned in Chiaro (2010) which consists on replacing the SL joke with an idiomatic expression in the TL version of the joke.

In this episode of *Brooklyn Nine-Nine*, Jake goes into Holt's office to tell him he has made a huge mistake, but before that, they have a discussion on how Jake should address Holt:

(6) JAKE: Hey, Cap'n, got a second?

HOLT: It's captain.

JAKE: What did I say?

HOLT: Cap'n, like Cap'n Crunch.

JAKE: Alright, but to be fair, Cap'n Crunch was a war hero and the primary male role model in my house growing up, so. Anyways, Cap-tain.

JAKE: Hola, Capi, ¿tiene un segundo?

HOLT: Llámame jefe.

JAKE: ¿Y qué he dicho?

HOLT: Capi, como el Capitán América.

JAKE: Vale, pero el Capitán América fue un héroe de guerra y el principal modelo masculino de mi casa en mi infancia así que... En fin, querido jefe.

This joke is a national-culture-and-institutions joke because its locus is a cultural reference that the TL audience would not know about and therefore, should be adapted. The element in question is ‘Cap’n Crunch’, which is a brand of cereal well known in the United States. However, in Spain, the brand does not exist so it is unlikely that the audience would get the reference. The translator has to account for that and change the reference to a better known reference in the TL as well as taking care of the language-dependent element of the joke (Cap’n vs. Captain). The translator chooses to use Captain America to replace the cereal brand in the TL, as it is a famous character which is more international. Besides that, s/he replaces ‘Cap’n’ by ‘*Capi*’ in the TL, as abbreviation of the Spanish word *capitán*, which works since it sounds informal, which is the intention of the SL joke too. The strategy used here then is the second mentioned by Chiaro (2010) which consists on replacing the SL VEH with a different instance of VEH in the TL.

The next category illustrated is *national-sense-of-humour jokes*. These type of jokes are harder to find in this case, as American and Spanish culture do not differ much in terms of humour themes.

In this episode of *Friends*, Ross and Monica’s parents are invited to have dinner at Monica’s apartment. During dinner, they comment on how Monica is still not married and many other things that make Monica angry as she feels attacked. In this dialogue, Monica’s dad, Jack, makes a comment comparing the fact that he thinks she is content

with her life the same way cows are. Monica used to be overweight, so it is an unfortunate comment on his part.

(7) JACK GELLER: They're happy with what they have. They're basically content... like... cows!

ROSS: Cows, Dad?

(Translation not available as this part of the scene was omitted in Spanish)

In the SL joke, a fat joke is subtly made. One who does not know that Monica used to be fat might take it as just an unfortunate comment, especially directed at a woman since calling a woman fat by comparing her to a cow is rude. However, it gets worse if one knows her background. This is probably not an uncommon type of joke in America, especially in the nineties, when the show was filmed. However, in other countries, fat jokes are not taken as lightly and maybe this is the reason why this part of the dialogue was eliminated from the TL version of the episode. Here, the omission of the humorous situation is used in this case. The translator may have considered that the audience could be offended by this type of humour and decided to eliminate it. Thus, in the nineties, this type of humour was more common and accepted in America than in Spain and this is why it is classified in this work as a national-sense-of-humour joke.

In this episode of *Friends*, Chandler accidentally sees Rachel naked when she is getting out of the shower and things get awkward between them. In this scene, Rachel is asking for a change of subject after having explained what happened to the rest of her friends:

(8) RACHEL: Okay, okay, can we change the subject, please?

PHOEBE: Yeah, you know, these are not her boobies, these are her breasts!

RACHEL: Okay, Pheebes. I was hoping for more of a change.

MONICA: You know, I always liked ‘bazoombas’. It gives them a latin spin.

RACHEL: Vale, vale, ¿podríamos cambiar de tema, por favor?

PHOEBE: Sí, porque, entérate, no son sus melones, son sus pechos.

RACHEL: Bueno, Phoebe, me refería a un cambio más radical, ¿entendido?

MONICA: (This part of the dialogue was eliminated in the Spanish translation of the episode).

The reason why it is classified as a national-sense-of-humour joke is because of the comment made by Monica about her calling her breasts ‘bazoombas’. Joking about parts of the body which are usually sexualised was probably more common in the United States than in Spain at the time. The joke in the TL may have given Monica a bad image and maybe this is why the translator decided to eliminate her line. It could also be because of her wanting to give her breasts ‘a latin spin’, but in that case, the translation could have been adapted instead of completely eliminated. Again, the strategy used is one of omission of the humorous situation.

The next category to be discussed is *language-dependent jokes*. Language is a very common tool used to create humorous situations and the data has provided many examples of language-dependent jokes. However, only a few will be analysed here.

In this episode of *Friends*, Monica has a new boyfriend and is reluctant to introduce him to her friends because they never like her boyfriends and make fun of them. However, she ends up introducing him to them and, to her surprise, they adore him. They

adore him more than she does and in this scene, she is trying to express her concern that she does not like him as much as her friends do:

(9) MONICA: Do you ever think that Alan is maybe sometimes...

ROSS: What?

MONICA: I don't know... too Alan?

RACHEL: Oh, no, that's impossible. Can't never be too Alan.

ROSS: Yeah, it's his innate Alanness that... that... that we adore.

CHANDLER: I personally could have a gallon of Alan.

MONICA: ¿No os parece que Alan a veces es demasiado...?

ROSS: ¿Qué?

MONICA: No sé... ¿es demasiado Alan?

RACHEL: Oh, no, eso es imposible. Nunca podría ser demasiado.

ROSS: Sí, creo que es su innata calidad humana lo que más apreciamos.

CHANDLER: Sí, me gustaría parecerme a Alan.

