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**Cultural interchangeability in humor translation-adaption: a case study
of the sitcom modern family**

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We certify that this research project was presented by **Nadya Lorena Estupiñán Criollo** and **Yuly Kiara Suquilanda Garrido** as a partial fulfillment of the requirements for the **bachelor's degree in English Language with a Minor in Translation**.

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Yuly K. Suquilanda Garrido

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It is with my deepest respect and love that I would like to dedicate this thesis to myself. It took me a great amount of effort and dedication to stand here, and I am pleased with all the experience I have gained during this journey. I have finally become a translator, and I am very proud of it.

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Yuly K. Suquilanda Garrido



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ABSTRACT

This research work reports on the extralinguistic (pragmatic-cultural) analysis of a popular American sitcom. Sitcoms contain humor, which is transferred to TL audiences. Cultural adaptation aids in the development of the message intended in the SL. Berger's classification of humor, i.e., the four groups identified, are at work in various contexts. The scope of humor is culture-bound. Jokes can be a reflection of the social and cultural context in which they are constructed. Culture is represented by the customary views, social forms, and traits based on race, religion, or social groups within the distinctive features of daily life shared by people in a particular place or time. Culture is illustrated in the TV sitcom *Modern Family*, which is the subject of study because it depicts the daily interaction of three families from various backgrounds, comprising various beliefs, races, and social forms. The purpose of this study is to provide a thorough analysis of the many types of humor that are widely employed in sitcoms, which will, in turn, aid depiction of the translation process (by means of subtitling) and measure effectiveness in the rendering of jokes.

Keywords: Subtitling, cultural interchangeability, humor, sitcom, qualitative translation analysis.

1. INTRODUCTION

Sitcom stands for situation comedy, it is a genre focused on a group of characters who carry from episode to episode a succession of comedic circumstances (2022). In the sitcom analyzed, the comedic circumstances are developed by portraying the daily lives of the characters, who embrace their cultural backgrounds through humor. The TV Sitcom *Modern Family* features a single-camera, mockumentary style of filming, following the relationships between branches of an extended family tree (Gitlin, 2013). Sitcoms are broadcast worldwide by using Audiovisual Translation. According to Gambier, "AVT is concerned with the transfer of multimodal and multimedia speech (dialogue, monologue, comments, etc.) into another language/culture" (2012, p.45). Following the definition of AVT given by Gambier, the translational rendering of Sitcoms involves both culture and humor represented through the dialogues, monologues, and commentaries made by the characters of the Sitcoms. Dubbing and subtitling are the most common forms of AVT.

Culture is represented through the customary beliefs, social forms, and material traits of racial, religious, or social groups within the characteristic features of everyday existence shared by people in a place or time. Following this statement, culture is evidenced in the TV Sitcom *Modern Family*, which is the subject of study because the sitcom portrays the daily interaction of three families with different backgrounds, representing different beliefs, races, and social forms. According to Katan, "translation" and "culture" are related to each other. Following this, in the field of translation, it is said that it can either be that "everything can be translated without a loss or that nothing can be translated without a loss" (Katan, 1999). To accomplish a translation without a loss, cultural interchangeability takes place when rendering AVT, since the Extralinguistic Cultural References form part of the dialogues of the characters. According to Hervey and Higgins (1992), this can be accomplished by using cultural transposition whose purpose is to deliver SL concepts that are easier for the TL audience to understand.

As written in the Merriam-Webster dictionary (2021), culture refers to the customary beliefs, social forms, and material traits of a racial, religious, or social group. The dictionary also suggests that they are the characteristic

features of everyday existence (such as diversions or way of life) shared by people in a place or a time. Following these definitions of culture, it is evident that culture is portrayed in Sitcoms through the daily interactions of the characters. Furthermore, the sitcom introduces culture by using the different types of humor in accordance with the classification of humor described by Berger in which he classifies the techniques into four categories; language, where the humor is verbal; logic, where the humor is ideational; identity, where the humor is existential; and action, where the humor is physical or nonverbal (A. A. Berger, 1993).

Martin and Ford (2018) state that culture influences humor, which is an activity that people experience regularly among all sorts of social contexts. Furthermore, Spanakaki (2007) explains that, although humor is based on a specific cultural and linguistic context, it is also a basic element of intercultural communication and mass entertainment. Considering these statements, it can be said that humor is present in sitcoms, and it is transferred to TL audiences; and cultural adaptation helps to develop the message intended in the SL. Berger's classification of humor, i.e., the four categories already established are at play in different situations; in the first season of the Sitcom *Modern Family*, irony is the one that is prevalent or repeated in the different situations through the Season. Therefore, it could be said that verbal humor is more frequent in the TV Sitcom.

Cultural transposition can go from exoticism to cultural transplantation; exoticism is the persistent use of grammatical and cultural elements imported from the ST with minimum change; thus, the exotic culture of the SL and cultural strangeness are consistent. On the other hand, cultural transplantation consists of taking the complete element of the ST to adapt it in a target-culture environment. Diaz Cintas (2014) considers this as taking elements of the ST and replacing them with related elements of the TL culture. Thus, these two sides of the line that connects that transfer path that translators must take is populated by decisions that will be more or less assertive insofar as the translator has the necessary awareness of how culture interacts with linguistic and non-linguistic features in a given cross-cultural scenario.

2. PROBLEM

2.1. PROBLEM STATEMENT

The complexity of translating humor stems from the combination of all the inherent challenges and demands of a translator's task, who has to deal with the complex nature of humor, both in its perception and its replication. This process also represents learning and cognitive development for translators, which emerges out of the variations across languages viewed as a set of phonetic, semantic, and pragmatic features; as well as the variation across cultures as means of individual expression of identity and lifestyle. Furthermore, it becomes more significant when translators encounter a phrase in the source culture that reflects a concept with which they are completely unfamiliar in the target culture. This research aims to provide a detailed assessment of the different types of humor that are commonly used in sitcoms, as well as the translation process from subtitles and its accomplishment in the rendering of jokes.

2.2. JUSTIFICATION OF THE PROBLEM

Humor is a typical element found in everyday communication. It is often found in movies, series, video games, advertisements, and even educational material.

The reach of humor is universal, but culture-bound in nature. Jokes can reflect the social and cultural context in which they are produced. Consequently, each culture may have its own unique sense of humor, which may be linked to its history, customs, values, and beliefs. Often, this indicates that only people who belong to that cultural context will get or consider a joke entertaining. This might leave translators in the position of having to translate humor in a way that posits extra challenges, i.e., without diluting the original intent of a joke.

Humor translation is a time-consuming and complex endeavor. A significant number of studies have been developed in the topic of humor as a demanding effort of translation either intended for dubbing or for subtitling. There are techniques to follow, as well as the need of cultural background knowledge to examine and analyze the type of humor that arises in order to capture the intended tone and value of the source material.

The spread of digital content through streaming platforms also means that a wide range of population worldwide has accessibility to a variety of multimedia material. There is an increasingly need to stay tuned to the next series or movie regardless of the country of origin. This, in turn, represents an increased demand for audiovisual translators who are confidently aware of the nature of cultural process and, in the case of the sitcom analyzed, acculturation.

2.3. RESEARCH QUESTION

What kinds of humor are portrayed in the subtitles of the TV Sitcom Modern Family?

2.4. SUB-QUESTIONS

How is humor portrayed in the subtitled version of the sitcom?

Why is it necessary to be informed about theories on humor when translating it?

What kind or kinds of humor are prevalent in the American sitcom Modern Family?

2.5. GENERAL OBJECTIVE

To determine the types of humor embedded in an American sitcom through the development of an extralinguistic analysis chart to contribute with findings that will add a consultation instrument for local translation processes.

2.6. SPECIFIC OBJECTIVES

2.6.1. Provide insights into the types of humor and how they render amusement.

2.6.2. Present evidence of the knowledge that is required by translators who are willing to undertake the translation of humor.

2.6.3. Gather insights into the kinds of humor that are most at play in the American sitcom Modern Family to contribute with an instrument for translation research to tackle the translation of local productions seeking to embrace foreign audiences.

3. LITERATURE REVIEW

3.1.1. AUDIOVISUAL TRANSLATION

The Oxford dictionary states that audiovisual implies the use of both sounds and pictures. Chiaro (2021) supports this definition by suggesting that “audiovisuals are made to be both heard (audio) and seen (visual) simultaneously but they are primarily meant to be seen” (p.1).

Audiovisual materials are meant to be seen and heard simultaneously; their translation is different from translating print. Written works are primarily meant to be read. Illustrations in books, newspapers, journals, and magazines such as photographs, diagrams, and graphs, are there to accompany and enhance the verbal content. On the other hand, the verbal and visual contents of audiovisual products function inseparably to create a meaningful whole (Chiaro, 2012, p.1).

Chiaro (2021) defines AVT as the “term to refer to the transfer from one language to another of the verbal components contained in audiovisual works and products” (p.1). “AVT is mainly concerned with the transfer of multimodal and multimedia speech (dialogue, monologue, comments, etc.) into another language/culture” (Gambier, 2012, p. 45). Furthermore, the latter remarks that “most people consider AVT as a ‘problem,’ or as a ‘loss,’ rather than as a creative solution to the problems of international distribution.” (p. 45).

AVT is a special translation method which deals with two channels: auditory and visual. It is often called “constrained translation” because it is conditioned by extralinguistic elements, since several restrictive aspects need to be considered for the Target Text (TT) production (Titford, 1982, as cited by Peromingo, J. P. R., Martín, R. A., & Riaza, B. G. 2013, p. 3).

According to Gambier (2012), “AVT involves active engagement with social, cultural, political and technological changes because it requires increased specialization and greater diversification on the part of practitioners, trainers, and researchers alike” (p. 46).

3.1.2. AVT FORMS

Dubbing and subtitling are the most common forms of AVT; they are well-established, and there are clear preferences among viewers about one or the other depending on the tradition in each country. Audiences in France, Spain, Italy, and Germany prefer dubbing, while in Portugal, the Netherlands,

Greece, and the Nordic countries, viewers prefer subtitling. As a result, the decision on which method to use is based on commercial considerations rather than the translator's personal preferences. (Gambier, 2008).

3.2. AVT CHALLENGES

Audiovisual translators may face similar challenges as other translators, but the constraints of AVT and the variation of features from spoken to written mode must be included in the translation process. Audiovisual texts (captions) are a different form of communication from written and spoken text. Texts are limited to non-verbal elements that can complement the message or convey, at great length, the meaning of words. Subtitles, such as duplicates, are determined by image (what is said or displayed on the screen must not conflict with what characters do) and time (translated message must be the same length as the original message) (Gambier, 2008).

3.2.1. OTHER FORMS OF AVT

In his paper, Gambier (2008) mentions that apart from dubbing and subtitling, other minor forms of AVT have been identified:

- Voiceover (mainly used in documentaries).
- Localization (translation of web pages and video games).
- Subtitling for the deaf and hard of hearing (TDT).
- Audio description for the blind and partially sighted (DVD formats).
- Fandubbing and fansubbing (that is to say, dubbing and subtitling carried out by nonprofessionals).

3.3. SUBTITLING

According to Diaz Cintas (2010), subtitling entails writing down the translation of the SL exchanges uttered by the various speakers into a TT, as well as any other verbal information that is transmitted visually (letters, banners, inserts) or orally (lyrics, voices off).

Subtitles are generally shown as a written text at the bottom of the screen used to convey the dialogues, the iconic elements or other material on the soundtrack such as songs (Díaz-Cintas, 1999). According to Diaz Cintas (1999), iconic elements are pieces of written text visible on the screen, such as posters or letters.

The notion of 'information density' also influences in the compact of information when subtitling and is defined by Fabricius-Hansen (1996) as "a function of the amount of information conveyed in a text or discourse on the one hand and the number of sentences, clauses, and words contained in the discourse on the other hand" (p. 198). In other words, a compact or dense language uses fewer speech chunks, sentences, clauses or words than a sparser language in conveying the same semantic information (Hasselgård et al., 2002).

3.4. SUBTITLING TECHNIQUES

"Subtitling is defined as a presentation of dialogue translation in a film in the form of titles usually at the bottom of the image or shot on the screen" (Hurt, Wilder as cited by Matkivska, 2014) Subtitles usually appear and disappear in correspondence to the original. Gottlieb (1998) in his research work following R. Jakobson's classification of texts worked out their classification of subtitles and divided them into the following groups:

Intralingual, also called vertical subtitles, are converted into a perceptual form (spoken text is translated into written text without altering the intended message). Vertical subtitles, according to Gottlieb (1998), refer to subtitles that translate spoken language into text (Matkivska, 2014).

The definition of intralingual translation or "rewording," was given by Jakobson. He stated they are an interpretation of verbal signs using other signs of the same language. This definition is clear, but unlike in the case of translation proper, where numerous efforts are made to further define and exemplify what constitutes suitable translation. It is not possible to find more than stray sentences in the case of intralingual translation. In practice, we see a wide range of intralingual translation, including expert-to-layman communication, easy-readers for children, deaf subtitling, summaries, some types of news reporting, new translations of classics, and the like (Zethsen, 2010).

Interlingual, or so-called diagonal subtitles, change both the form of recognition and the language. Gottlieb described this as subtitling with two dimensions and described the transition from oral discourse in the source language to the target language (Matkivska, 2014).

Jakobson (2008) defines Interlingual Translation as an interpretation of linguistic signs using some other language. Furthermore, Jakobson (2008) states that interlingual translation is the translation of a message from one language into another or the reinterpretation of a message in a different linguistic code. It can be thought of as an interpretation of verbal signs using another language. In other words, proper translation entails translating between two different languages, such as Italian to English, Spanish to Japanese, and the like. Ciuk & James (2015) state that interlingual translation processes require translators to choose between alternative linguistic frameworks of understanding and meaning.

Interlingual translation, an obvious example of linguistic mediation. Since the message is coded in a foreign language and the recipient has no linguistic competence; there is no verbal instruction on how to interpret the message. The barriers are clear. The two parties who need to exchange information do not share the same language (code) and the same reference frame (system of concepts such as culture). Successful message reformulation also involves redesigning the message to match the reference

3.5. BAKER'S TRANSLATION STRATEGIES

Baker (1992) introduced eight useful strategies: "(1) translation by a more general word, (2) translation by a more neutral/less expressive word, (3) translation by cultural substitution, (4) translation by using a loan word or loan word plus explanation, (5) translation by paraphrase using related word, (6) translation by paraphrase using unrelated word, (7) translation by omission, and (8) translation by illustration" (as cited by Junining, 2014, p. 62).

3.5.1. TRANSLATION BY A MORE GENERAL WORD

A word is the smallest unit we expect to have an individual meaning; therefore, it is the smallest unit of language that can be used by itself. Translation at this level involves looking for similarities in meaning at the morpheme level. Prefixes and suffixes added to the root can have different meanings. Therefore, translators need to have a good knowledge of the source and target languages (Baker, 1992).

Baker (1992) states that word-level translation theory is closely related to the meaning of the vocabulary. The meaning of the vocabulary is divided into

three parts. That is, 1) the meaning of expression and the meaning of the expression, 2) the meaning of premise, and 3) the meaning of arousal. The meaning of a sentence is the meaning that arises from the relationship between words.

3.5.2. TRANSLATION BY A MORE NEUTRAL/LESS EXPRESSIVE WORD.

Baker (2017) explains that translations using more neutral and less expressive words are translation strategies such as: Translates a more neutral language and an acceptable equivalent language.

3.5.3. TRANSLATION BY CULTURAL SUBSTITUTION

This method entails changing a culture-precise object or expression with a goal-language object which does now no longer have the equal propositional that means however is probably to have a comparable effect at the target reader, for example via way of means of evoking a comparable context withinside the target culture (Baker, 2017).

3.5.4. TRANSLATION BY USING A LOAN WORD OR LOAN WORD PLUS EXPLANATION.

Baker (1992) suggests, "This strategy is particularly common in dealing with culture-specific items, modern concepts, and buzzwords. Following the loan word with an explanation is very useful when the word in question is repeated several times in the text." (p. 34). The author adds that only the first mention of the word will need to be explained; the subsequent appearances will be inferred or understood by the reader. Thus, distractions will be avoided once the individual is familiar with the foreign term.

3.5.5. TRANSLATION BY PARAPHRASING OR USING RELATED WORDS.

Baker (2017) states that this strategy is usually used when the concept represented by the source element is lexicalized in the target language but a different form, and when a particular form is used in the source text at a much higher frequency than is natural in that language. target language.

3.6. CULTURE

According to the Merriam-Webster dictionary (2021), culture refers to the "customary beliefs, social forms, and material traits of a racial, religious, or

social group". Also, suggests that are the "characteristic features of everyday existence (such as diversions or way of life) shared by people in a place or a time".

According to Katan (1999), the terms 'translation' and 'culture' are linked. In the field of translation, it is said that it can either be that "everything can be translated without loss or that nothing can be translated without loss" (Katan, 1999). Following this point of view, Hall (1990) (as cited by Katan, 1999) divides culture into three levels which are technical, formal, and informal (or out-of-awareness).

3.6.1. TECHNICAL LEVEL

At this level, communication is explicit, ideas are transmitted. It is scientific. Nowadays, this type of culture has been globalized, throughout business and industry working to the standards of around the world. Also "negotiation of meaning is reduced to the minimum. The language provides, as far as possible, its context". Therefore, at this level, there should be little or no loss of semantic bias (Katan, 1999).

At a technical level, communication is not involved with extra-linguistic context, "the text is the authority, and it is spelled out" (Katan, 1999). Nonetheless, within the business community, certain issues arise that may need the attention of the translator like patent law, medical papers, industrial plant specifications. (Katan, 1999).

3.6.2. FORMAL LEVEL

"Formal culture 'tells' us what should and should not be done. It tells us when, where and also how to act, and distinguishes communities of practice." (Katan, 2018 p. 26). These practices are learned from educational institutions, parents, but more progressively from the media. Educational institutions and media are mainly responsible for formalizing how local and national communities should communicate, including prosody, style, pragmatics, and much more (Harding & Cortés, 2018).

According to Herder and Humboldt "language not only transmits ideas, but also the 'spirit' which would get lost if translated at the technical level" (Herder as cited by Katan, 2018, p. 26). This 'spirit' of language is linked with the 'context of culture' and 'context of situation' (Harding & Cortés, 2018).

3.6.3. INFORMAL LEVEL

This level of culture equates with Freud's subconscious, 'the mental processes that are inaccessible to consciousness but that influence judgment, feelings or behavior' (Harding & Cortés, 2018).

Hall means that there are no "rules". This form of culture is not taught or learned but is acquired informally and above all "unconsciously". According to Hall, the term is the spirit to distinguish between the part of the personality we are aware of (unconscious) and the part that is visible to others but outside our consciousness. This is related to Freud's concept the conscious self is not the 'master of the house' (Katan, 1999).

3.6.4. THE TRIAD

Language can move from one level to another, it requires the speaker to become aware of the needs of the situation. Parent-child situation (Katan, 1999).

Table 1

Informal: Pookins, pick up your clothes, will you?

(No reply)

Formal: Steffy, pick up your clothes.

(No reply)

Technical: Stephanie Tinker, I asked you to pick your clothes up.

Note Example of Hall's Triad

3.7. CULTURAL INTERCHANGEABILITY

3.7.1. SUBSTITUTING CULTURAL REFERENCES

Pedersen (2005) mentions that when a subtitler encounters an Extralinguistic Cultural Reference in a ST, he or she has several options for rendering it in the target text (TT) subtitles, which are displayed in the taxonomy. The most common strategy is to keep the ECR as it is, with only minor changes to accommodate the target language's rules (TL). This strategy, however, is ineffective when an ECR is well known to the ST's original audience but virtually unknown to the TT audience. These ECRs are referred to as monocultural ECRs, as opposed to transcultural ECRs, which are equally accessible to both ST and TT audiences.

When dealing with monocultural ECRs, the subtitler may need to intervene to assist the audience in accessing the ECR. When possible, this could be accomplished through specification, generalization, or direct translation. Another approach to dealing with these vexing ECRs is to replace an

unknown reference with a known one, either from the source culture (SC) or from the target culture (TC), and here, the subtitler must assume some degree of cultural interchangeability (Pedersen, 2005).

3.7.2. CULTURAL TRANSPOSITION

When it comes to translating proper names with culture in mind, Hervey and Higgins (1992) introduced the term Cultural Transposition, which refers to various degrees and levels of cultural item transfer in translation. Certain phrases cannot be translated without losing their connotation. Some of them must be naturalized and, in some cases, completely removed from the text to produce a coherent translation.

Harvey and Higgins (1992) also mentioned that the purpose of cultural transposition is to reduce the translation of foreign languages by using concepts that are easier for the reader of the target language to understand.

As the discussion thus far has demonstrated, there may be ST phrases that, for cultural reasons, must be carried over intact into the TT, 'naturalized' in some way, or abandoned entirely. We will use the broad term cultural transposition to refer to the many forms and degrees of departure from the literal translation that may be used when transferring the contents of a ST from one culture to another. Any degree of cultural transposition entails the selection of features native to the TL and the target features having roots in the source culture above characteristics with no roots in the source culture as a result, foreign traits in the TT are reduced, and it gets naturalized into the TL and its cultural setting to some extent. The various degrees of cultural transposition can be represented as points on a scale ranging from exoticism to cultural transplantation:

Figure 1



Note. This figure represents the different degrees of cultural transposition.

3.7.3. EXOTICISM AND CALQUE

According to Hervey & Higgins (1992) exoticism “refers to the most severe alternatives for signaling cultural foreignness in a TT” (p. 30). Furthermore,

exoticism in a TT is defined as the persistent use of grammatical and cultural elements imported from the ST with minimum change, hence consistently signaling the exotic source culture and its cultural strangeness. This may be one of the TT's main draws, like how some translations of Icelandic sagas or Persian poetry play on exoticism. A TT like this, on the other hand, has an influence on the TL public unlike any that the ST could have had on an SL public, for whom the text has fewer cultural aspects (Hervey & Higgins, 1992).

On the other hand, even where the TT as a whole is not defined by exoticism, calque is used to introduce a temporary foreignness. Hervey & Higgins (1992) define calque as “an expression made up of TL words that follows TL syntax but is unidiomatic in the TL since it is modeled after the structure of an SL expression” (p. 33). This lack of idiomaticity could be solely lexical and hence somewhat insignificant, or it could be more broadly grammatical.

3.7.4. CULTURAL BORROWING

Borrowing is a translation strategy in which lexical elements are transferred from the source language to the target language without formal or semantic changes. The rationalization of the implementation of this strategy is aimed at maintaining message integrity and introducing the cultural peculiarities of the source language (Unix, 2018).

3.7.5. COMMUNICATIVE TRANSLATION

Newmark (1988) states that communicative translation attempts to convey the exact contextual meaning of the original in a way that both content and language are readily acceptable and understandable to the reader.

Newmark explains that communicative as well as semantic translation “treat the following items similarly: stock and dead metaphors, normal collocations, technical terms, slang, colloquialisms, standard notices, phaticisms, ordinary language” (Newmark, 1988 p. 47). Also, Newmark suggests that the expressive factors of 'expressive' texts (uncommon syntactic structures, collocations, metaphors, phrases specially used, neologisms) are rendered closely, if now no longer literally, however in which they seem in informative

and vocative texts, they may be normalized or toned down (besides in putting advertisements).

Cultural components tend to be transferred intact in expressive texts; transferred and explained with culturally neutral terms in informative texts; replaced by cultural equivalents in vocative texts. Badly and/or inaccurately written passages must remain so in translation if they are 'expressive', although the translator should comment on any mistakes of factual or moral truth, if appropriate. Badly and/or inaccurately written passages should be 'corrected' in communicative translation (Newmark, 1988 p. 47).

3.7.6. CULTURAL TRANSPLANTATION

Hervey & Higgins (1992) mentions that the opposite side from exoticism is cultural transplantation, which is the entire transplanting of the full context of the ST, resulting in the entire text being totally rewritten in a target-culture environment.

Aixelá (1996) also calls this "naturalization" and Diaz Cintas (2014) "transposition" because cultural transplantation consists of taking elements of the ST and replacing them with specific terms related to the TL culture (Díaz Pérez, 2017).

3.8. CULTURAL ADAPTATION

Milton (2008) works with the definition of "adaptation" given by Julie Sanders "an adaptation will usually contain omissions, rewritings, maybe additions, but will still be recognized as the work of the original author" (Sanders as cited by Milton, 2008. p. 3).

This is the "freest" translation format. It is mainly used in plays (comedies) and poetry. "Themes, characters, plots are usually preserved, the SL culture is converted to the TL culture, and the text is rewritten" The disastrous practice of rewriting a play or poem after verbatim translation of a play or poem has been poorly adapted, but other adaptations have saved the historical play (Newmark, 1988 p. 46).

3.9. CULTURAL SUBSTITUTION

Change the original cultural reference to one that is more familiar to the target community (Zabalbeascoa, 2005). Khalaf (2016), states that translators use this strategy when they need to change the meaning of a

source to something else in the target. Translators do not like to use this strategy to bring the target "subtitles" closer to the source unless they are doing so for a particular feature.

3.10. HUMOR

Humor is an intrinsic part of everyday communication speech and mostly a fundamental component in films, books, and the arts. According to the Merriam-Webster Dictionary, "humor is the mental faculty of discovering, expressing, or appreciating the ludicrous or absurdly incongruous: the ability to be funny or to be amused by things that are funny". Accordingly, humor is the inclination to feel or convey an emotional response to amusing stimuli. However, perceptions of humorous or amusement are influenced by cultural background. As stated by Martin and Ford (2018),

"Humor is a universal human activity that most people experience many times over the course of a typical day and in all sorts of social contexts. At the same time, there are obviously important cultural influences on the way humor is used and the situations that are considered appropriate for laughter." (p. 30).

Humor arises from the comprehension of a joke. Goatly (2012) notes that the dynamics of assimilating a joke involve the language codification (semantics) and the sense of cultural background to deepen into the inferences of the joke (pragmatics). Additionally, Spanakaki (2007) explains that, although humor is based on "a specific cultural and linguistic context", it is also a basic element "of intercultural communication and mass entertainment". Thus, humor is a prevalent feature in the lives of human beings.

3.11. THEORIES ON HUMOR

Berger (2011) asserts that because humor is incredibly complex many mechanisms may be active at one time, and while some techniques may not be funny when used in isolation, they will work when used in combination with other techniques. Nonetheless, he also points out that in most instances, one mechanism is predominant. Berger's approach was to name as many humor techniques as he could, focusing on how humor is produced rather than why it is funny.

Nilsen (1992) discerns the importance of the choice of humoristic texts: “The advantage of Berger’s model is that it is based on sophisticated texts, and results from a close reading by a person who has a sensitive ear and an outstanding sense of humor.” (Nilsen, 1992 as cited by A. A. Berger, 2020, p. 14)

Reversals (or opposites) of techniques were treated as the original humor technique in Berger's classification scheme. The typology is classified into four categories: “language (verbal humor), logic (ideational humor), and identity (existential humor), and action (physical or nonverbal humor), with individual humor techniques contained within these categories.” (Juckel et al., 2016).

Table 2.

Berger’s Techniques of Humor by Category

LANGUAGE	LOGIC	IDENTITY	ACTION
Allusion	Absurdity	Before/After	Chase
Bombast	Accident	Burlesque	Slapstick
Definition	Analogy	Caricature	Speed
Exaggeration	Catalogue	Eccentricity	
Facetiousness	Coincidence	Embarrassment	
Insults	Comparison	Exposure	
Infantilism	Disappointment	Grotesque	
Irony	Ignorance	Imitation	
Literalness	Mistakes	Impersonation	
Misunderstanding	Repetition	Mimicry	
Puns/Wordplay	Reversal	Parody	
Repartee	Rigidity	Scale	
Ridicule	Theme/Variation	Stereotype	
Sarcasm	Unmasking		
Satire			

Note: Berger’s 45 techniques of humor listed by category.

Buijzen and Valkenburg (2004) deemed it necessary to adapt and revise Berger's typology in order to detect humor employed in audio-visual media.

To enhance user experience for television advertising, they removed some elements from Berger's original plan.

Table 3:

Buijzen & Valkenburg, (2004). Typology of Humor in Audiovisual Media

Slapstick	-	Physical pie-in-the-face humor, often
Surprise		degrading.
Irony	-	Sudden changes of concepts and images.
Clownish behavior	-	Meaning the opposite to what is being
Misunderstanding		expressed.
Parody	-	Exaggerated physical behavior.
Satire	-	Misinterpreting a situation.
	-	Imitating a style or genre.
Miscellaneous	-	Making fun of well-known things, situations, or
		people.
	-	All other situations that do not fit into any of
		the former categories.

Note: Buijzen and Valkenburg's typology comprises eight categories

3.11.1. CULTURE-SPECIFIC JOKES

Some jokes are difficult to exploit because they are rooted in a specific culture or community. As stated by Low (2011), humor has more impact when it is based on socio-cultural reality, and parochialism is popular among authors and viewers. An allusion is frequently restricted in terms of time, place, and audience. Outsiders are not supposed to understand 'in-jokes.' Many jokes rely on prior information that is only available to SL culture audiences.

Obscenity is a cultural issue that is embedded in some jokes. Because indecent behavior and taboo terms are culturally established, they vary from place to place. This problem involves the decisions made by the translator considering his or her knowledge about the target culture. As shown by Low (2011), "one danger is to turn a mild vulgarity into something very offensive in the TT. But the converse danger is excessive caution: in most circumstances risqué jokes need to be risqué, and calculated insults need to remain insulting." (p. 68).

3.11.2. FACTORS INVOLVED ON TRANSLATABILITY OF HUMOR

Translation is complex as, unlike comparative linguistics, it involves dealing with contingency. When it comes to culturally bound lexical items, the meaning that lies behind them is intrinsically related to the specific sociocultural context which they are attempting to recreate. Culturally bound idioms can sometimes be simply converted into the target language (TL), although this is not always the case. Therefore, limiting translation to a set of absolute truths would be inadequate. As a result, Zabalbeascoa (2005) has created the list “The ABC of translation variables” with the most frequent cases:

- a) the language or culture the translator is coding from (includes dialects and registers, as well as all elements of linguistic variety),
- b) the language or culture the translator is translating into,
- c) the objective and explanation for the translated version's existence,
- d) the text's nature, encompassing factors like textuality, genre, style, and discourse,
- e) the intended recipient, what they are thought to be like,
- f) the client, or the person who requested the translation, and their requirements,
- g) the expectations for the translated material, as well as bias towards translations and translators,
- h) the translator: human, entirely automated, or computer-assisted translation,
- i) the circumstances in which the work is performed (deadline, materials, motivation, etc.),
- j) oral, written, audiovisual, private, mass media, and other modes and platforms of communication.