The problem with this translation is clearly language. In English, changes from a syntactic category to another through morphological processes are not uncommon and an adjective or verb can be made out of a noun easily. However, this is not the case in Spanish and so the TL version replaces 'Alanness' with '*su innata calidad humana*', which is not as funny, but the meaning fits the context. The other problem is the way Chandler plays with the words 'gallon' and 'Alan' because they rhyme. Keeping this rhyme is practically impossible so the translator decides to replace the whole expression with *me gustaría parecerme a Alan*. It loses all humour and, while it fits in the context of the conversation,

there is a bit of laughter after this comment from Chandler and Ross which is not accounted for by the Spanish translation of the scene. Therefore, the translator uses the fourth strategy suggested by Chiaro (2010), which consists on ignoring the humour altogether and instead translating only focusing on keeping the meaning within the context.

In this episode of *Friends*, Ross is upset and Chandler and Joey take him to an ice hockey game where he is hit by a puck right in the face. They go to the emergency room and when they are done, Ross wants his puck back from a kid that took it.

(10) ROSS: Excuse me. That's – that's my puck.

KID: I found it. Finders keepers, losers weepers.

ROSS: Perdona, ese disco es mío.

KID: Ahora es mío. Santa Rita, Rita, lo que se da no se quita.

The problematic element of this dialogue is the idiomatic expression in the SL. Luckily, however, in this case there is a similar expression in meaning in Spanish: *Santa Rita, Rita, lo que se da no se quita*. The translator replaces the original SL idiom, which means that whoever finds it gets to keep it, with one in Spanish which means that whoever gives something cannot have it back. The strategy used is replacing the VEH with an idiomatic expression in the TL, mentioned by Chiaro (2010).

In this episode of *Brooklyn Nine-Nine*, Jake is explaining the situation that they have with someone tagging several police cars and Holt asks him if he has a plan.

(11) HOLT: I assume you have a plan to catch this gentleman.

JAKE: Did you just say genital-man? Because if so, kudos! And yes, I have a plan.

HOLT: Asumo que tienes un plan para atrapar a ese caballero.

JAKE: ¿Acaba de decir genitolero? Porque si lo ha hecho, ¡felicidades! Y sí, tengo un plan.

The problematic item to translate here would be the pun made with the word ‘gentleman’. Since the person is drawing male genitalia in the cars, Jake takes the opportunity to introduce the word ‘genital’ in the word ‘gentleman’ and make a pun. It works in the SL, but in Spanish the word for ‘gentleman’ is *caballero* and it is more difficult to introduce the word ‘genital’, which stays the same in Spanish, into it. However, the translator attempts to do it anyway and decides for *genitolero*. It does not work in Spanish as a pun, since a pun is dependent on homonymy or polysemy and in this case, it is neither. The translator used the first strategy mentioned by Delabastita (1993) which is pun to pun, but it would have been more effective to use another strategy or ignore the pun altogether (zero translation).

In this episode of *Brooklyn Nine-Nine*, Jake encounters a crime scene where he is told the robber used a modus operandi very similar to one he knew from someone he had already arrested. He knows that this man has been recently released from prison so he finds him in order to ask him a few questions:

(12) JAKE: Dustin! It’s been a while. Mind if I ask you a few questions?

DUSTIN: Well, well, well. If it isn’t Joke Peralta!

JAKE: That’s it, you’re under arrest.

JAKE: ¡Dustin! ¡Cuánto tiempo! ¿Podría hacerte unas preguntas?

DUSTIN: Vaya, vaya, vaya, ¡pero si es Peralta el gracioso!

JAKE: ¡Basta! ¡Detenido!

The problematic element for the translation here is another pun. When Dustin, the suspect, greets Jake, he calls him Joke instead. This is a pun intended to mean that Jake is not good at his job, that he is a joke. However, this pun does not work in Spanish since Jake and the translation of joke, *broma* are not even remotely similar. Consequently, the translator uses the phrase *el gracioso* to express a similar meaning to what the SL joke meant and keep the meaning of the conversation. This pun is the reason why Jake suddenly decides to arrest him with no evidence, so it is important to convey that Dustin is saying something to annoy Jake into doing something that irrational. This is achieved with the translation, even though the humorous intention of the pun is lost. The strategy used here is the second one mentioned by Delabastita (1993), which consists on using a word or phrase to substitute the pun in the TL while transferring all the meanings.

The next category to be discussed is *visual jokes*. This type of humour is considered VEH, but it also depends on what is happening onscreen. It is the one that may present more challenges for the translator since what is happening onscreen cannot be changed and the translation needs to go along with that.

In this episode of *Brooklyn Nine-Nine*, Jake and Boyle have to deal with Fire Marshall Boone in order to solve a case which is very dear to Jake's heart. They seem to have put this feud with the fire department behind them until the end of the episode, where Boone pranks Jake:

(13) HOLT: Peralta, fire marshall Boone just called. He told me you should check your drawer.

JAKE (checks his drawer): Ah, look at that! I've been 'Booned'! (Drawer is full of shaving cream, he holds a sign saying 'you've been Booned') Well, the joke's on him because I was out of shaving cream.

HOLT: Peralta, el jefe de bomberos acaba de llamar. Ha dicho que mirarás en tu cajón.

JAKE (checks his drawer): Oh, mira esto. ¡La bromita de Boone! (Drawer is full of shaving cream, he holds a sign saying 'you've been Booned') Le ha salido mal. Se me ha acabado la espuma de afeitar.

This is a visual joke because it depends on Jake opening his drawer onscreen, which is clearly full of shaving cream, and showing a piece of paper with 'you've been Booned' written on it. Therefore, the translator has to work around that. In this case the SL 'you've been Booned' makes reference to the American TV programme *Punk'd*, which was on MTV and was hosted by Ashton Kutcher. It was a show based on doing practical jokes and pranks to unaware people while filming them. Their punch line was 'You got punk'd!' and this is what the SL joke is inspired on. Thus, the Spanish audience is unlikely to get the reference, as it is also a national-culture-and-institutions joke. The TL version of the joke then is *la bromita de Boone*. It loses the humour a bit, since the reference to the show is lost, but the humour of Boone pranking Jake is still there and it fits with the context perfectly.

In this episode of *Brooklyn Nine-Nine*, Amy organises a Thanksgiving party in order to be able to thank Captain Holt and ask him officially to be her mentor. When Holt confirms his assistance to her party, Amy is very excited. Gina and Rosa see that and comment on it:

(14) GINA: Wait, are you only hosting dinner because you want to suck up to Holt? Not cool. This was supposed to be about friendship.

AMY: You said you were only coming to see if my apartment was the reason I was single or if it was my personality like you suspected.

GINA: Yeah, but that was before I knew I could get up on this high horse. Love the view up here... Clip-clop, clip-clop, clip-clop.

GINA: Espera, ¿haces esta cena solo porque quieres hacerle la pelota a Holt? No mola nada. Debería estar inspirada en la amistad.

AMY: Dijiste que venías para ver si mi apartamento era la razón de mi soltería o es por mi personalidad como tú sospechas.

GINA: Pero eso fue antes de saber que estabas a los pies de mi caballo. Me encanta la vista desde aquí... Clip-clop, clip-clop, clip-clop.

This joke is visual because it depends on Gina saying ‘clip-clop’ at the end and acting as if she was riding a horse and looking down on Amy. Therefore, the translator has to work around finding a similar expression to ‘being in a high horse’ as in the SL while still trying to mention a horse, as otherwise the audience would not understand why she is acting like she is riding one. The translator uses the expression *estar a los pies de mi*

*caballo* in the TL which means to be at a situation of loss of prestige or discredit. This expression fits perfectly the context and still maintains the mention of a horse so the audience is not confused. The strategy used here is the third one mentioned by Chiaro (2010), which consists on changing the original VEH instance for an idiomatic expression in the TL.

Last, but not least, the final type of jokes to be commented is *complex jokes*. There have been some instances in the aforementioned examples, as it is difficult to find jokes that clearly belong to only one category, but here is some further illustration.

In this episode of *Brooklyn Nine-Nine*, Jake is in charge of arresting a man who tried to rob a bank dressed up as a banana for Halloween. The man gets stuck at the door while trying to run away and Jake cannot resist to mock him.

(15) JAKE (directed at someone dressed as a banana): Try and split, huh? Don't worry, I'm sure you'll get out on appeal.

JAKE: Intentando huir, ¿eh? No te preocupes, seguro que resbalarás con una piel.

This is a complex joke because it depends on the man onscreen wearing a banana suit (visual), but also on being able to translate the banana pun Jake makes. The challenge for the translator is being able to find a way to translate the pun, which uses the peel of the banana and the word 'appeal', while still being related to a banana. In this case, the translator decides to substitute the pun since it does not work in Spanish (appeal = *recurso*, which does not work well with *piel* or *pelar*). However, the translator manages to find a joke which still mentions the peel of the banana, even though it is not a pun. The strategy used is the second one mentioned by Delabastita (1993), which is pun to non-pun since the translator has chosen a phrase to substitute the SL pun. There is another

dimension to this joke since the word ‘split’ has a double meaning: to run away or a dessert made with banana (a banana split). Nevertheless, the translator has not been able to find an equivalent to express this double meaning in the SL. Hence, the translator is using the fourth strategy mentioned by Chiaro (2010) which consists of ignoring the humour altogether.

In this episode of *Friends*, Monica and Phoebe are the reason a man gets run over and is in a comma, so they visit him at the hospital. In this scene, Monica wishes he knew the name of the handsome stranger she almost indirectly killed and Phoebe makes a comment about the way he is called by the nurses.

(16) MONICA: I wish we’d at least know his name

PHOEBE: I know. I hate that they’re calling him John Doe. It’s so sad, it’s like he’s a deer, a female deer.

MONICA: Ojalá supiéramos cómo se llama. Mira qué carita.

(The rest of the dialogue was eliminated from the Spanish translation of the episode).

In the SL version of the scene, Phoebe makes a reference to the song ‘Do Re Mi’ from *The Sound Of Music* by making a pun with the name the man is given at the hospital. In English, John Doe (or Jane Doe for women) is the name given to unknown people, especially at hospitals, at morgues or by the police. Phoebe plays with the fact that this invented name has the word ‘doe’ in it and sings part of ‘Do Re Mi’: ‘Doe, a deer, a female deer’. This is a linguistic joke but also a national-culture-and-institutions joke (therefore, a complex joke) since the Spanish audience would not recognise the reference

to the song from *The Sound Of Music* or how it relates to the fact that an unknown person is called John Doe, as it does not happen in Spain. *The Sound Of Music* is obviously a known film in Spain, but the film has been translated and the 'doe' lyric has not been kept. Having all of this in mind, it explains the decision of deleting this part of the dialogue from the scene in the TL version of the episode. This is not a strategy mentioned by Chiaro (2010), but it is used throughout the show as it can be seen in many other jokes (see Appendix).

The biggest differences between the two shows in terms of humour translation will now be briefly commented. First of all, in *Friends* the strategy of eliminating parts of a dialogue or even an entire scene is not uncommon, whereas no examples of that strategy were found in the translation of *Brooklyn Nine-Nine*. Besides that, there are not any other major differences between the strategies used to translate humorous situations in the two sitcoms.

#### **4. Conclusion**

Nowadays we live in a multicultural and multilingual society where media is produced and consumed massively. Most of this media is produced in the United States and its purpose is entertainment. In this context, where media is produced in English, translation has become an essential practice in order to export it to other non-English speaking countries. Whether translation is done by subtitling or dubbing, it has been one of the greatest revolutions in audiovisual media.

Humour is one of the biggest challenges in translation. The high cultural and linguistic dependence of the jokes makes transferring them into another language a very

difficult task for the translator. Furthermore, in the type of humour discussed in this study, translators are also constrained by what is onscreen, the synchronisation of the translated dialogue with the original scene, the background sounds, etc.