3.12. TECHNIQUES OF HUMOR BY LANGUAGE

3.12.1. ALLUSION

Allusion is a reference to something else in a text - a novel, play, movie, song, TV show, or video game (implied or indirect). The Oxford Learner's Dictionary defines allusion as “something that is said or written that refers to

or mentions another person or subject in an indirect way”. It occurs when an author references to an earlier piece of the current work or discusses another work. According to Berger (1993) allusions are linked to errors that people fall into and make, and these events enable the audience to recall those mistakes.

3.12.2. BOMBAST

Bombast is a rhetorical element characterized by ponderous and inflated language in speech and writing. The Meriam Webster dictionary defines it as “pretentious inflated speech or writing”. Furthermore, it explains that the term was originally cotton padding used to fill or pad items, and although this meaning is no longer in use, the term keeps its figurative sense in modern English referring to encompass puffy and overstuffed speaking or writing, particularly pompous and ostentatious discourse. Berger (1993) explains that through the exaggeration the nonsense becomes “something meaningful” and this “reveals a joking sensibility”.

3.12.3. DEFINITION

This technique involves somewhat of a trick on the audience, who receives something light or wacky where they anticipated something serious or dark. Berger (1993) states that definitions provide us a sense of “power” and allows us to apply additional strategies effortlessly.

3.12.4. EXAGGERATION

Exaggeration-based humor is built on taking the truth and expand it to its limits. The amusement comes from the ability to think creatively and how much the truth could be expanded without going too far. According to Berger (1993), when using exaggeration, the audience can anticipate creativity and cleverness, as well as a dash of the bizarre.

3.12.5. FACETIOUSNESS

The Meriam Webster Dictionary defines it as a term used to characterize speech that is intended to be amusing but is frequently considered as unpleasant, foolish, or impolite. Berger (1993) asserts that facetiousness is commonly meant to refer to a frivolous, nonserious use of words. Irony and facetiousness are similar, but facetiousness is weaker. We must "interpret" or "decode" the message in both approaches.

3.12.6. INSULTS

Insult humor is a technique in which the performer's act is mostly comprised of offensive insults directed at the audience or other performers. Although most of the humor techniques involves hidden intentions, the feelings of "hostility" towards the other part are made obvious when using this technique. Following Berger (1993), insults alone aren't entertaining; a comic play frame must be built, and additional techniques must be employed.

3.12.7. INFANTILISM

As interpreted by Berger (2011), infantilism is defined as an adult character speaking in a baby's language, toying with words, uttering gibberish terminology, and other similar activities.

3.12.8. IRONY

According to Simpson (2003), irony is the space between what is meant and what is asserted. Following Hutcheon (2003), "getting the point" includes achieving a "'macro-resolution' for the text as a whole, rather than a sequence of localized resolves for particular embedded jokes.

When translating, failure to recognize irony is common, because the author states something that does not reflect his or her actual thoughts or opinions. Even though there is a high possibility that irony and other indicators might be present, Zabalbeascoa (2005), asserts that: "the translator needs to strive to discriminate whether an instance of humor is attacking or serving a certain item or aspect of a given community or society (practice, ideology, social status quo, "common sense", tradition, etc.)" (p. 16).

According to Berger (2011) Irony is a very complex theme, he states that: "Verbal irony involves saying one thing but meaning the opposite (and trying to make sure that your real meaning is understood). Dramatic irony refers to situations in plots: a character pursues some goal but gets the opposite of what he or she seeks" (p.27).

3.12.9. LITERALNESS

The Oxford dictionary defines it as the ability to comprehend words or writings in their most basic sense rather than any extended or literary meaning. According to Berger (2011), literalness features characters who are either naive and accept things literally, or who lack imagination and common

sense—characters who are not adaptable and do not consider their surroundings.

3.12.10. MISUNDERSTANDING

Misinterpretation is a comedy cliché in which a person fails to properly understand the meaning of a word or a statement, instead interpreting it in a literal or unusual way. Berger (2011) explains that misunderstandings are predominantly linguistic in origin and occur when characters fail to communicate successfully with one another. Even though a mistake is linguistic, it is nonetheless a component of what could be defined as a comedy of errors.

3.12.11. PUNS/WORDPLAY

Puns and wordplay are creative uses of words that are intended to amuse and engage. Using wordplay tactics draws on rhetorical techniques, including spelling, phonetics, and semantics. Berger (2011) states that whereas puns are a type of wordplay in which the sound of a word is used to mean two different things; wordplay entails the use of wit, smart observations about a situation that are presented in a timely basis.

3.12.12. REPARTEE

This technique is characterized by conversation or discourse with fast, clever comments or replies. This is frequently observed in responses to inquiries or in back-and-forth exchanges between speakers. As Berger (2011) describes it: “Repartee can make use of wordplay, allusion, odious comparison or other techniques of humor, but it must be timed perfectly, without missing a beat after the original provocation.” (p. 35).

3.12.13. RIDICULE

According to Berger (1993), this technique is intended to elicit scornful laughter and humiliation, yet ridicule may be rather pleasant in some situations. Furthermore, he explains that ridicule comes in a variety of styles that include deriding, which means to attack someone with a disdainful tone; mocking, which is the act of imitating someone else's look or mannerisms; and taunting, which is the act of reminding someone of a bothersome truth.

3.12.14. SARCASM

The Meriam Webster dictionary defines sarcasm as the use of words that signify the exact opposite of what you're trying to express, usually to insult someone, demonstrate displeasure, or just be humorous. Berger (2011) points out that sarcastic statements are derogatory in the sense that they are subtly, rather than explicitly, disrespectful remarks that tease and ridicule by their tone.

3.12.15. SATIRE

Satire is the technique of getting someone or something laughable in order to shame, belittle, or degrade its goals. Berger (1993) states that satire is a broad form of comedy that incorporates many of the techniques mentioned above, such as ridicule, exaggeration, insult, and so on.

3.13. TECHNIQUES OF HUMOR BY LOGIC

3.13.1. ABSURDITY

This humor technique concentrates around illogical events, actions, and absurd characters who make the audience laugh by being unusual and unpredictable. According to the theory given by Berger (2011), it includes experimenting with logic, creating characters that make seemingly absurd comments, and creating works that are typically riddled with nonsense and ambiguity.

3.13.2. ACCIDENT

Berger (1993) differentiates accidents from mistakes, explaining that mistakes are based on ignorance and carelessness, but accidents are essentially a matter of chance. Additionally, describes accidents as occurrences like human errors, comical typographical errors, people tripping on banana peels, and the like.

3.13.3. ANALOGY

The Merriam Webster dictionary establishes that an analogy is a comparison between two elements that is made because they are similar in some manner. Berger (2011) explains that analogies by themselves aren't funny; they need to be paired with other humor techniques like insults and exaggeration to make people laugh.

3.13.4. CATALOGUE

Comic catalogs are a standard humorous technique. Berger (2011) acknowledge that this is essentially a means of allowing to "hide" all of this in the catalog, using nonsensical funny names and different types of inconsistencies. Comic catalogs provide humorists with a unique opportunity to play improperly words and sounds by emulating the function and logic of lists.

3.13.5. COINCIDENCE

The Merriam Webster dictionary describes it as a circumstance in which events occur at the same moment in an unexpected or unplanned manner. Berger (1993) states that the humor of coincidence is based on the perception of organization in the world and how "fate" operates. Furthermore, coincidence comedy is essentially focused on embarrassment: events conspire to place a subject in an unpleasant situation by coincidence. The hilarity can either end there or escalate to an attempt to avoid shame.

3.13.6. COMPARISON

In a comparison, the subject looks at two or more objects and see how they differ or relate. According to Berger (1993) the majority of comparisons contain some form of criticism, whether explicit or implied. He adds that sometimes comparisons are not comical; they are only amusing when the content of the comparison is ludicrous or there is another strategy at work.

3.13.7. DISAPPOINTMENT

This is related to the sensation of being dissatisfied because what the audience imagined or expected did not occur, or because someone or something did not meet their expectations. Berger's (2011) description is that disappointment involves leading a person's expectations (typically sexual in nature) and then denying them at the last time due to an accident, mistake, confusion, or anything similar.

3.13.8. IGNORANCE

This technique of gullibility, naiveté, and ignorance is strongly connected to the strategies of exposure and shame. When others' ignorance is shown, the audience feels a sense of superiority. There are two types of ignorance in comedy according to Berger (2011), some characters are foolish and

disclose their ignorance during the scene, whereas others are "made" ignorant by the deceit and deception of other characters.

3.13.9. MISTAKES

Mistakes are caused by a variety of factors including human error, lack of attention, bad judgment, and ignorance. Following Berger (1993), this technique is effective because the audience laugh at the momentary inadequacy of the person making the mistake, at his or her lack of knowledge. This makes them feel superior to the person making the mistake.

3.13.10. REPETITION

This technique is related to the strategies of theme and variations, and before and after, but containing its own identity. The suspense produced by the start of a series is where the charm of repetition originates from, explains Berger (1993). Additionally, the audience is curious if the series will be able to sustain itself or if there will be any unexpected variation.

3.13.11. REVERSAL

Reversal reveals the ludicrous aspects of life and provides funny and occasionally significant insights. Berger (2011) observes that reversal and contradiction is when Things don't come out the way the characters anticipate them to. Likewise, characters avenge those who have harmed them in some scenarios, while in others, they outwit themselves and get a dose of their own medicine.

3.13.12. RIGIDITY

Rigidity is a type of excessive literalist interpretations that involves acts and behaviors. Berger (2011) employs the term rigidity to describe people who are inflexible in their execution of specific behaviors, unyielding and ruled by *idée fixe* or overriding passion. Moreover, he suggests that the audience shares a feeling of superiority towards those who are so rigid that they create ludicrous situations for themselves and others.

3.13.13. THEME/VARIATION

In the words of Berger (1993), this strategy emphasizes the relative nature of things by focusing on how different individuals, groups, cultures, and other groups work in regards to their activities and beliefs. The idea that people live in a diverse society with varied values and opinions is implicit in theme and

variation humor. Part of the amusement comes from watching how the theme is handled differently by different groups, as well as identifying how this tactic plays with people's stereotypes of certain groups

3.13.14. UNMASKING

Berger (1993) distinguishes unmasking from impersonation, imitation and mimicry. The focus of unmasking is on the discovery process and results, whereas the focus of the other techniques is on the pretension. What is exposed or discovered during the unmasking process frequently causes embarrassment and disgrace. Between the "mask" and what is exposed through the unmasking process, a tension is generated.

3.14. TECHNIQUES OF HUMOR BY IDENTITY

3.14.1. BEFORE/AFTER

This technique deals with the changes that are common in comedy to highlight how characters can alter themselves. According to Berger (1993) there are two manners in which before/after can create humor: by mocking others who refuse to change and may be stiff, or by mocking the one who does change.

3.14.2. BURLESQUE

Berger (1993) states that burlesque is a literary genre that imitates people, social behavior, or other literary works in an inappropriate manner in order to make them ridiculous. Additionally, he explains that it is a broad concept that encompasses satire (which mocks society), travesty (which degrades exalted literary works), and lampoon (which ridicules a person).

3.14.3. CARICATURE

Caricature is a method to exaggerate specific features of a topic to generate a ridiculous or comedic impact. Berger (2011) claims that caricatures are illustrations or other visual forms of art in which a person's face is exaggerated (while maintaining a similarity) with the intention of ridiculing the subject.

3.14.4. ECCENTRICITY

According to Berger (1993) the disparity between what is conventional, "normal," and what the audience is used to and what they discover when they encounter the atypical or deviant is the source of eccentricity's humor.

These eccentrics frequently symbolize certain personality types who are unable to control themselves and often outsmart themselves, learning severe lessons.

3.14.5. EMBARRASSMENT

It might be embarrassing to say something dumb or make an error. In the context of Berger's (1993) typology, embarrassment is feeling uncomfortably self-conscious, humiliated, and maybe puzzled. People presumably find humiliation amusing because they think we are better than the individual who is embarrassed. This is due to the fact that they are not the ones who are distressed or embarrassed.

3.14.6. EXPOSURE

Characters in exposure unwittingly reveal something about themselves, frequently of a sexual nature, or expose their bodies as a consequence of a mistake or chance (they are shown naked or partly naked) (Berger, 2011). Additionally, Berger (1993) asserts that the difference between unmasking and exposure is that unmasking also entails someone learning something about another person, whereas exposure entails someone exposing something about themselves or herself.

3.14.7. GROTESQUE

A grotesque is a figure who takes eccentricity to its final extreme. Berger (2011) further explains that the grotesque is not necessarily humorous, but the audience perceives grotesques as hilarious when they are neither physically deformed or excessively unattractive and have aspects such as absurdity, single-mindedness, and eccentricity about them. Humans are "flexible" and adaptive. When the spectator encounters characters that are monstrous due to a lack of flexibility and monomania, which can lead to all sorts of strange scenarios. They are not literally hideous, but they are mentally (and maybe spiritually) grotesque (Berger , 1993).

3.14.8. IMITATION

Imitation is when a character pretends to be something else (a dog, a chair, a robot, etc.) or to be in a different condition (e.g. a dying man). Berger (1993) shares that there is a contrast between imitation, which involves items and

states of being, and impersonation, which entails acquiring a person's identity (of a person, someone in a profession, etc.).

3.14.9. IMPERSONATION

An individual's identity is "taken" through impersonation and frequently subjected to different sorts of humorous degradation (Berger , 1993). The degradation and confusions that are normally connected with impersonations are frequently entertaining. The character being impersonated is frequently "degraded" by the impersonator. There is always the fear that the impostor may be found. There is also the matter of what the impostor will be up to.

3.14.10. MIMICRY

Berger (1993) states that mimicry is a type of comedy in which a person maintains his own identity while "taking" or "borrowing" the personality of someone else. He develops further explaining that the comedy arises from the fact that someone else's speech, gestures, and personality are coming from an obviously false source. To produce comedy, the mimics must employ various strategies (allusions to humiliating occurrences, mockery, exaggeration, insults, exposes of incompetence, and so on).

3.14.11. PARODY

A parody is a verbal imitation, or a type of imitation, that ridicules the style and mannerism of famous writers. For a parody to be effective, the author to be parodied must be known and have a unique spelling. It is also possible to parody famous works, genres, and styles (A. A. Berger, 1993).

To fully enjoy the parody, the audience needs to be familiar with the original text of the parody, but an audience unfamiliar with the text of the parody can enjoy the parody as a humorous piece in itself (A. A. Berger, 1997).

3.14.12. SCALE

Large or very small objects often create humor through discrepancies. Scales can also be used to keep expectations down. We expect something "normal" size and get something "unusual". Scale identity reduces or magnifies the viewer's self-image, creating a strange sensation with humorous elements (A. A. Berger, 1993).