The two main purposes of this work were: (1) to analyse real examples of jokes from American sitcoms in order to see the following things: the type of joke it was, the elements contributing to humour and the strategies used for every situation; (2) to see if there was a big change between those elements in the almost twenty years of difference between the two sitcoms used in this study: *Friends* (1994) and *Brooklyn Nine-Nine* (2013).

As this study has proved, translation is based on compromising. The translator needs to take into consideration what needs to be translated and try to adapt it as best as s/he can to the context, both visual and conversational. Not all the instances of humour can be transferred into the TL and the translator needs to choose the best way to deal with these difficulties. Thus, the translator may need to sacrifice a funny pun for a less funny idiomatic expression or just ignore the joke altogether because it does not work in the context.

To conclude, this study showed that translation is not an easy task, but a challenging, creative one, especially when it comes to humour. The TL version of a joke may vary in meaning from the SL joke and it may even lose its humour. Nevertheless, most of the times the translator will achieve his/her purpose of transferring meaning while rendering humour as well, which is what matters in the end.

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## **Appendix: Jokes from *Friends* and *Brooklyn Nine-Nine***

### **FRIENDS**

S1 E1 Title: The One Where Monica Gets A Roommate

(1) RACHEL: And then I got really freaked out and that's when it hit me! How much Barry looks like Mr. Potato Head. You know, I mean, I'd always known he looked familiar but...

RACHEL: Al principio aluciné un poco, pero entonces descubrí lo mucho que Barry se parece al hombre del tiempo. Ya me entendéis, me resultaba algo familiar, pero...

(2) ROSS: Grab a spoon... Do you know how long it's been since I grabbed a spoon? Do the words "Billy don't be a hero" mean anything to you?

ROSS: ¿Qué coja un cucurucho? ¿Sabes cuánto hace que no cojo un cucurucho? ¿Las palabras "no te hagas el héroe" significan algo para ti?

(3) ROSS: The word you're looking for is... anyway!

ROSS: La expresión que estás buscando es... no me extraña.

S1 E2 Title: The One With The Sonogram at the End

(4) CAROL: You look good too.

ROSS: Well, you know, here anyone who... stands erect...

CAROL: Tú también estás bien.

ROSS: Bueno, ya sabes, aquí dentro cualquiera... que esté erguido.

(5) ROSS: How about the baby's name?

CAROL: Marlen.

ROSS: Marlen?

CAROL: If it's a boy. Minnie if it's a girl.

ROSS: As in Mouse?

CAROL: As in my grandmother

ROSS: Still, you say Minnie, you hear Mouse.

ROSS: ¿Qué tal lo del nombre del niño?

CAROL: Marlen.

ROSS: ¿Marlen?

CAROL: Si es un chico. Minnie si es chica.

ROSS: ¿Como la ratoncita?

CAROL: Como el de mi abuela.

ROSS: Vaya, pues a mí lo de Minnie me suena a ratoncita.

(6) ROSS: Isn't that amazing?

JOEY: What are we supposed to be seeing here?

CHANDLER: I don't know, but I think it's about to attack the Enterprise.

ROSS: Bueno, ¿no es increíble?

JOEY: ¿Qué estamos viendo?

CHANDLER: No lo sé, creo que está a punto de atacar al Enterprise.

S1 E3 Title: The One With The Thumb.

(7) MONICA: No, not after what happened with Steve.

CHANDLER (faking a lisp): What are you talking about? We loved Steve. Steve was sexy!

MONICA: No, y menos después de lo que pasó con Steve.

CHANDLER (faking a lisp): ¿De qué estás hablando? ¡Nos encanta Steve! Steve era muy sexy.

(8) CHANDLER: Oh, yeah, I'd marry him for his David Hasselhoff impression alone.

CHANDLER: Oh, sí, yo me casaría con él solo por su imitación de David Hasselhoff.

S1 E4 Title: The One With George Stephanopoulos

(9) MONICA: Joey, what would you do if you were omnipotent?

JOEY: Probably kill myself.

MONICA: Excuse me?

JOEY: Hey, if little Joey is dead, then I got no reason to live.

ROSS: Joey, uh, *omnipotent*.

JOEY: You are? I'm sorry, I thought it was a theoretical question!

MONICA: Eh, Joey, ¿qué harías si fueses omnipotente?

JOEY: Suicidarme, seguramente.

MONICA: ¿Cómo dices?

JOEY: Oye, si no me funcionara, no tendría motivos para vivir.

ROSS: Joey, *omnipotente*.

JOEY: ¿Lo eres? ¡Ross, lo siento!

(10) (RACHEL and her friends scream)

MONICA: I swear I've seen birds do this on Wild Kingdom.

(RACHEL y sus amigas gritan)

MONICA: Juraría que he visto esto en un programa de Mundo Salvaje.

(11) RACHEL: Everything was figured out and now everything is just kinda like...

PHOEBE: Floopy?

RACHEL: Yeah.

MONICA: You're not the only one. I mean, half the time we don't know where we're going. I mean, you just gotta figure that at some point it's all gonna come together and it's just gonna be... unfloopy.

PHOEBE: Like that's a word!

RACHEL: Yo tenía mis planes. Lo veía todo muy claro. Había organizado mi vida, pero ahora lo veo todo un poco...

PHOEBE: ¿Oscuro?

RACHEL: Sí.

MONICA: Oye, tú no eres la única. Nadie sabe qué va a pasar mañana. Tienes que pensar que pronto se arreglarán las cosas y lo verás todo mucho más claro.

PHOEBE: Eso sí que es...

(12) MONICA: No, you're right, I don't have a plan. Phoebe?

PHOEBE: What?

MONICA: Do you have a plan?

PHOEBE: I don't even have a pla.

MONICA: No, tienes razón. Yo no tengo ningún plan. ¿Phoebe?

PHOEBE: ¿Qué?

MONICA: ¿Tienes algún plan?

PHOEBE: Ni siquiera tengo pla.

(13) RACHEL: Pheeb, who is George Snuffleupagus?