Scales allow people to create humor by contrasting your character's size and getting involved in ridiculous situations, or by using objects that are too big or too small for their purposes (A. A. Berger, 1997).

3.14.13. STEREOTYPES

Stereotypes are a widely-held view of group characteristics and typical behavioral patterns of people based on issues such as ethnicity, race, nationality, and religion (A. A. Berger, 1997).

Stereotypes can be positive, negative, or mixed—but generally they are negative when used by humorists. In comedies we find many stereotyped figures because they provide an instant “explanation” of motivation and because they lend themselves beautifully to ridicule, insult, exaggeration, and other techniques as well (Berger, 1997, p. 42).

3.15. TECHNIQUES OF HUMOR BY ACTION

3.15.1. CHASE

It is usually someone who is trying to avoid punishment or humiliation in some way. This person needs to use ingenuity and speed to avoid getting caught, and much of the humor in the tracking scene comes from our joy to see the tracked person use their ingenuity (A. A. Berger, 1993).

In the chase scene, for some reason, a character is being chased by another character. The pursued character uses ingenuity and various comical tricks to avoid getting caught (A. A. Berger, 1997).

3.15.2. SLAPSTICK

Slapstick comedy is often physical humor that is insulted by action. Throwing a cake on a person's face is an externalized, objective form of insult. It works by turning someone who claims adult status (and perhaps authority status) into (similar) to a babbling toddler who messes with food. This is a kind of toddler humor for both the cake thrower (food throwing baby) and the cake recipient (baby ruining while eating) (A. A. Berger, 1993). “Slapstick is considered “crude” but it is a very common technique of comedy and, as practiced by artists such as Chaplin or Laurel and Hardy, often was hilarious” (Berger, 1997, p. 42).

3.15.3. SPEED

Speed itself is not fun. For example, car racing is not considered humorous. But speed can turn into something fun like a car chase. In car chase, the action is accelerated and the chase and the chased chase must run at incredible speed (A. A. Berger, 1993). When speed is added to certain actions, such as how the character walks in the chase scene or how the character speaks, these movements become a humorous dimension. The reverse is also true, slowing down and being ridiculed (A. A. Berger, 1997).

4. METHODOLOGY

This research work is a descriptive study which aims to evidence and to analyze systematically the manifestations of humor in an American sitcom and the crosslinguistic counterparts in the Spanish subtitles provided by the Disney Media and Entertainment Distribution.

For the analysis, the taxonomy devised by Berger regarding categories of humor was used and the prevalence of several types of humor was identified and observed to determine which categories were at play in what situations and if there was consistency in their use along the seasons of the sitcom.

In research, descriptive systematic analysis consists of developing a research question and validating it, forming criteria, searching data sources, transferring all results, and reporting them.

4.1. CHARACTERIZATION OF THE SUBJECT STUDIED

The subject chosen for this analysis was the sitcom *Modern Family*, which is an American sitcom created by Christopher Lloyd and Steven Levitan for the television network ABC (American Broadcasting Company). The series premiered on September 23, 2009. The sitcom features three distinct sorts of families living in Los Angeles.

Jay Pritchett and his daughter Claire and his son Mitchell, represent three different types of households. Jay marries Gloria Delgado Pritchett, a Colombian immigrant with whom he had a small son, Fulgencio Joseph "Joe" Pritchett, as well as a son from Gloria's previous relationship, Manuel "Manny" Delgado.

Claire, Jay's daughter, was a stay-at-home mom before returning to the working world. She is now the CEO of her father's company, Pritchett's Closets and Blinds. She is married to Phil Dunphy, a real estate broker and self-described "cool dad" who is also an amateur magician. They have 2 daughters and one son: Haley, a traditionally feminine sassy adolescent; Alex, an intellectual but nerdy middle kid; and Luke, the eccentric only son. Dylan, Haley's on-again, off-again lover, is a consistent character on the program.

Mitchell Tucker, Jay's lawyer son, and his partner Cameron Tucker have one adoptive daughter of Vietnamese heritage, Lily Tucker-Pritchett. Mitchell's

typical metropolitan upbringing, paired with Cameron's country-styled upbringing, results in an intriguing dynamic and distinctive family culture. Mitchell and Cameron are the show's non-traditional parents, consisting of two men.

4.2. INSTRUMENTS AND TOOLS FOR ANALYSIS

Source:

Context:

Source Text

Target Text

The instance of humor is highlighted. The transferred humor is highlighted.

Analysis of the humor portrayed:

Did the kind of humor persist cross-linguistically?

5. FINDINGS

Source: S01E01 - Pilot

Context: Manny wants to make advances on a teenager older than him, but Jay thinks it is a bad idea before he offers \$50 to Manny to persuade him not to do it. Gloria thinks he is not being supportive of Manny.

Source Text

Gloria: I don't know what's gonna happen to him over there. But you're his family now, and that means only one thing: you be the wind in his back, not the spit in his face

Jay: ...What?

Gloria: Something my mom always says. It's gorgeous in Spanish. Look, he's there.

Target Text

Gloria: Mira, no sé qué va a pasarle allá. Pero ahora tú eres su familia y eso significa una cosa: serás la brisa en su espalda, no quien le escupa en la frente.

Jay: ¿Qué?

Gloria: Es algo que siempre dice mi mamá. En español suena hermoso. Mira, ahí viene.

Analysis of the humor portrayed: Theme/Variation.

Variations on a theme, according to Berger's definition, reflect how individuals from various cultures approach an issue. In this situation, Gloria wants Jay to be more supportive of Manny, and she offers a quote that her mother usually repeats. Gloria claims that the quote sounds "beautiful" in Spanish. This is how Gloria tackles difficulties of this nature; it is implied that this is how she learned from her Colombian family. This is the first instance in the series in which the audience faces a confrontation of cultures.

Did the kind of humor persist cross-linguistically? Yes.

Jay is confused by the literal translation of the quote given by Gloria, here it is a clash of cultures. Although, the subtitles are literal, it still turns out amusing for the target audience because they laugh at Jay's confusion, and later Gloria explains that in her language the quote is meaningful. For English speakers, the joke relies on Gloria's antics and feels identified with Jay's confusion.

Source: 01E01 - Pilot

Context: The family gathers at Mitch and Cam's house to have dinner; Gloria is wearing a beautiful dress and Phil compliments her.

Source Text

Phil: Hi Gloria. How are you? Oh, beautiful dress.

Gloria: Oh, thank you. Feel.

Phil: Okay. (Starts feeling Gloria)

Claire: Phil. That's how she says "Phil". Not "feel". "Phil".

Phil: Oh.

Target Text

Phil: Hola Gloria. ¿Cómo estás? Es un vestido hermoso.

Gloria: Gracias, Phil.

Phil: Bien (siente el vestido de Gloria)

Claire: Phil. Así pronuncia tu nombre. No dijo que lo tocaras. Phil

Phil: Oh.

Analysis of the humor portrayed: Misunderstanding.

As stated by Berger, this type of comic effect arises when a person fails to understand the meaning of a word or a statement, which implies that the misunderstanding relies on the phonic/graphic and grammatical characteristics of the language; thus, the said comic effect might not reach the target audience successfully since those phonic/graphic and grammatical features will not persist across languages. In the dialogue, the words at play are *feel* and *Phil*, which means that the comic effect relies on the phonic features of English.

Did the kind of humor persist cross-linguistically? No. The humoristic element is lost in the target audience since the scene relies on phonetics. Both terms "feel" and "Phil" have similar pronunciations, and because of that, a misunderstanding arises. Gloria, not being fluent in English, falls on this mistake that native English speakers

can identify accurately, but it represents a problem for the target audience. In the end, Spanish speakers will not understand exactly why Phil touched Gloria's dress.

Source: S01E01 – Pilot

Context: Jay thinks Mitch and Cam broke up and thinks it was the best decision.

Source Text

Alex: Hey, where's Uncle Cameron?

Mitchell: Final- thank you. Thank you. Someone who's not insulting me notices he's not here.

Jay: Aaah, so that's the big announcement, huh? You two broke up. Well, a baby wasn't gonna help that anyway. And you know, let me tell you: you're a lot better off because he was a bit of a drama queen.

Mitchell: Okay, no, no, no, stop! You come into my house, and you insult me and my boyfriend who, by the way, is not that dramatic and- (*"Circle of Life" starts playing; lights dim*) Oh God... (*Cameron enters carrying Lily; holds her up as spotlight shines on her*) We adopted a baby. Her name is Lily.

Target Text

Alex: ¿Dónde está el tío Cameron?

Mitchell: Gracias, gracias. Alguien que no está insultándome notó que no está aquí.

Jay: ¿Ese es el gran anuncio? Ustedes se separaron. Un bebé no iba a ayudarlos con su relación. ¿Sabes? Estás mejor solo porque él era una loca dramática.

Mitchell: Basta. Basta. Vienes a mi casa y nos insultas a mi y a mi novio... quien, por cierto, no es tan dramático— (*"El círculo de la vida" empieza a sonar; las luces bajan*) Ay, Dios. (*Cameron entra a la habitación cargando a Lily; la sostiene mientras la luz se fija en ella*) Adoptamos un bebé. Se llama Lily.

Analysis of the humor portrayed: Coincidence and Irony. The basis of the scene was the unexpected turn of events, this situation, according to Berger's typology, is under the category of coincidence. Jay was certain about Mitchell and Cameron's breakup. He gives a pejorative remark about Cameron, to which Mitch response was the denial of his remark. Immediately after that, Cameron makes a great entry with light and music effects which makes the joke land in both categories.

Did the kind of humor persist cross-linguistically? Yes.

In the case of coincidence, the humor relied on extralinguistic elements. However, for irony, it was necessary to deliver a proper equivalent that described Cameron's exaggerated actions that were denied but then he showed that his behavior was as described.

Source: S01E02 – The Bicycle Thief

Context: Gloria and Jay, her husband, are having a conversation, then she remembers the broken fan in Manny's room.

Source Text

Gloria: No. What about the fan in Manny's room?

Jay: Oh, yeah... Call a guy.

Gloria: Nooo. You're supposed to do it with him. It's important that we teach him how to do things for himself. In my culture, men take great pride in doing physical labour.

Jay: I know. That's why I hire people from your culture.

Gloria: You're too funny. I'm gonna share that one with my next husband when we're spending all your money.

Target Text

Gloria: ¡No! ¿Y el ventilador del cuarto de Manny?

Jay: Ah sí. Contrata a alguien.

Gloria: ¡No! Ibas a hacerlo con él. Es importante que le enseñemos a hacer las cosas solo. En mi cultura, el hombre se toma en serio el trabajo físico.

Jay: Lo sé, por eso contrato gente de tu cultura.

Gloria: Que gracioso eres. Le contaré eso a mi próximo marido cuando gastemos todo tu dinero.

Analysis of the humor portrayed: Stereotype and sarcasm.

Berger defines stereotypes as generic attacks on a certain ethnic group in the literature. Gloria claims that males who share her original culture are proud of performing physical work, and Jay mocks Gloria's claim, indicating that this is why he recruits people from her culture. When he says this, it immediately hurts Gloria since he is degrading her culture. Later, Gloria replies, "You're too funny," but her demeanor indicates differently; her bitter remark is an example of sarcasm.

Did the kind of humor persist cross-linguistically? Yes.

The preconception of Latin American culture is evident in the scenario and the effect is kept in the subtitles. Gloria, on the other hand, responds sarcastically to diminish the offensiveness of the joke, especially because it is about the target culture.

Source: S01E02 – The Bicycle Thief

Context: Jay is upset because Manny keeps talking about how great his father is, but he disagrees.

Source Text

Jay: Manny thinks his dad is like Superman. The truth? He's a total flake. In fact, the only way he's like Superman is that they both landed in this country illegally.

Target Text

Jay: Manny cree que su papá es como Superman. Pero ¿la verdad? Es muy informal. Y lo único que tiene en común con Superman... es que los dos llegaron a este país de forma ilegal

Analysis of the humor portrayed: Analogy and stereotype.

According to Berger, the comedy of analogy is founded on comparison; nevertheless, a comparison alone is not enough to generate a humorous effect; they generally function in conjunction with another technique. In this scenario, the comparison of Manny's father to Superman has a comical effect, which is aided by the stereotype approach. Jay compared Manny's father to Superman in this joke since he stated that they are both "illegal". Manny's father is from Colombia, and he has assumed his illegal status because of his nationality.

Did the kind of humor persist cross-linguistically? Yes.

The amusement of the joke persists for the target audience within the subtitles. The theme of undocumented immigrants is a real problem, in this case, the joke has a darker connotation, one that probably most of the target audience can feel related to.

Source: S01E02

Context: Cam is trying not to embarrass Mitch and Lily in front of the other parents in the daycare center. Cameron tries to start a small talk to another mother from their group while trying to hide his usually strong personality.

Source Text

Cameron: Seen any m-movies lately?
Mother: Uh, yeah! You know, my husband and I just rented, uh, *Mamma Mia*. Which I liked, but I don't know that Meryl Streep was the right choice. What did you think?

Cameron: Excuse me. Meryl Streep could play Batman and be the right choice. She's perfection. Whether she's divorcing Kramer, whether she's wearing Prada... Don't even get me started on Sophie's Choice; I get emotional thinking about it. (takes a breath) She couldn't forgive herself... (gets emotional)

Target Text

Cameron: ¿Y has visto películas últimamente?
Mother: Sí, Mi esposo y yo alquilamos *Mamma Mia!* Y me gustó... pero no creo que Meryl fuera ideal para ese papel. ¿Qué te pareció a ti?

Cameron: Que me perdone. Meryl Streep podría ser ideal incluso para el papel de Batman. Es la perfección encarnada... ya sea divorciándose de Kramer o usando ropa de Prada. Y mejor no hablemos de *La decisión de Sophie*. Me pongo sentimental al recordarla (toma un respiro) No podía perdonarse. (Se pone emocional)

Analysis of the humor portrayed: Exposure.

As explained by Berger, in exposure comedy there can be a reveal of “stupidity” or another “hidden” quality. In this case, Cameron was suppressing his extravagant usual self in order to not embarrass his partner Mitchell and their adoptive daughter Lily. However, while engaging in a conversation with another mother from their group, he broke his façade, revealing himself that he is not as serious as he was pretending to be. And he reaches the point of overreacting and getting emotional.

Did the kind of humor persist cross-linguistically? Partially.

This sequence contains many references to films in which Meryl Streep has appeared. If the audience is unfamiliar with these films, they will likely not grasp Cameron's speech as well as how this exposes him as a great admirer of the actress. As a result, the character revelation would only succeed because of Cameron's emotions and antics while expressing his feelings, not because of what he says.

Source: S01E03 – Come fly with me

Context: Jay is building a model airplane; Gloria thinks it is good for him to have a hobby.

Source Text

Gloria: Men need their hobbies. Manny's father had many hobbies. Like hiking in the desert, that kind of skiing that they drop you from the- **How do you say in English? [Imitates Rotor Blades]**

Jay: Helicopter.

Target Text

Gloria: El hombre necesita pasatiempos, el papá de Manny incluido. Practicaba excursionismo en el desierto... y el tipo de esquí que haces lanzándote de un – **¿Cómo se dice en inglés? [imita el sonido de las aspas]**

Jay: Helicóptero

Analysis of the humor portrayed: Imitation.