PHOEBE: That's Big Bird's friend.

RACHEL: Oye, Phoebe, ¿quién es George Snefalopagus?

PHOEBE: Un personaje de dibujos.

S1 E5 Title: The One With The East German Laundry Detergent.

(14) PHOEBE: Are you going to go over there?

JOEY: No. Yeah. No. Okay, but not yet. I don't want to seem too eager. One Mississippi, two Mississippi, three Mississippi. That seems to be cool.

PHOEBE: ¿No vas a hablar con ella?

JOEY: No. Sí. No. Vale, pero aún no, no quiero parecer ansioso. Uno, uno y medio. Dos, dos y medio. Tres, tres y medio. Creo que ha llegado la hora.

(15) CHANDLER: Oh, and uh, the fabric softener?

ROSS: Okay, okay. Now, what is wrong with my Snuggles? It, it... what? It says I'm a sensitive, warm kinda guy. You know, like a little fuzzy bear.

CHANDLER: Ah, ¿y qué me dices del suavizante?

ROSS: Espera, espera. ¿Qué tiene de malo mi suavizante? Oye, ¿puedo saber qué le pasa? Indica que soy un tío sensible y afectuoso como un osito de peluche.

S1 E6 Title: The One With The Butt

(16) CHANDLER: Ross, 10 o'clock.

ROSS: Is it? Feels like 2.

CHANDLER: No, 10 o'clock.

ROSS: What?

CHANDLER: There's a beautiful woman at 8, 9, 10 o'clock.

CHANDLER: Ross, a las 10 en punto.

ROSS: Parece que sean las 2.

CHANDLER: No, mira a las 10.

ROSS: ¿Qué?

CHANDLER: Hay una mujer preciosa a las 8, 9, 10 en punto.

(17) JOEY: Hey, hey. How about that German accent?

RACHEL: Ja, ja. All of your *ws* were *vs*.

(This part of the scene was eliminated from the Spanish translation)

(18) ESTELLE: Did you ever see the movie *Sleepless in Seattle*?

JOEY: Yeah! Wow, do you represent those actors?

ESTELLE: No, but you know at the end of the movie, the part where they're all so happy with each other? That's gonna be you and me.

(This whole scene was cut out from the Spanish translation)

(19) JOEY: I play Al Pacino's butt, alright? He goes into the shower and then I'm his butt.

MONICA: Oh, my god.

JOEY: C'mon, you guys. This is a real movie and Al Pacino is in it and that's big!

CHANDLER: Oh, no, it's terrific. It's - it's, you know, you deserve this. After all your years of struggling you've finally been able to crack your way into show business.

JOEY: Okay, okay, fine. Make jokes, I don't care. This is a big break for me.

ROSS: You're right, you're right. It is. So, are you going to invite us all to the big opening or...?

JOEY: Seré el trasero de Al Pacino en el baño. Veréis, él se mete en la ducha y entonces aparezco yo.

MONICA: Oh, dios mío.

JOEY: Venga ya, tíos. Es una importante película en la que Al Pacino sale en persona.

CHANDLER: Oh, sí, es estupendo. Creo que te lo mereces. Después de tantos años de sacrificio por fin has conseguido meter el rasero en el mundo del cine.

JOEY: Vale, vale. Adelante, burlaos. No me importa. Es una gran oportunidad para mí.

ROSS: Es posible que tengas razón. ¿Nos invitarás al estreno o irás de culo?

S1 E7 Title: The One With The Blackout.

(20) PHOEBE (singing): New York City has no power and the milk is getting sour, but to me it is not scary 'cause I stay away from dairy.

(This scene was eliminated in the Spanish translation of this episode)

(21) PHOEBE: I was the last to know when you had a crush on Joey when he was moving in...

JOEY: What?

PHOEBE: Oh, looks like it was second to last.

JOEY: You, uh, had a crush on me?

MONICA: Alright, look, it wasn't a crush. It was a dent.

JOEY: A big dent?

PHOEBE: Fui la última en saber que estabas loca por Joey cuando se mudó aquí...

JOEY: ¿Qué?

PHOEBE: Ah, bueno, parece que fui la penúltima.

(The rest of the scene was eliminated from the Spanish translation of the episode).

(22) ROSS: So, you do know a little English?

PAOLO: Po – little.

ROSS: So, do you, uh, know the word crap weasel?

PAOLO: No.

ROSS: That's funny, 'cause you are such a crap weasel.

ROSS: Entonces, ¿entiendes un poco mi idioma?

PAOLO: Un poco, muy poco.

ROSS: Ya, ¿sabes qué significa cretino de mierda?

PAOLO: No.

ROSS: ¿No lo sabes? Qué curioso, porque eres un gran cretino de mierda.

S1 E8 Title: The One Where Nana Dies Twice

(23) ROSS: You know how the nurse said Nana had passed? Well, she's not quite.

JUDY GELLER: What?

ROSS: She is not past, she is present. She's back.

ROSS: ¿Recuerdas que la enfermera dijo que Nana había muerto? Pues el informe no es exacto.

JUDY GELLER: ¿Qué?

ROSS: Que no ha muerto. Está viva. Ha resucitado.

(24) PHOEBE: Hi, I'm sorry I'm late. I couldn't find my bearings.

RACHEL: You mean your earrings?

PHOEBE: What did I say?

PHOEBE: Hola, siento llegar tarde. No encontraba mis pendientes.

RACHEL: ¿Querrás decir tus pendientes?

PHOEBE: ¿Qué he dicho yo?

S1 E9 Title: The One Where Underdog Gets Away

(25) CHANDLER: The most unbelievable thing has happened: Underdog has gotten away.

JOEY: The balloon?

CHANDLER: No, the actual cartoon character. Of course, the balloon! It's all over the news. Right before it reached Macy's he broke free and was spotted flying over Washington Square Park. I'm going to the roof, who's with me?

CHANDLER: Acaba de pasar algo increíble. ¡Se ha escapado Superperro!