Berger explains that in imitation, a person pretends to be something else (an animal, machine, etc.) while keeping their own identity. In this scene, Gloria imitates the sound of a helicopter because she cannot remember the term in Spanish, and this is the only way she comes up with to get the message through.

Did the kind of humor persist cross-linguistically? No.

The reason of the imitation of the helicopter is because Gloria cannot remember the word in English. In the subtitles she also asks “¿Cómo se dice en inglés?” but receives the answer in Spanish. For instance, the joke has lost its sense for the target audience.

Source: S01E04 – The incident

Context: Manny is going to spend the weekend with his father; this leaves the house for Gloria and Jay who decided to spend these days as a couple.

Source Text

Gloria: I'm gonna take a shower. Do you care to join me?

Jay: You know, honey, **there's a gun in the footlocker in the garage. If I ever say "no" to that question, I want you to use it on me.**

Target Text

Gloria: Voy a ducharme. ¿Me acompañas?

Jay: Cariño, **hay un arma en el garaje. Si alguna vez respondo que no a esa pregunta, dispárame.**

Analysis of the humor portrayed: Irony.

Jay is saying one thing, but he means another. This is what the dynamics of irony are according to Berger's typology. Jay mentions that he wants that his wife to shoot him in case he answers “no” to her question. Of course, he is not saying this in a literal form because that would be a crime.

Did the kind of humor persist cross-linguistically? Yes.

The subtitles run according the source material and make the joke land successfully

for the target audience without further explanation.

Source: S01E04 – The incident

Context: Dede, who is the ex-wife of Jay and mother of Mitch and Claire got drunk at the wedding of Jay and Gloria and gives a speech that got out of control and starts insulting Gloria using criticism alluding to Hispanic culture.

Source Text

DeDe Pritchett: To the bride and the groom, my ex. 35 years we were together, and he couldn't wait 10 minutes to run off with Charo. That's a joke. I'm kidding.

Seriously, I knew they were perfect for each other when I saw his wallet and her boobs. Take your hands off me.

Target Text

DeDe Pritchett: Por la novia y el novio, mi ex. Estuvimos juntos 35 años... y luego no pudo contenerse y huyó con Charo. Estoy bromeando. Estoy bromeando. Ya en serio, sabía que eran perfectos el uno para el otro... cuando vi su billetera en sus senos ¡Quítame las manos de encima!

Analysis of the humor portrayed: Comparison and sarcasm.

Berger's definition of comparison is that they mostly involve criticism towards the victim, which might be explicit or implied. The attack, in this case, goes against Gloria, since Dede is comparing her to the Spanish singer Charo, who is also a comedian that acts naïve and aloof. In this case, the criticism is implied. Furthermore, Dede said that they were "perfect for each other" because of their attributes, pointing out that, in the case of Jay, it is his money and for Gloria, it is her body. Because of this final jab at the couple, Dede's intentions were revealed. She did not mean to call them perfect, but it was a sarcastic remark.

Did the kind of humor persist cross-linguistically? Yes.

In the comparison, the name "Charo" was borrowed, and since Dede claimed that she was calling Gloria like that only as a joke. The target audience would still understand the purpose of the comparison. Later, the subtitles make a more sexual connotation that is not in the source. It says "cuando vi su billetera en sus senos", meaning that Dede saw Gloria put Jay's money in her breasts. Despite this change of meaning, sarcasm prevails.

Source: S01E05 – Coal Digger

Context: The family is getting together at the house of Jay and Gloria to watch the football game and have a BBQ, Cam who is a big football fan paints his face with the colors of his favorite team, when Jay sees him makes a comparison between Cam and a football player. Mitch who is unaware and unfamiliar with this football player, thinks that his father is being disrespectful to Cam.

Source Text

Cam: Let's go, Illini!

Jay: Oh, looks like I got to watch the game with Dick Butkus.

Mitch: Dad! Come on, that's offensive.

Cam: He's one of the greatest linebackers to ever play at Illinois, and one of my personal heroes.

Mitch: And his name is "Butkus"?

Target Text

Cam: A ganar, Illini

Jay: Veré el Partido con Dick Butkus y sus manerotas.

Mitch: ¡Papá! Por favor, papá eso es ofensivo.

Cam: Es de los mejores apoyadores que ha tenido Illinois... además de que es uno de mis héroes.

Mitch: "Manerotas" porque rima con "lamebotas"

Analysis of the humor portrayed: Puns/Wordplay.

According to Berger, puns and wordplay are a form of wit that relies on language and draw on rhetorical techniques such as spelling, phonetics, and semantics. In this case, the play on words is with the name Dick Butkus, who is an actual football player. Mitchell thought that his father was insulting Cameron; however, Cameron

quickly explains that he was a great player. Mitchell still had his doubts since the name “Butkus” does not sound real.

Did the kind of humor persist cross-linguistically? Partially.

In the subtitles, they manage to keep the effect of the wordplay by adding another term and applying the technique to it. They bridge this cultural gap in this manner because puns and wordplay are meant to work as such in their original language only. If they had translated the dialogue literally, the effect would have been lost, consequently the joke.

Source: S01E05 – Coal Digger

Context: Mitch who does not like sports tries to be supportive towards Cameron who does like football and watches the game with his father and his boyfriend; however, since he doesn't understand the game, he throws a lousy comment.

Source Text

Mitch: They should have considered blitzing.

Jay: Blitzing wouldn't have helped them. Get out of here.

Cam: Oh, gosh. Blitzing.

Mitch: So, my interest in football ended as suddenly and dramatically as the climax of "West Side Story." I'm a musical-theater fan.

Cam: Surprise!

Target Text

Mitch: Debieron considerar una jugada de carga.

Jay: Esa jugada no habría servido. Por favor.

Cam: Válgame. Una jugada de carga.

Mitch: Así, mi interés por el fútbol tuvo un fin tan repentino y dramático... como el clímax de *Amor sin barreras*. Soy admirador del teatro musical.

Cam: ¡Sorpresa!

Analysis of the humor portrayed: Sarcasm and stereotype.

The sarcastic technique is included and supported using stereotype. The preconception is that a man who enjoys musical theater is generally associated with gay men. Cameron adds the sarcastic remark "surprise" as it comes as no surprise when Mitchell declares that he prefers musicals, even comparing his present football predicament to a musical production.

Did the kind of humor persist cross-linguistically? Yes. The subtitles are literal however they still reach the target audience. The stereotype and the closing sarcastic line at the end of the scene are also easy to catch thanks to the extralinguistic features: Cameron uses a high pitch voice when he says “surprise”.

Source: S01E05 – “Coal Digger”

Context: Luke and Manny are telling what they were fighting over earlier in the school, Luke accidentally says that at school, he told Manny Gloria is a “coal digger”, because he heard Claire (his mother) call Gloria a “gold digger” but he repeated it as “coal digger”.

Source Text

Luke: I made fun of him because his mom used to dig coal.

Gloria: What?

Manny: He said you were a coal digger.

Phil: Okay, I think we can move on!

Gloria: Who said I was a coal digger?

Luke: That's what my mom told me.

Alex: What's a coal digger?

Phil: He heard it wrong. It's "gold digger."

Hayley (on the phone): I'm gonna have to call you back.

Claire: I really do not think that I

Target Text

Luke: Yo me burlé de él porque su mamá zafaba fortunas.

Gloria: ¿Qué?

Manny: Dijo que eras una “zafafortunas”

Phil: Bueno, ya pueden irse.

Gloria: ¿Quién dijo que yo zafaba fortunas?

Luke: Eso me dijo mi mamá.

Alex: ¿Qué es una “zafafortunas”?

Phil: No, cariño, entendió mal. Es “cazafortunas”.

Hayley (al teléfono): Te llamo más tarde

remember ever saying that.

Luke: Well, you said it in the car, you said it at Christmas, you said it in the Mexican restaurant...

Claire: Okay, Mr. "Leaves his sweatshirts at school every day" suddenly remembers everything. Thank you.

Claire: Yo para nada recuerdo haber dicho eso.

Luke: Pues, lo dijiste en el auto. Lo dijiste en Navidad, en el restaurante mexicano—

Claire: El niño que olvida sus sudaderas en la escuela a diario... de pronto recuerda todo. Gracias.

Analysis of the humor portrayed: Misunderstanding and irony.

Berger points out that the difference between mistakes and misunderstandings, is that the latter is tied to a verbal matter. In this case, the misunderstanding is created because of the similarity in pronunciation of the words *coal* and *gold*. Later, when the mistake is cleared up, Claire gives Luke an ironic "thank you" because he remembers that she has used the offensive term several times in the past although he usually forgets things.

Did the kind of humor persist cross-linguistically? Yes.

The subtitles employ a cultural equivalent in order to keep the misunderstanding. They make use of the word "zafafortunas" which sounds pretty similar to "cazafortunas". Since a similar phonetic technique was applied, the comic effect remains for the target audience. Additionally, for the sarcasm, the sitcom relies on the extra linguistics factors such as the insincere tone and Claire's gestures while saying "thank you".

Source: S01E05 – Coal Digger

Context: Jay is insecure about his appearance because of what Claire said that when she first met Gloria, she thought that Gloria was only interested in his money because Gloria is a young and attractive woman, so Jay asks Mitch and Cam if they would find him attractive if he was just another random man.

Source Text

Jay: Now, you guys basically... are like women. You look at guys. So, what do you think?

Mitch: You're seriously asking us if you're attractive?

Jay: I know I'm no Erik Estrada or anything. I'm just curious that's all.

Mitch: Dad

Jay: So, if I was in one of your bars and... Righteous Brothers were on, would you... I don't know... Check me out?

Mitch: Dad, you're really close to ruining gay for me.

Target Text

Jay: Y, ustedes dos son prácticamente mujeres. Digo, les gustan los hombres. Así que, ¿qué opinan?

Mitch: ¿En serio nos preguntas si eres atractivo?

Jay: Sé que no soy Erik Estrada ni nada parecido. Pero me da curiosidad.

Mitch: Papá

Jay: Si estuviera en uno de sus bares y – con no sé, música de los righteous brothers... ¿creen que, pues, me mirarían?

Mitch: Papá estás a punto de arruinarme lo de ser gay.

Analysis of the humor portrayed: Stereotype and embarrassment.

Berger's definition of embarrassment is that it makes the receiver feel uncomfortably self-conscious and ashamed. Jay is putting his son, Mitchell, in an uncomfortable predicament in the scene. He assumes that gays and women are basically similar individuals because they both prefer men, based on a stereotype. As a result, he wants to know what he thinks of his appearance, citing the hypothetical situation in which Mitch could "check him out" if he were a random man in a gay bar. Mitchell's response is implicit since he only mentions that his sexuality would be ruined.

Did the kind of humor persist cross-linguistically? Yes.

The intention of the joke is transferred in the same manner as in the source material. The effect of the stereotype and the embarrassment persists in the subtitles without

the need of finding any equivalent since the message reaches the target audience with the literal translation.

Source: S01E06 – Run for your Wife

Context: It is the first day of school, Manny is excited about wearing a “poncho” for school, Jay thinks it’s a bad idea and makes fun of it.

Source Text

Jay: Hold on. What are you wearing there? That looks like an old Christmas tree skirt.

Manny: It's a traditional Colombian poncho. I want my new classmates to know I'm proud of my heritage.

Gloria: I think you look very handsome. Lindo.

Jay: Oh, really? Am I driving him to school or is he gonna ride his burro?

Target Text

Jay: Espera. ¿Qué traes puesto? Parece una base para árbol de Navidad.

Manny: Es un poncho tradicional colombiano. Quiero que mis compañeros sepan que me enorgullecen mis raíces.

Gloria: Creo que luces muy guapo. Lindo.

Jay: ¿En serio? ¿Lo llevo a la escuela o va a irse en su burro?

Analysis of the humor portrayed: Stereotyping and ridicule.

According to Berger, the ridicule strategy relies on humiliation since it is a direct verbal attack on someone, something, or a belief. In this case, Jay makes use of a stereotype to complement the mockery. The basis of the humor in this scene is mocking Manny because of his outfit choice. Although Manny is proud of wearing a traditional attire, Jay still makes fun of him by complementing the scene of poncho wearing with donkey riding, a stereotypical feature of Latin American cultures.

Did the kind of humor persist cross-linguistically? Partially.

The amusement relies on the audience’s understanding of the stereotype, which is one that most youths are not familiar with. They might still find it amusing, but just because of the choice of transportation.

Source: S01E06 – Run for your wife

Context: Mitch is babyproofing the house and Cam gets in with Lily who is wearing a big wig. During the mockumentary scene, Mitch and Cam explain how Cam has been taking pictures of Lily dressed as pop icons.

Source Text

Cam: ♪ You are a cutie pie, yes, you are ♪ ♪ You are a cutie pie ♪ Are you still babyproofing?

Mitch: Everything we own is pointy. Why is our daughter dressed like Donna Summer?

Cam: She is not Donna Summer. Clearly, she's Diana Ross from the R.C.A. Years. How is Daddy not seeing that?

Mitch: I really thought you were done with this.

Cam: I made no such promises. I guess I'm somewhat of a shutterbug. Yes. And my new favorite model, of course, is Lily. I just completed a series of photographs of her dressed as various pop icons. Let's see. I've done Olivia Newton-John. I've done Madonna, the early years, Stevie Wonder.

Target Text

Cam: ♪ Eres una lindura! ¡Sí, lo eres ♪ ♪ Eres una lindura! Sí, lo eres ♪ ¿Vuelves todo a prueba de bebés?

Mitch: Todo lo que tenemos es puntiagudo. ¿Por qué nuestra hija viste como Donna Summer?

Cam: No es Donna Summer. A todas luces es Diana Ross de su época en la RCA. ¿Cómo es que papá no lo ve?

Mitch: Creí que habías terminado.

Cam: No prometí nada similar. Soy aficionado a la fotografía. Sí. Y mi modelo nueva favorita, claro, es Lily. Le tomé una serie de fotografías disfrazada de varios íconos del pop. Veamos. De Olivia Newton-John. De Madonna, en los primeros años. De Stevie Wonder.

Mitch: Sí, hay días cuando Lily se cambia más de trajes que Cher.

Cam: Cher. ¿Cómo pude olvidar a

Mitch: Yeah, there are days when Lily has more costume changes than Cher.
Cher? Eso es vergonzoso.
Cam: Cher! How could I forget Cher? That's embarrassing.
Mitch: ¿Eso es vergonzoso?

Analysis of the humor portrayed: Irony and Infantilism

As stated before, the gap between what is expressed and what is meant is the source of irony. Cameron says that he feels embarrassed because he forgot to include Cher in his set of photographs of Lily wearing costumes of pop icons. However, for Mitchell, the truly embarrassing case here is using her daughter to portray his fantasy photo album of stars, which is why this scene is ironic.

Did the kind of humor persist cross-linguistically? Partially.

The comedy relies on the audience's musical culture since there are many references of pop stars. For instance, there should be background knowledge about the pop singers mentioned to be able to understand why Cameron feels shocked when he realized he forgot about Cher. The audience, on the other hand, can perceive the irony in the moment thanks to Mitchell's inquiry.

Source: S01E06 – Run for your Wife

Context: Mitch feels like he is failing as a father. Cam has been trying to comfort him and telling him he is good at other things like the adoption papers, supporting the family, etc. After that, Cam closes the door and realized Mitch left the car keys inside the diaper bag, as a consequence Lily is locked in the car.

Source Text

Cam: I'm breaking the window!
Woman: Emergency assistance. This is Trina.
Mitch: Help! We I- We locked our baby in the car and people are judging us!
Cam: I swear to God, I'm gonna break it!
Mitch: Do not break the window! You'll get glass on her!
Trina: Please tell your wife to relax. Everything is going to be okay.
Mitch: That's a man.
Trina: Really?
Cam: Don't worry, Lily! Daddy's coming for you!
Woman: Sir, we just sent the signal. The door should be unlocked now.
Mitch: Check- Check the door. Check the door. Check the door.
Cam: It's not unlocked! Oh. Oh. Okay. That is amazing. How did they do that?
Mitch: I don't know. It's just- We got it. Thank you.
Cam: Did that come from space?

Target Text

Cam: ¡Voy a romper la ventana!
Mujer: Asistencia vial. Habla Trina.
Mitch: ¡Auxilio! ¡Encerramos al bebé en el auto y la gente nos juzga!
Cam: ¡Te juro que la romperé!
Mitch: ¡No la rompas! ¡La cubrirás de vidrio!
Trina: Dígale a su esposa que se calme. Todo estará bien.
Mitch: Es un hombre
Trina: ¿En serio?
Cam: ¡No te preocupes, Lily! ¡tu papá viene por ti!
Trina: Señor, enviamos la señal. La puerta está abierta.
Mitch: Ve si abre la puerta. Ve si abre la puerta.
Cam: ¡Está abierta! Oh eso es asombroso. ¿cómo lo hicieron?
Mitch: No lo sé. Ya está. Gracias.
Cam: ¿Vino del espacio?

Analysis of the humor portrayed: Exaggeration.

The meaning of exaggeration, according to Berger, is that it involves taking things beyond the reality of the situation. In this case, Cameron overreacts because Lily is locked inside the car. Although leaving a child inside a car is an alarming situation, Cameron takes things further screaming in a high pitch voice, moving around and even trying to break the windows. Cameron would not calm down notwithstanding the how supportive Mitch is trying to be.

Did the kind of humor persist cross-linguistically? Yes.

The type of humor disclosed here is one that relies on extra-linguistic elements. Cameron screaming and going around trying to break the window is what finally achieves the amusement of the audience through the exaggeration, regardless of the literal translation.

Source: S01E07 – En garde

Context: From the moment Jay met Manny has the image of him as a weak and soft boy. Manny is a little boy who likes poetry, ballet, opera, and all things Jay considers girly. Therefore, when he was told that Manny wants to practice fencing, he thought it was a bad idea. However, later Manny proved him wrong.

Source Text

Jay: Well, when I heard Manny wanted to fence, I was, like, "Sure. Uncoordinated kid, lethal weapon. How can this go wrong?"

Target Text

Jay: cuando oí que Manny quería esgrimir pensé: "Un niño sin coordinación y un arma mortal ¿qué puede salir mal?"

Analysis of the humor portrayed: Sarcasm.

According to the literature, sarcastic statements are indirectly insulting since, by their tone, they ridicule the addressee. Jay is implying that since Manny lacks coordination the situation might bring tragic results.

Did the kind of humor persist cross-linguistically? Yes.

The literal translation conveys sarcasm without the necessity of a cultural equivalent.

Source: S01E07 – En garde

Context: Gloria is excited about Manny winning and getting to the finals of the fencing competition, so she is telling her grandmother over the phone how happy she is. However, since she is speaking loudly in Spanish, Jay is not sure if she is happy or upset and thinks that people in south America have problems because of their language and makes a joke about it.

Source Text

Gloria: ¡Ay, abuela, es que lo que yo te diga es poco! Esto hubiera sido la locura en Barranquilla. No, es que tú no sabes. ¡Mejor que su padre! Bueno, hasta luego, porque aquí ya llegó Jay. Adiós.

Jay: Everything okay?

Gloria: Yes. I was telling my grandmother how great was Manny today.

Jay: So that wasn't angry talk?

Gloria: No, silly. That was happy talk.

Jay: I'm beginning to understand why there's so much conflict on your continent.

Here. Check this out.

Target Text

Gloria: ¡Ay, abuela, es que lo que yo te diga es poco! Esto hubiera sido la locura en Barranquilla. No, es que tú no sabes. ¡Mejor que su padre! Bueno, hasta luego, porque aquí ya llegó Jay. Adiós.

Jay: ¿Todo bien?

Gloria: Sí. Le contaba a mi abuela el éxito de Manny.

Jay: ¿No hablabas enojada?

Gloria: No, tonto. Hablaba contenta.

Jay: Empiezo a entender por qué hay tanto conflicto en tu continente.

Oye, mira esto.

Gloria: Ah, Jay.

Gloria: Ah, Jay.

Analysis of the humor portrayed: Stereotype.

Jay makes a joke about the situation in South America, saying that it has to do with how Gloria expresses herself. This is because he assumes that in South America everyone speaks loudly and very enthusiastically like his wife.

Did the kind of humor persist cross-linguistically? Partially.

The dialogue has a fragment in Spanish which is why Jay could not determine if Gloria was happy or angry while speaking on the phone. The target audience understands the content of what Gloria is saying and knows that she is happy not angry. However, the stereotype lands because Jay generalized South American people as being loud.

Source: S01E08 – Great Expectations

Context: Cam and Mitch went out for the night. They left Lily with Gloria and Jay. Gloria is singing a Lullaby to Lily, so she goes to sleep. Jay thinks that Gloria's singing is bad and makes a sarcastic comment about Lily liking it, but she doesn't catch that.

Source Text

♪♪ [Gloria Singing Loudly in Spanish]

Jay: So, Lily likes that, that... singing?

Gloria: Yes. It relaxes her.

Jay: Oh, okay.

Target Text

♪♪ [Gloria cantando alto en español]

Jay: ¿Eso le gusta a Lily? ¿Que le cantes?

Gloria: Sí, la relaja

Jay: Bien

Analysis of the humor portrayed: Sarcasm and irony. Mocking the other one sometimes is included in the sarcasm technique, according to Berger's theory. In this case, Jay mocks Gloria's singing because she is doing it very loudly; however, Lily is in fact sleeping with her signing.

Did the kind of humor persist cross-linguistically? Yes. The extralinguistic features in Gloria's antics give the joke essential support. Even though her signing is in Spanish, the audience caught the joke because she is almost screaming and signing out of tone. The irony is also effective because the audience can notice that Lily is sound asleep in Gloria's arms.

Source: S01E09 – Fizbo

Context: Manny is nervous about a girl he wants to approach because she will be at the birthday party of Luke. He goes to Jay for advice because he managed to marry Gloria who is a young and beautiful woman.

Source Text

Manny: But there's a girl in my school, and I want her to like me. I need your advice, Jay.

Jay: Really?

Manny: She's gonna be at Luke's party.

Jay: Well, I'm a little thrown. I mean, you don't usually come to me for advice.

Manny: Well, this is one area in which you've done pretty well.

Gloria: He has a point.

Target Text

Manny: Pero quiero agradecerle a una niña de mi escuela. Necesito que me aconsejes, Jay.

Jay: ¿En serio?

Manny: Irá a la fiesta de Luke.

Jay: Pues, estoy un poco sorprendido. No acostumbras a pedirme consejos a mí.

Manny: Pues, en esta área mostraste que eres muy hábil.

Gloria: Tiene razón.

Analysis of the humor portrayed: Irony.

Manny points out that although he never asks for Jay's help, he reached out to him because Manny thinks Jay has done well in that area. Manny means that Jay must have done something right to earn his mom's affection. Here, Manny implies that his mother is beautiful, and Jay is not as attractive as he should have been to gain her.

Did the kind of humor persist cross-linguistically? Yes.

The scene flows naturally in the subtitles although the translation is literal. The irony does not need any further translation technique to be developed fully in the subtitles.

Source: S01E09 – Fizbo

Context: Mitch has been arguing with a man at the gas station. Cam, who was waiting inside the car because Mitch asked him to since he was wearing the Fizbo costume, got down and made the man apologize and tells Mitch they're late for Luke's party making use of his toy clock.

Source Text

Target Text

Cam: Let's go. We're gonna be late.

Cam: Vámonos. Llegaremos tarde.

Analysis of the humor portrayed: Scale.

According to Berger this humor is created by contrasting the character's size, in this case Cam uses a big clock to state they're late for Luke's party which is unnecessary because Mitch is wearing a watch.

Did the kind of humor persist cross-linguistically? Yes.

Cam shows the big clock he is holding in the scene; therefore, although there is no rendering of that non-textual feature, the humor reached the target audience because of the visual factor, which is the big clock.

Source: S01E09 – Fizbo

Context: Mitch and Claire were talking about how their partners are extravagant and are always doing eccentric things. After their talk, Fizbo (Cameron) got scared about a scorpion and ran out from where he was standing and all things in the party started to go down.

Source Text

Target Text

Claire: So... Cam's a clown.

Claire: Así que Cam es payaso

Phil: I got you.

Phil: Te di.

Mitch: Yeah.

Mitch: Sí.

Phil: I totally got you.

Phil: Claro que te dí.

Claire: And there's mine. You think it's weird that we both chose people who were so-

Claire: Y ahí está el mío. ¿Te parece raro que escogiéramos parejas tan...?

Mitch: Uninhibited?

Mitch: ¿Desinhibidas?

Claire: I was gonna say "embarrassing," but yeah. Look at them now. They're the life of the party.

Claire: Pensaba decir "vergonzosas", pero sí. Míralos. Son el alma de la fiesta.

Mitch: Uh, you know, I gotta say, for all his craziness, I love my clown.

Mitch: ¿Sabes? Yo tengo que admitir que adoro a mi payaso por lo loco que está.

Claire: Me too. They're good for us. I would've totally tanked this party.

Claire: Yo también al mío. Son ideales para nosotros. Yo habría hecho fracasar esta fiesta.

Mitch: And I would've gotten my butt

kicked at a gas station.
Claire: Sorry?
Mitch: Turns out Fizbo is a real bad-ass.
Cam: [Screaming] Scorpion!
Scorpion! Scorpion! [Children Screaming]
Scorpion! [Screaming Continues]
Phil: No, no. Too close. Too close. Too close.
Jay: What the hell? Oh! [Crossbow Fires]
 [Air Hissing] Oh, crap!
Claire: Calm down. What happened?
Luke: We fired the crossbow.
Claire: No, I know. Oh, my God. It's right there. [Kids Screaming]

Mitch: Y a mí me habrían dado una golpiza en la gasolinera.
Claire: ¿Cómo dices?
Mitch: Resulta que Fizbo tiene su carácter.
Cam: ¡Un escorpión! ¡Un escorpión! ¡Un escorpión! ¡Un escorpión!
Phil: Oh no. Está muy cerca. Muy cerca.
Jay: ¿Qué rayos pasa? ¡Maldita sea!
Claire: Calma. ¿Qué pasó?
Luke: Disparamos la ballesta

Analysis of the humor portrayed: Speed and irony.

When Cam sees a scorpion, he starts to run out from the garage where he was standing and doing tricks. This develops a series of events that happen one after the other. As posited by Berger, speed is not fun on its own, but when it is added to certain actions, in this case, the runaway from the scorpion, it transmits amusement. Also, the ironic effect appears as Mitch is saying how brave Cam is and the latter starts running out and screaming because of a scorpion.

Did the kind of humor persist cross-linguistically? Yes.

The irony was delivered since, after saying that Fizbo (Cam) was brave, he started screaming about a scorpion. In the case of the speed, it was delivered in the TT because it was the development of the actions.

Source: S01E10 – Undeck the Halls

Context: Jay goes over to the house of Mitch and Cam to give them their Christmas pajamas so they can keep the Pritchett tradition of opening presents on Christmas eve. He tells Mitch, he is trying to keep on with the tradition because it is the first Christmas of Manny in America and far from Colombia, and Manny has been trying to push on Colombian traditions that he is not familiar with.

Source Text

Mitch: Still keeping traditions alive, huh? **Jay:** Well, someone has to. I got two Colombians at home trying to turn Christmas into Cinco de Mayo.
Mitch: You know that's Mexican, right?
Jay: Ah, burrito, "bur-right-o."

Target Text

Mitch: ¿Aún perpetúas la tradición?
Jay: Alguien debe hacerlo. Vivo con dos colombianos que pretenden convertir la Navidad en el 5 de mayo.
Mitch: ¿Sabes que eso es de México?
Jay: Ambos dicen "burrito"

Analysis of the humor portrayed: Stereotype and wordplay.

Jay uses wordplay when he says "bur-right-o" (but right though) as a way of saying "burrito." Also, he brings up the celebration of Cinco de Mayo implying it is a Colombian holiday; generalizing that Latinos do not celebrate Christmas the way he does, also assuming that every Hispanic acts the

same way, and disregarding the fact that Cinco de Mayo is not a Colombian celebration.

Did the kind of humor persist cross-linguistically? Partially.

In the subtitles, the audience can disseminate that Cinco de Mayo is not a tradition for all Latin Americans and catch on Jay's stereotype. However, the wordplay is not clear, in the end, it is omitted and changed into another statement.

Source: S01E11 – Up all night

Context: Mitch and Cam have been trying to Ferberize Lily which is a method of getting the baby to sleep through the night, which is basically let her cry until she falls asleep. Cam is not happy about it, and he cannot bear to hear Lily cry.

Source Text

Mitch: Ferberize -- it is a method of getting the baby to sleep through the night. By, yes, basically letting her cry herself to sleep.

Cam: Torture.

Mitch: It's not torture, cam.

Cam: It's just hard if you happen to be a person who hates to hear another person suffer.

Mitch: Or two people suffer.

Target Text

Mitch: "Ferberizar" -- es un método en el que se deja al bebé dormir toda la noche mediante, sí, básicamente dejando que lllore hasta que se duerma.

Cam: Tortura.

Mitch: No es una tortura, Cam.

Cam: Es duro si eres una persona que odia oír a otra persona sufrir.

Mitch: O a otros dos.

Analysis of the humor portrayed: Facetiousness.

According to Berger, facetiousness involves a nonserious use of words. In this case, calling the method a *torture* triggers the thoughtless element that causes the comic effect. When Mitch says, "Or two people suffer," he is referring to Cam as the second person who is crying because Lily is crying. It is not a literal suffering or "torture", it is only a way of saying it to make Mitch understand that his method is cruel.

Did the kind of humor persist cross-linguistically? Yes.

Even though, for the sake of the dialogue, there is a minimal change in the repetition of the word *suffer* since that repetition is omitted in the subtitles.

Source: S01E11 – Up all night

Context: Phil has been feeling pain in his stomach but refuses to call 911 because the firemen in the area where they live are attractive and he does not want them near Claire and their daughters. After a while, he cannot stand more pain. They call 911 and he gets analgesics at the hospital where he is told he needs surgery.

Source Text

Phil: Luke, buddy, hold back a sec. It's not gonna happen, okay, but there is a scenario where you could be the man of the house. And you need to know all the pin numbers and passwords.

Luke: I don't want to be the man of the house.

Target Text

Phil: Luke, colega, espera un segundo. No va a pasar, ¿ok?, Pero hay la posibilidad de que vayas a ser el hombre de la casa. Y tienes que saber todos números PIN y contraseñas.