JOEY: ¿El globo?

CHANDLER: No, no, el personaje de dibujos. ¡Por supuesto que el globo! Ha salido en las noticias. Justo antes de llegar a Macy's se les ha escapado y se le ha visto flotando por encima de Washington Square. Voy a la azotea, ¿venís?

(26) MONICA: Why are we standing here?

RACHEL: We're waiting for you to open the door. You've got the keys.

MONICA: No, I don't.

RACHEL: Yes, you do. When we left you said 'got the keys!'

MONICA: No, I didn't. I asked 'got the keys?'

RACHEL: No, you said 'got the keys!'

CHANDLER: Do either of you have the keys?

MONICA: ¿Qué hacemos aquí?

RACHEL: Estamos esperando a que abras la puerta. Tú tienes la llave.

MONICA: Yo no la tengo.

RACHEL: Sí, la tienes tú. Al salir has dicho 'yo controlo la llave'.

MONICA: No, no es verdad. He preguntado '¿alguien controla la llave?'

RACHEL: No, no, no, no, no. Has dicho 'yo controlo la llave'.

CHANDLER: ¿Alguna de las dos tiene la llave?

S1 E10 Title: The One With The Monkey

(27) RACHEL: Gee, what? What is wrong with New Year's?

CHANDLER: Well, nothing for you, you have Paolo! You don't have to face the horrible pressures of this holiday's desperate scramble to find anything with lips just so you can have somebody to kiss when the ball drops.

RACHEL: ¿Qué? ¿Qué pasa? ¿Qué tiene de malo la Nochevieja?

CHANDLER: Para ti, nada. Tú estarás con Paolo y no tendrás que aguantar la horrible presión de esta fiesta: la búsqueda de alguien que esté dispuesto a besarse contigo cuando toquen las doce.

S1 E11 Title: The One With Mrs. Bing

(28) CHANDLER: The hell was that?

ROSS: Oh, uh, Phoebe just started-

CHANDLER: Yeah, I believe I was talking to Joey, alright, there, motherkisser?

CHANDLER: ¿Qué ha pasado?

ROSS: Phoebe había empezado a...

CHANDLER: Estaba hablando con Joey, ¿vale, besucón de madres?

(29) JOEY: Sh, he did it! He told her off! And not just about the kiss, about everything.

ROSS: You're kidding.

JOEY: No, no, he said ‘when are you gonna grow up and start being a mum?’

ROSS: Wow.

JOEY: Wait, wait. Then she came back with ‘the question is when are you gonna grow up and realise I have a bomb?’

ROSS: Hey, wait a minute. Are you sure she didn’t say ‘when are you gonna grow up and realise I am your mom?’

JOEY: That makes more sense.

JOEY: Sh, ¡lo ha hecho! ¡Se lo ha dicho! Y no solo lo del beso, absolutamente todo.

ROSS: ¿Bromeas?

JOEY: No, no. Ha dicho ‘¿cuándo vas a crecer y empezar a ser una madre?’

ROSS: ¿En serio?

JOEY: Espera, espera. Y ella le ha contestado ‘¿la pregunta es cuándo vas a crecer tú y darte cuenta de que tengo un padre?’

ROSS: Espera un momento. ¿Seguro que no le ha dicho ‘¿cuándo vas a crecer tú y a darte cuenta de que soy tu madre?’

JOEY: Eso tiene más sentido.

(30) RACHEL: Oh, and on page two, he’s not reaching for her heaving beasts.

PHOEBE: Why? She could have heaving beasts!

RACHEL: Right, right. But in this case, she doesn’t.

MONICA: What’s a niffle?

JOEY: You can usually find them on the heaving beasts.

RACHEL: Alright, alright, alright. I'm not a great typeist.

ROSS: Wait, did you get to the part about his huge throbbing pens? I tell ya, you don't want to be around when he starts writing with those.

RACHEL: Oh, y en la página dos, él no va a tocar sus ovultados techos.

PHOEBE: (This part has been eliminated from the Spanish translation of this episode).

RACHEL: (This part has been eliminated from the Spanish translation of this episode).

MONICA: ¿Qué es un pecón?

JOEY: Se suelen encontrar en los ovultados techos.

RACHEL: Vale, vale, vale. No soy muy buena mecanógrafa.

ROSS: Ya veréis cuando lleguéis a la parte que habla sobre su enorme ene. Desde luego no me gustaría estar cuando empiece el próximo capítulo.

S1 E12 Title: The One With The Dozen Lasagnas

(31) RACHEL: Honey, you can say it. Poconos. Poc-o-nos. It's like poke-a-nose. (she pokes his nose)

PAOLO: Ah. Poke-a-nose (he pokes her nose and kisses her).

RACHEL: Paolo, claro que puedes. Di 'Poconos'. Poconos. Es así, Po-co-nos. (she pokes his nose).

PAOLO: Ah, Po-co-nos (he pokes her nose and kisses her).

(32) ROSS: Wasn't this supposed to be just a fling, huh? Shouldn't it be... flung by now?

ROSS: ¿No ha dicho que iba a echar una cana al aire? ¿Y no debería... haberla echado antes?

(33) MONICA: Phoebe, what's the matter?

PHOEBE: Nothing! I'm sorry, I'm just- I'm out of sorts.

CHANDLER: Oh well, you can use some of my sorts. Rarely use them.

MONICA: Phoebe, ¿qué te pasa?

PHOEBE: ¡Nada! Lo siento. Estoy un poco molesta.

CHANDLER: (This part of the dialogue was eliminated in the Spanish translation of the episode).

(34) PHOEBE: And all of a sudden, his hands weren't the problem anymore.

MONICA: Was it...?

PHOEBE: Oh, boy scouts could've camped under that.

PHOEBE: De repente sus manos dejaron de ser el problema.

MONICA: ¿Era su...?

PHOEBE: Uh, parecía una tienda de campaña.

(35) RACHEL: Ooh, what?