Luke: No quiero ser el hombre de la casa.

Phil: Now, don't talk black to me. **Phil:** Eh, no me "saltes" al respeto.

Analysis of the humor portrayed: Misunderstanding.

As Berger explains, misunderstandings are verbal in nature. In the scene, because of the analgesics, Phil is babbling and cannot speak properly, which is why he mixed up words that are similar in pronunciation.

Did the kind of humor persist cross-linguistically? Yes.

Since the humor relies on the mispronunciation of some words, the translator had to resort to adaptation. The word *black* is disregarded in Spanish as it would not make sense. The dialogue makes use of the word *saltes* to trigger the comic effect when combined with the word *faltes*. In that way, the humor is conveyed successfully for the target audience.

Source: S01E11 – Up all night

Context: The ex-husband of Gloria and father of Manny, Javier is in town to visit his son. When he just arrived, Jay was upset. However, later that night when Jay heard Javier playing with his pool table and got downstairs, they start talking and Javier charms Jay with his talks and take Jay and Manny to a baseball stadium, they stay out late. The next day, Gloria realizes that and got upset with Jay because she tells him that what she likes about him is how responsible he is and just one night with Javier and that has changed, Gloria thinks Jay is turning into Javier. Javier arrives with two motorbikes since Jay told him how he used to ride one when younger. Later that day, Gloria arrives at the house and finds Jay and talks with him, Jay and Javier made plans to meet the baseball players Javier told him about at a bar. However, Jay got stood up and while waiting, Gloria mentions what happened earlier with the motorbikes.

Source Text

Gloria: Oh, I guess you didn't kill yourself in the motorcycle today.

Jay: Well, I figured you were looking forward to killing me, So I'm not gonna take that away from you.

Target Text

Gloria: Supongo que no te mataste hoy en la motocicleta.

Jay: Creo que tu ardías en deseos de matarme. No voy a negarte ese gusto.

Analysis of the humor portrayed: Sarcasm.

Berger explains that sarcasm involves *biting* remarks often delivered in a hostile manner. Additionally, he mentioned that it is important to pay close attention to the tone at which the sarcasm is delivered. Jay is mocking Gloria when he says that she seemed eager to kill him before he kills himself in a motorbike accident.

Did the kind of humor persist cross-linguistically? Yes.

The adaptation of "ardías" for "looking forward" suits accordingly to emphasize the tone of the sarcasm.

Source: S01E12 – Not in my house

Context: Gloria is talking for the mockumentary about how happy she is, but suddenly she comes across Barkley (the dog butler), which is Jay's newest possession.

Source Text

Gloria: I am a very lucky woman. I have a wonderful family, a beautiful home. There's nothing that I would

Target Text

Gloria: Soy una mujer afortunada. Tengo una familia maravillosa, una casa preciosa No hay nada que

change. I hate the dog butler quiera cambiar. Odio al perro mayordomo.

Analysis of the humor portrayed: Irony.

In this case, this is a verbal irony. As stated by Berger, verbal irony is when it is said one thing but they mean the opposite. She is expressing how lucky she feels in her life, however then she mentions an aspect that she hates.

Did the kind of humor persist cross-linguistically? Yes.

The subtitles were rendered as a literal translation, but still, the irony persists for the target audience to understand the humor because of the non-textual elements.

Source: S01E12 – Not in my House

Context: Mitch and Cam are taking Lily to the Moscow marionette theater, but they're late for the show. There is a scene switch, and they are talking in the mockumentary about their childhood memories; however, Mitch has heard all Cameron's stories and he overlaps Cameron.

Source Text

Mitch: Oh, one of my favorite childhood memories was attending the Moscow marionette theater.

Cam: I grew up one mile away from Missouri's largest water slide, And third largest in the country.

Mitch: Oh, really? Cam, you never mentioned that before.

Cam: You feel –

Mitch: Feel like a torpedo.

Target Text

Mitch: Oh, uno de mis recuerdos de la infancia favoritos, es atender al Teatro de Moscú de Marionetas.

Cam: Yo crecí a 1.6 kilómetros del tobogán de agua más grande de Misuri. Y el tercero más grande del país.

Mitch: ¿En serio, Cam? Nunca lo habías mencionado.

Cam: Te sientes--

Mitch: Como un torpedo

Analysis of the humor portrayed: Irony.

As mentioned before, irony involves playing with the truth, i.e., saying one thing but meaning the opposite. When Mitch says that he has never heard Cam's story before, he is being ironic because he actually knows all his stories that he even knows what he is going to say after that statement.

Did the kind of humor persist cross-linguistically? Yes.

Since the irony also involves other factors such as the tone of the speaker, the target audience can catch Mitchell's intention through his actions. The subtitles are literal and flow easily with the comedy in the scene.

Source: S01E12 – Not in my House

Context: Mitch and Cam are about to go to the Moscow Marionette theater. However, their gardener looks down and seems to be having personal problems. Additionally, Cameron feels emphatic towards his situation and gets involved trying to help the gardener with his problem despite Mitch telling him not to. Since that gardener does not speak English, Cam tries to communicate with him in Spanish, but he delivers a different message, and the gardener misunderstands everything.

Source Text

Mitch: Hey, Cam, does the gardener usually work on Saturdays?

Cam: I don't know. He comes when

Target Text

Mitch: Cam, ¿el jardinero trabaja los sábados?

Cam: Se aparece si no necesitamos.

we need him. He's like Batman, but straight. Is he crying?

Mitch: Oh, yeah. We should probably go out the back, huh?

Cam: He's clearly in pain. How can you just turn your back on a friend like that?

Mitch: A friend? Really? What's his name?

Cam: Caesar Salazar

Mitch: You made that up. You were gonna say "Caesar Salad."

Cam: Was not.

Mitch: Cam, come on. Really? All right, don't worry, Lily. I'm sure we'll get to the show on time. Your dad is just gonna go out and give an encouraging word to the gardener, hopefully mention the snail problem, and then we are gonna be oh... No. no, no, Cam no... Hello

Cam: I don't think he speaks English.

Mitch: Okay, this might be a good time to mention to you that the marionettes are not kind to latecomers. They bend over and show their bloomers.

Cam: Okay, I speak a little Spanish. (Cameron speaking incorrect Spanish) Would you like to make water and have our bed? ¿Señor te gustaría hacer el agua que tenemos en nuestra cama?

Gardener: Gracias

Mitch: What was that?

Cam: I just asked him if he wanted to have a glass of water... and sit down for a minute, like any kind person would.

The gardener goes to Mitch and Cam's bedroom to lay down in their bed and cry.

Es como Batman, pero heterosexual. ¿Está llorando?

Mitch: Probablemente deberíamos salir por atrás.

Cam: Está sufriendo. ¿Cómo puedes darle la espalda a un amigo así?

Mitch: ¿Un amigo? ¿En serio? ¿Sí? ¿Cómo se llama?

Cam: César Salazar.

Mitch: Lo inventaste. Ibas a decir "Ensalada César".

Cam: No es verdad.

Mitch: Cam. Por favor. ¿En serio? Descuida, Lily, llegaremos a la función a tiempo. Sé que papá nada más saldrá a decirle algo alentador al jardinero. Ojalá le diga del problema de los caracoles y luego nosotros nos—No, no. Cam, no—Hola.

Cam: No habla inglés.

Mitch: Las marionetas no son amables con los que llegan tarde. Se inclinan y les muestran los calzones.

Cam: Hablo un poquito de español. Señor. ¿Le gustaría hacer el agua y tenemos nuestra cama?

Jardinero: Gracias.

Mitch: ¿Qué dijiste?

Cam: Le ofrecí agua y le dije que se sentara un momento como lo haría cualquier persona amable.

El jardinero se va al dormitorio de Mitch y Cam a recostarse en su cama y llorar.

Analysis of the humor portrayed: Misunderstanding.

As explained earlier, according to Berger, misunderstandings are created when there is ambiguity in the language, or when this is taken out of context. During the scene Cameron cannot bear to see their gardener crying and heads out to inquire why he is crying. The misunderstanding occurs because the gardener is Latino and does not speak English; still, Cameron is confident regarding his knowledge in Spanish and tries to communicate with him. However, It turns out that Cameron's Spanish is inaccurate and instead of

only offering a glass of water he invited him to lay down in their bed. The language barrier was the reason of the misunderstanding.

Did the kind of humor persist cross-linguistically? No.

The misunderstanding occurs because of the language barrier, and the target audience caught Cameron's mistake before the gardener's response to it. This reduce the joke's impact because the target audience is reading the subtitles in Spanish and it does not make sense when Cameron mentions that he speaks a little Spanish.

Source: S01E12 – Not in my House

Context: Claire is concerned about a picture of a naked woman she found in the laptop and she is certain that it was Luke. However; it was Phil who saved that picture, and to protect himself from Claire, Phil let Claire think it was Luke who did it. Phil is worried about Claire having a conversation with Luke about it and he does everything he can to avoid that.

Source Text

Phil: Honey, honey, honey, I got this! I got this! No, no, no, no, no. I-I got this. I got this. I was his age once. Breasts are like these scary, mystical things... That he's drawn to, like Frodo to Mordor.

Claire: Okay, I'm definitely going to talk to him.

Target Text

Phil: Cariño, cariño, cariño, ¡Yo me encargo! ¡Yo me encargo! No, no, no, no, no. Yo me encargo. Yo me encargo. Una vez tuve su edad. Los pechos son como unas cosas místicas y monstruosas que le atraen, como Frodo a Mordor.

Claire: Okay, ahora definitivamente voy a encargarme yo.

Analysis of the humor portrayed: Absurdity.

According to Berger, absurdity is linked to confusion and nonsense because it develops characters that make ludicrous statements, leaving the audience perplexed and amused in certain circumstances. Phil is desperate because Claire wants to talk about sex with their son Luke, this leads him to start making comparisons about the female body with the characters of the fantasy world of *The Lord of Rings*. As a result, Claire is not confident, because Phil is approaching the topic about sexuality doing nonsensical comparisons.

Did the kind of humor persist cross-linguistically? Yes.

The joke amuses the target audience because Phil is saying that breasts are "scary" and "mystical things". Although the dialogue contains a reference about *The Lord of Rings* movie; the humor persists regardless of the target audience knowledge about the movie, because of the detailed description of the aspects that Phil thinks are related to breasts.

Source: S01E12 – Not in my House

Context: Since episode 1, Phil and Claire have wanted to fix a damage step from the stairs of their house. However, they just remember it each time they trip.

Source Text

Phil: Just -- let's just -- just trust it.

Phil trips on the stairs.

[grunts] fix that step.

Target Text

Phil: Solo--Solo vam--Vamos a confiar en ello.

Phil se tropieza en la escaleras.

Arreglar ese escalón.

Analysis of the humor portrayed: Accident and Irony.

Berger states that accidents arise as a consequence of human errors. In this case, this is an occurrence that happens constantly during the first season of the show. The ones affected the most by the damaged step are Phil and Claire, who keep repeating that they will fix the step. Ironically, they only remember to fix the step only when they trip on the stairs.

Did the kind of humor persist cross-linguistically? Yes.

The comedy of accidents, in this case, is mostly supported by extralinguistics factors. The subtitling does not affect the humor, however it gave the audience the punch line that is remark about fixing the step every time they trip on it.

Source: S01E12 – Not in my House

Context: Early in the morning, Claire talks with Phil about a picture of a naked girl she saw in the laptop and thinks it was Luke who opened that. However, it was Phil who was seeing the picture, he does not want Claire to find out. In the end, Claire and the kids figure it out and Phil apologizes to Luke and misunderstands the question that Luke asked him about the picture and what happened.

Source Text

Luke: So, what was the picture of?

Phil: Well, it was a woman on a tractor, and she had her shirt off.

Luke: Was it hot?

Phil: Okay, we're being honest here. Um... This particular woman -- Well, my tastes do run to the curvy, And the cowboy hat did not hurt one bit. Couple that with the cut-off jeans -- And you were asking about the weather, weren't you?

Luke: Yeah.

Target Text

Luke: ¿De qué era la foto?

Phil: Era una mujer que estaba en un tractor y se había quitado la blusa.

Luke: ¿Estaba caliente?

Phil: Bien. Estamos siendo sinceros. Esta mujer en particular—Pues, sí me gustan curvilíneas... y el sombrero vaquero no le sentaba mal. Y traía vaqueros recortados. Preguntabas por el clima, ¿verdad?

Luke: Si.

Analysis of the humor portrayed: Misunderstanding.

As stated by Berger, this is related to a verbal matter linked to the ambiguity generated by the meanings taken out of context. When Luke asked Phil if the girl in the picture was “hot”, Phil did not consider Luke’s childish innocence, and thought that Luke was speaking figuratively. Furthermore; Phil does not caught on Luke’s question immediately and starts describing the physical attributes of the women in the picture and what makes her attractive according to him, eventually leading to miscommunication. Phil then realizes that he is speaking to a child and that his interpretation of the term “hot” differs from Luke's.

Did the kind of humor persist cross-linguistically? No.

The word “caliente” is not commonly used to describe the weather. When it comes to the climate conditions an accurate definition would be “caluroso”. “Caliente” applies more to food, beverages, or an object. Furthermore, “hot” as in the context of being very attractive, is not the same as “caliente”. In the end, the joke is lost because in Spanish the term employed is not a homograph like the one used in the original dialogue.

Source: S01E14 – Moon landing

Context: Cam and Jay go to the gym to play racquetball. They get naked in the locker room to change into gym clothes, they ate both about to sit and their butts pressed each other having a “moon landing” as Cam explains to Jay.

Source Text

Cam: Well don't you worry, the only thing I'm picturing is how the floor's gonna be when I'm done mopping it with you.

Jay: Is that the best you can do? 'Cause it's gonna take a little more than some lame trash talk to get me out of my... What the hell was that?

Cam: Our butts pressed against each other.

Jay: They didn't press. It was glancing. Stop talking about it.

Cam: Come on. All the time you've spent in a locker room, this can't be your first moon landing.

Jay: You got a name for it?

Cam: It's very common. You got off easy. At least it didn't happen after a shower.

Jay: Enough

Cam: We call that a splashdown.

Jay: That's it. I'm changing in the stall.

Analysis of the humor portrayed: Exposure and embarrassment.

In Berger's humor typology, the exposure is not only related to expose a hidden quality, but it is also involves sexually (characters are shown naked or partially naked). In the scene Cameron and Jay are shown partially naked, they are in the lockers of the gym only wearing towels. Following the scene, then they start taking off their towels and accidentally their butts touched. This action leads to embarrassment; because according to Berger, this technique makes the victim feel uncomfortable and ashamed, which relates to Jay's feelings. Jay is clearly embarrassed because he asks Cameron to stop talking about it, and proceeds to change his clothes in a private space.

Did the kind of humor persist cross-linguistically? Yes.

Cameron makes use of jargon; that although not everyone in the target audience is familiar with, the humor is rendered because the exposure supported by the extralinguistic features. In the case of embarrassment, the subtitles are literal and translate accurately Jay's distress towards the situation.

Target Text

Cam: Tranquilo. Lo único que me estoy imaginando ahora es la paliza descomunal que te voy a dar.