PHOEBE: U-ma Thurman!

ROSS: The actress!

RACHEL: Uuh, ¿qué?

PHOEBE: U – ¡Uma Thurman!

ROSS: ¡La actriz!

(36) MONICA: Yes! And that would be a shut down!

JOEY and CHANDLER: Shut out!

MONICA: ¡Sí! ¡Tengo el record de imparcialidad!

JOEY and CHANDLER: ¡Imbatibilidad!

S1 E13 Title: The One With The Boobies

(37) RACHEL: I mean, you're right. It wasn't just the Weebles, but it was the Weeble play palace and the Weebles' cruise ship which had this little life boat for the Weebles to wobble in. And Mom just gave them all away!

RACHEL: Tienes razón, esa es la verdad. No solo quería esa muñeca, también quería el palacio de juegos... El crucero de los enamorados, ese que tenía un bote salvavidas por si había un naufragio. (The last part was eliminated from the Spanish translation of this episode).

(38) CHANDLER: Things sure have changed here in Walton's mountain.

CHANDLER: Está claro que las cosas han cambiado.

S1 E14 Title: The One With The Candy Hearts.

(39) JANICE: Hello, Funny Valentine!

CHANDLER: Hi, just Janice.

JANICE: Hello, Joey, our little matchmaker. I could just kiss you all over and I'm gonna.

JANICE: Hola, mi divertido novio.

CHANDLER: Hola, sencillamente Janice.

JANICE: Hola, Joey, nuestro pequeño casamentero. Podría besarte por todas partes y es lo que voy a hacer.

(40) CAROL: Oh, no. I thought you said they could shoot the spot without you.

SUSAN: I thought they could! The maxipads were a piece of cake. You'd think the minipads would be that much easier!

CAROL: Oh, no. ¿No dijiste que podían rodar ese anuncio sin ti?

SUSAN: Creía que lo harían. (The rest was eliminated from the Spanish translation of the episode).

S1 E15 Title: The One With The Stoned Guy

(41) MONICA: So, was it a lot more money?

CHANDLER: It doesn't matter! I just don't want to be one of those guys that's in his office until 12 o'clock at night worrying about the WENUS.

RACHEL: The venus?

CHANDLER: Weekly Estimated Net Usage of Systems. It's a processing term.

RACHEL: Oh, that WENUS.

MONICA: ¿Te ofreció un buen aumento?

CHANDLER: Ah, eso no importa. No quiero ser el típico que se queda en el despacho hasta las doce de la noche preocupándose por el SICASER.

RACHEL: ¿El... sicaser?

CHANDLER: Sistema de cálculos semanal de la red. Es un término de procesos.

RACHEL: Oh, el SICASER.

(42) CHANDLER: Hey, you guys, in the living room all know what you want to do.

You know, you have goals, you have dreams. I don't have a dream!

ROSS: Ah the lesser known 'I don't have a dream' speech.

CHANDLER: Venga, los que estáis sentados sabéis lo que queréis hacer. Vosotros tenéis metas, tenéis sueños. ¡Yo no tengo sueños!

ROSS: Ah, es el típico discurso del 'yo no tengo sueños'.

(43) MONICA: Oh, I love my life! I love my life! I love my life!

PHOEBE: Oh, Brian's song!

MONICA: ¡Oh, me encanta mi vida! ¡Me encanta mi vida! ¡Me encanta mi vida!

PHOEBE: ¡La vida de Brian!

(44) MONICA: It's supposed to be that small. It's a pre-appetizer. The French call it an amuse bouche.

CHANDLER: Well it is amusing (/amu:zing/)

MONICA: Tienen que ser así de pequeños. Es un pre-aperitivo. Los franceses lo llaman amuse bouche.

CHANDLER: Vaya, pues tiene música.

(45) STEVE: Well, smack my ass and call me Judy!

STEVE: ¡Pues dame pan y dime tonto!

(46) ROSS: I was the James Micherer of dirty talk.

ROSS: Fui el superman de las guarradas.

BROOKLYN NINE-NINE

S1 E1 Title: Pilot

(47) AMY: And how do you know that?

JAKE: I had an informant on the inside. He's been here for years. Watching. Learning. Waiting. His code name? Fuzzy cuddle bear. He's a nanny cam.

AMY: ¿Y... cómo has sabido eso?

JAKE: Porque tenía un infiltrado. Lleva años aquí. Observando. Aprendiendo. Esperando. ¿Cuál es su nombre? Peluche Fuzzy. Tiene una cámara.

(48) JAKE: Alright, listen up, everybody. Better contact Captain Holt and let him know we've got a ten-tie situation.

HOLT: Speaking of ties, where's yours, meep morp?

JAKE: Bien, escuchad. Hay que contactar con el capitán para que sepa que todos llevamos corbata.

HOLT: Hablando de corbatas, ¿dónde está la suya, meet morp?

(49) BOYLE: There's a bunch of movie options. I'll probably go with something classic like *Citizen Kane*.

ROSA: *Citizen Kane* is terrible, pick a good movie.

BOYLE: Hay un montón de pelis para elegir. Probablemente elegiría algo clásico como *Ciudadano Kane*.

ROSA: *Ciudadano Kane* es horrible. Elige una buena peli.

(50) JAKE: So, I'm just the zip up hoodie and my two best friends.

HOLT: Does he always talk this much?

AMY: I just tune it out. It's like a white noise machine.

JAKE: Okay, first of all, that's racist.

JAKE: Solo llevo una sudadera y estoy con mis dos mejores amigos.

HOLT: ¿Siempre hablas tanto como ahora?

AMY: Yo desconecto, es como una máquina de ruidos.

JAKE: Primero, eso es racista.

S1 E2 Title: The Tagger

(51) JAKE: Fine, we'll do it your way. From this point on, I'll do every part of the job perfectly. Perfecter than perfectly.

HOLT: It's more perfectly. You said it imperfectly.