Jay: ¿Eso es todo lo que puedes decirme? Porque vas a necesitar algo más que eso para conseguir -- ¿Qué diablos fue eso?

Cam: Nuestros traseros juntándose.

Jay: No se juntaron. Rozaron. Deja de hablar de ello.

Cam: Has pasado muchas horas en los vestuarios – no será tu primer aterrizaje trasero.

Jay: ¿Tiene un nombre?

Cam: Es muy común. Tuviste suerte. No ocurrió después de ducharnos.

Jay: Basta

Cam: A eso lo llamamos un amerizaje.

Jay: Se acabó. Me cambio en un compartimiento.

Source: S01E15 – My Funky Valentine

Context: It is Valentine's Day, Phil and Claire had a date at Fratelli's as every Valentine's Day, however, after seeing Dylan's present to Hailey, he's

afraid his date is boring, so he wants to set a new date with Claire.

Source Text

Claire: See you later

Phil: See you later.

Claire: Phil, what is that?

Phil: You know, we don't have to go to Fratelli's tonight.

Claire: Okay, what do you have in mind?

Phil: Well, I thought you might enjoy a night at a hotel.

Claire: I would but would you and the kids be okay?

Phil: I meant together.

Claire: Yes, I know. I know. I got it.

Analysis of the humor portrayed: Literalness.

Berger's description of literalness is the lack of ability of a character to consider circumstances and interpret a request in a logical way. When Phil asked Claire if she would like to spend the Valentine's Day in a hotel, her answer is "yes" but asks if he and the kids would be okay, meaning that Claire was thinking that Phil offered a night at the hotel for her alone. Since it is Valentine's day celebration it is common to celebrate it with their partners, it showed that Claire lacked of logical reasoning and took Phil words literally. In the end, Phil clears Claire's assumption and explains Claire that it was an invitation to go to the hotel together.

Did the kind of humor persist cross-linguistically? Yes.

The literal meaning of the question remains the same for the target audience. The structure of the sentence for Phil's request in the dialogue stays the same in the subtitles without losing the humoristic effect.

Target Text

Claire: Nos vemos más tarde.

Phil: Nos vemos más tarde.

Claire: Phil, ¿qué quieres decir?

Phil: Sabes, no tenemos que ir a Fratelli's.

Claire: Dime, ¿qué se te ocurrió?

Phil: Pensé que te gustaría pasar la noche en un hotel.

Claire: Sí me gustaría, pero ¿y tú y los chicos?

Phil: Quise decir juntos

Claire: Sí, ya lo sé. Lo sé, lo sé. Te entendí.

Source: S01E18 – Starry Night

Context: In this episode, Mitch is excited about camping with Jay to see the stars. On the other side, Cam is nervous about spending time with Gloria because lately, he had a couple of misunderstandings that may have ruined his relationship with Gloria because of stereotypical commentaries he made. For example, he was talking of students who attend "Columbia University" that are brown, and he thinks they should leave the country. When Gloria hears him, she thought Cam was talking about her and Manny. So, he is nervous and wants to show Gloria that he respects her culture and thinks they should be great friends because of what they have much in common. Mitch makes a commentary about it.

Source Text

Cam: I figured, why not spend the evening with Gloria? I've always wanted to be good friends with her.

On paper, we should be good friends. Look at us one spicy, curvy diva...

Mitch: And Gloria

Target Text

Cam: Se me ocurrió salir con Gloria. Siempre he querido ser su amigo.

Deberíamos ser muy amigos. Somos una diva picante, con curvas –

Mitch: Y Gloria.

Analysis of the humor portrayed: Irony.

According to the definition of irony given by Berger, involves the reverse of what is true. In this case, when Cameron says that he should be friends with Gloria because of their many features in common, according to him. Cameron starts describing someone as “spicy, curvy diva” without mention the name of the person. At first glance, this description fits Gloria, because of her voluptuous appearance and bright personality. However, since Mitchell knows that Cameron has a big ego, he responds to Cameron’s description with the assertion that Cameron is describing himself as the “spicy, curvy diva”, following his game in a mocking tone so he can notice that he is not. The scene involves deceiving the audience in thinking one thing but meaning the opposite of it.

Did the kind of humor persist cross-linguistically? Yes.

The tone of Mitchell’s response to Cameron’s statement is reflected in the subtitles. The answer is short, and the literal translation is enough to convey the humor of the dialogue, in addition to the extra linguistics features like Mitchell’s expression.

Source: S01E19 – Game Changer

Context: Mitch heard a voice coming from the baby monitor, he is afraid there is someone in Lily’s room so he wakes up Cam and tells him. Mitchell doesn’t know self-defense and he is scared about it, so he tries to protect from the danger with a roll of newspaper.

Source Text

Mitch: No. It’s me, it’s me, it’s me.

Cam: She’s fine. She’s fine. We must have just heard a neighbor with the same monitor.

Mitch: Thank God.

Cam: Boy, if a spider would’ve broken in here, he would have been in trouble.

Target Text

Mitch: Soy yo, soy yo, soy yo,

Cam: Está bien. Debimos oír a un vecino con el mismo monitor.

Mitch: Gracias a Dios.

Cam: Si una araña se hubiera metido, habría estado en un lío.

Analysis of the humor portrayed: Sarcasm.

As stated in the literature, Berger’s explains that sarcasm involves language that is subtly derogatory and not directly insulting. This scene is puts Mitchell in a position in which he is ridicule, because Cameron is making fun of him for his attempt to protect himself and Lily only using a newspaper. Cameron response to this is that if the intruder would have been a spider, it would have been in trouble. Cameron is mocking his strategy of self-defense implying that it could only hurt something as small as a spider.

Did the kind of humor persist cross-linguistically? Yes.

The sarcasm persists in the subtitles and the translation is accurate for the target audience to understand the point of the joke. Additionally, this type of humor relies in the tone in which the remark is said.

Source: S01E21 – Travels with Scout

Context: The father of Phil is in town to visit Phil and his family, he took a dog “Scout” with him to give it to Phil and Claire. Phil was aware of the visit of his father and about the dog; however, Claire was not and thinks that Scout only misbehaves with her. Phil walks in after having a talk with his father and finds Claire and Scout pulling a bra.

Source Text

Claire: Come on, Scout. Let go of it. No, no, no. Look at this.

Phil: How did he get a hold of your bra?

Claire: Well, we were out on a date. And he has a really nice car, so... How do you think? He got it out of the laundry basket. I can't take my eyes off that dog for a second.

Analysis of the humor portrayed: Facetiousness.

Berger explains that facetiousness implies the use of frivolous language and the attitude of the character must be clear to the audience. When Phil asks Claire about how the dog took her bra, Claire gives him a silly answer that the dog actually took her on a date so he could get her bra, an impossible scenario. Claire immediately clears the situation explaining that the dog got it from the laundry basket, although it was already clear that she did not mean her previous statement because it defies logic.

Did the kind of humor persist cross-linguistically? Yes.

There is an equivalent applied in which instead of the direct translation of "date" as "cita", the translator has used "cenar". However, this does not affect the delivery of the humor technique, since "cenar" is a common activity that people do when they go on dates. Additionally, the situation is still facetious because Claire and the dog did not actually could go out and have a dinner together.

Target Text

Claire: Vamos, Scout, suelta. ¡No, no, no!

Condenado perro. ¡Mira esto!

Phil: ¿Cómo agarró tu sostén?

Claire: Bueno, salimos a cenar juntos, y tiene un auto muy bonito -- ¿A ti qué te parece? Estaba en el cesto de la ropa sucia. No puedo perderlo de vista ni por un segundo.

Source: S01E22

Context: All the family is going to Hawaii for to celebrate Jay's birthday; however, Jay is not happy about it since he thought it will be only Gloria and him. Nonetheless, he accepts it, but most of the members of the family are having problems being on time and keep getting into problems. Furthermore, Claire is nervous since she is afraid of flying, Cam keeps on making noises to Lily so she can sleep through the flight and Claire asks him why he is doing it. In the mockumentary scene of Mitch and Cam, Mitch says that Cam is a "crying baby" when flying.

Source Text

Cam: Nobody likes a crying baby on a flight. It's very stressful.

Mitch: Yeah. Last year I flew back from New York next to a baby who was upset the entire flight and it was hell.

Cam: I was on that flight with you, and I don't recall... I get it. You're talking about me. That's very funny.

Analysis of the humor portrayed: Facetiousness and sarcasm.

As stated by Berger, facetiousness has an element of ambiguity in which the person does not really mean what they are saying and involves a deliberately nonserious use of the language. When Mitchell starts telling his story about an annoying baby during his past flight, he is not talking about a real baby but

Target Text

Cam: A nadie le gusta un bebé llorón en el avión. Es estresante.

Mitch: El año pasado volé desde Nueva York junto a un bebé que estuvo alterado todo el vuelo y fue un infierno.

Cam: Yo estuve en ese vuelo contigo y no recuerdo – Entiendo. Te referías a mí. Qué chistoso.

actually is about an adult with baby attitude. Mitchell's remarks are made obvious when Cameron understands that Mitchell's comment is about him because Cameron realizes that there was not any baby during that flight, and then he confronts him saying: "You are talking about me". Immediately after that, Cameron introduces a sarcastic statement by saying that Mitchell was very funny, but his gestures are stoic and lack of joy.

Did the kind of humor persist cross-linguistically? Yes.

Mitchell's description of the "baby" during his flight is on point in the subtitles. The target audience get the same effect of deception when Mitchell talks about the baby in his flight, but then they can realize his hidden intention. As for Cameron's sarcastic response, it is easier to understand because of his facial expression that indicates the opposite of his statement.

Source: S01E24 – Family Portrait

Context: Mitch is feeding Lily while Cam is on his way out because he was hired to sing at a wedding and now, he thinks of him as a professional singer, which Mitch thinks he is getting ahead of himself since he is not getting paid with money.

Source Text

Cam: I have been hired to sing at a wedding this weekend. I was plucked from obscurity after a particularly stirring karaoke performance. So I guess you can say I'm a professional singer now.

Mitch: Well, they're paying you in flowers, so...

Cam: Well, I would have blown the money on flowers anyway. They're saving me a step. Plus, all the great divas are rewarded in flowers.

Mitch: They're also given paychecks.

Target Text

Cam: Me contrataron para cantar en una boda este fin de semana. Me sacaron de la oscuridad después de una interpretación conmovedora de karaoke. De modo que podrían decir que soy cantante profesional.

Mitch: Te van a pagar con flores, así que –

Cam: Me habría gastado el dinero en flores. Me ahorran un paso. Además, a las grandes divas las recompensan con flores.

Mitch: También les dan cheques del sueldo.

Analysis of the humor portrayed: Ridicule.

Berger's taxonomy explains that ridicule is design to cause humiliation through a direct verbal attack against a person or an idea. The scene puts Cameron in a spot in which he is the one being ridicule by Mitchell. This occurs because Cameron thinks of himself as a professional singer however Mitchell reminds him that he is not being paid with money but flowers. Cameron acts unaffected and mentions that divas are rewarded with flowers. But in the end, Mitchell attacks again remind him that even divas are given paychecks, this is to make him understand how delusional he sounds thinking he is on the same level as professional singers.

Did the kind of humor persist cross-linguistically? Yes.

The hilarity of the scene persists in the subtitles. The translation is literal and still delivers the humoristic intend of the dialogues.

6. CONCLUSIONS AND RECOMMENDATIONS

6.1. CONCLUSIONS

Using a speech-act-based model to sample humorous utterances and analyze their Spanish translations, it was discovered that the majority of subtitles preserved their humoristic potential. This indicates that virtually most translations kept the implicature with the circumstance, used the same speech actions as the original utterances, and had a similar intended speech act of amusement. Furthermore, it was identified that irony was the humor technique that appeared in most episodes of the first season. On the other hand, there were cases in which the humor lost its significance because of the use of phonic elements, wordplay, cultural references, and the use of Spanish in the source material. Berger's Humor Typology was used as a tool for identifying the many sorts of humor in the sitcom. The results of the analysis demonstrated the following:

- The use of phonology in humor represents a problem for the target audience. A native English speaker can identify the difference in the pronunciation of terms that are pronounced slightly similarly; however, Spanish speakers will not make sense of the joke unless they are provided further explanation.
- The process of the translation of wordplay itself is considered a hard task to carry out. The main reason for these issues is that the semantic and pragmatic impacts of wordplay are rooted in structural features of the source language for which the target language often fails to produce an equivalent.
- Cultural allusions serve as an indicator of the interculturality involved between the ST and the TT. However, the scope of the references embedded in the source culture sometimes fails to be recognized by the target audience. As a result, if the cultural reference is the main element of the joke, the effect of amusement would be lost for those who are unfamiliar with the source culture.
- The presence of Spanish is an occurrence that has resulted in a variety of circumstances since it is repeated in several episodes. When used as a humoristic device, it does not deliver the same impact

for the target audience as intended in the source material. One of the cases in which the use of Spanish failed to deliver humor was because one of the characters is a Spanish speaker and forgets words in English, since the intended audience is also made up by Spanish speakers, the subtitles lost their amusement because this *confusion* is not rendered properly.

6.2. RECOMMENDATIONS

- It is important for the translator to be aware of the target audience to amuse and entertain the viewers, not only through the Audiovisual material but supported with the AVT techniques such as subtitling. To deliver this, it is recommended to employ Baker's strategies, adding the cultural transposition techniques and reaching the level of communicative translation.
- When linguistic elements are at play, the translator should put in practice all the translation techniques known, such as Baker's techniques of paraphrasing, cultural substitution, or according to Higgins (1992) exoticism which supports mostly the use of grammatical and cultural elements of the ST with minimum change, this will help the target audience understand and enjoy the sitcom.
- A process of adaptation should be carried out when cultural components are displayed in a Sitcom. To perform this, Hervey & Higgins suggests a process of cultural transplantation which goes from exoticism and calque to cultural transplantation.
- In these scenarios, it is important for the ST and the TT to convey the meaning of the message since now it might be the ST audience that does not understand the situation. Nonetheless, it was evidenced that in the ST the translation of Gloria speaking in Spanish was, "Gloria speaking in Spanish;" furthermore, the TT subtitles were not delivered. Therefore, in terms of the TT rendering, the translator should keep the essence of the ST by using techniques like calque.

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TÍTULO Y SUBTÍTULO:	Cultural Interchangeability in humor translation-adaption: A Case study of the Sitcom Modern Family		
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RESUMEN/ABSTRACT (150-250 palabras):	<p>This research work reports on the extralinguistic (pragmatic-cultural) analysis of a popular American sitcom. Sitcoms contain humor, which is transferred to TL audiences. Cultural adaptation aids in the development of the message intended in the SL. Berger's classification of humor, i.e., the four groups identified, are at work in various contexts. The scope of humor is culture-bound. Jokes can be a reflection of the social and cultural context in which they are constructed. Culture is represented by the customary views, social forms, and traits based on race, religion, or social groups within the distinctive features of daily life shared by people in a particular place or time. Culture is illustrated in the TV sitcom Modern Family, which is the subject of study because it depicts the daily interaction of three families from various backgrounds, comprising various beliefs, races, and social forms. The purpose of this study is to provide a thorough analysis of the many types of humor that are widely employed in sitcoms, which will, in turn, aid depiction of the translation process (by means of subtitling) and measure effectiveness in the rendering of jokes.</p>		
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