JAKE: Vale, lo haremos a su manera. A partir de ahora, haré todas las partes del trabajo perfectamente. Más perfectamente que perfecto.

HOLT: Es más perfecto. Lo has dicho imperfectamente.

(52) BOYLE: I hate to be the bearer of bad news, but your psychic friend's predictions about the drug case were wrong, which means all her predictions are wrong.

GINA: Mhm, no way. She's never wrong.

BOYLE: We found the cocaine behind a green hamper. Never said green or the letter H.

GINA: Mhm. She said blue and yellow, Charles. I don't know if there are any kindergarteners present, but those two colours combined make green. She also mentioned the letters L and B, and another name for a hamper is...

BOYLE: Lady... bin? Laundry basket!

BOYLE: Detesto ser el portador de malas noticias pero las predicciones de tu amiga sobre el caso de las drogas son erróneas. Lo que significa que todas las demás también.

GINA: Mhm. Ni hablar. Nunca se equivoca.

BOYLE: Encontramos la cocaína junto a un cesto verde. Nunca dijo verde o la letra C.

GINA: Ah, dijo el color azul y amarillo. No sé si hay presente algún niño de guardería, pero esos dos colores combinados dan verde. También mencionó las letras R y S y la función de un cesto es...

BOYLE: ¿Recoger suciedad? ¡Ropa sucia!

S1 E3 Title: The Slump.

(53) HOLT: There's a community outreach programme that's very important to me. I was wondering if you'd like to head it up.

AMY: Absolutely, Sir. I won't just head it up. I will head-and-shoulders it up. I will dive in, swim around it and just be all together good with it.

HOLT: Be more articulate when you speak to the children.

AMY: Yes, Sir. I will make better mouth.

HOLT: Hay un programa comunitario importante para mí. Me preguntaba si te gustaría liderarlo.

AMY: ¡Por supuesto, Señor! No solo lo lideraré, me entregaré en cuerpo y alma, me sumergiré en él, nadaré a su alrededor y estaré... todo saldrá bien.

HOLT: Sé más elocuente cuando hables con los chicos.

AMY: Sí, Señor. Usaré mejor la lengua.

S1 E4 Title: M.E. Time.

(54) TERRY: Get me my oils!

SCULLY: Paint or massage?

TERRY: (looks angry)

SCULLY: I'll get both.

TERRY: Rápido, tráeme mis óleos.

SCULLY: ¿De pintar o de masaje?

TERRY: (looks angry)

SCULLY: Vale, ambos.

(55) AMY: You know, we're birds of a feather, you and I.

HOLT: I hate clichés.

AMY: ¿Sabe? Somos almas gemelas.

HOLT: Odio los clichés.

S1 E5 Title: The Vulture.

(56) BOYLE: You know how it is if you have the chance to bed an older woman, you-

JAKE: No, that is not an older woman, that's an old woman! That's someone's grandma!

BOYLE: Ya sabes cómo es eso cuando tienes la posibilidad de acostarte con una madurita.

JAKE: No, no era una madurita, ¡era una vieja! ¡Era la abuela de alguien!

(57) JAKE: And I'm choosing Charles because he's the least likely to steal my thunder.

BOYLE: I would never steal his thunder. I'd be afraid to borrow it!

JAKE: Y elijo a Charles porque sé que no me robará protagonismo.

BOYLE: Nunca te lo robaría, me daría miedo pedirte prestado.

S1 E6 Title: Halloween.

(58) BOYLE: ¡Buon giorno, buon giorno! Pretty cool 'stume, huh?

JAKE: 'stume?

BOYLE: Short for costume.

BOYLE: ¡Buon giorno, buon giorno! Bonito fraz, ¿eh?

JAKE: ¿Fraz?

BOYLE: Abreviatura de disfraz.

S1 E8 Title: Old School

(59) JAMES BROGAN: Look, I'm tired of talking. Why don't you tell me some of your stories?

JAKE: Great, because I have some stories that will make *Training Day* look like *Super Troupers*.

JAMES BROGAN: Oye, estoy harto de hablar. ¿por qué no me cuentas alguna historia tuya?

JAKE: Guay, porque tengo historias que se parecen a lo que ocurre en *Día de Entrenamiento* y en los *Super Maneros*.

S1 E9 Title: Sal's Pizza.

(60) JAKE: Hey, Boone. What are you doing here, you nimrod?

BOONE: There was a fire. Big question is what are you doing here? Did somebody call in a missing donut?

JAKE: Uh, actually, someone reported they couldn't find your head, but we found it! It was up your butt! You're a fireman, you should know how to treat that burn.

JAKE: Hola, Boone, ¿qué estás haciendo aquí, cerdo?

BOONE: Ha habido un incendio. La gran pregunta es ¿qué haces tú aquí? ¿Qué pasa, te avisaron de la desaparición de una rosquilla?

JAKE: Alguien informó que no podían encontrar tu cabeza, ¡pero la encontraron! Estaba en tu culo. Eres bombero, deberías saber cuándo es una broma.

S1 E10 Title: Thanksgiving.

(61) HOLT: Please, continue, Santiago.

AMY: Or I could wait.

TERRY: No waiting! Just toasting! I want you to toast. I want to eat toast. Give me some toast!

HOLT: Disculpe, por favor, continúe.

AMY: Puedo esperar.

TERRY: ¡Nada de esperar! ¡Solo tenemos que brindar! ¡Brindar comida!

(62) JAKE: Alright, amigo, punch it! (Holt buckles up) Good. Did that. Now, punch it! (Holt adjusts rearview mirror) Ah, safety first. Punch it! (Holt does something with the window) Okay, now it just feels like you're messing with me. (Holt punches it)

JAKE: Vamos, amigo, ¡dale! (Holt buckles up) Bien, ya hice eso. Ahora, ¡dale!  
(Holt adjusts rearview mirror) Eh, seguridad primero, ¡dale! (Holt does something with  
the window) Se está riendo de mí (Holt punches it).