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I. Introduction

Translating comedic material into another language presents challenges both in accurately representing specific words and idioms and in conveying social conventions and national temperament. As American television programs gain international popularity, there is a developing need for understanding these issues of translation.

Several American comedy television programs have gained popularity in Spain in recent years. Shows including *The Big Bang Theory* and *The Simpsons* have been translated into Spanish and dubbed by Spanish voice actors to air on television stations in Spain (Grandío). “Big Bang,” the Spanish version of *The Big Bang Theory* has been on the air in Spain since 2008; “Los Simpson,” the Spanish version of *The Simpsons*, has been running in Spain since 1991 (“The Simpsons 1989-”). These shows are classified as situation comedies, or sitcoms, which have been the “dominant form in American primetime television for over 50 years” (Sander 25). While some of the humor in sitcoms stems from the interaction between groups of recurring characters, both *The Big Bang Theory* and *The Simpsons* also often include references to American popular culture (Sander 25). Although the humor in these sitcoms is written for an American audience, many young Spaniards also enjoy these programs (González 156). According to a demographic study, “Los Simpson” is one of the most watched television shows in Spain among 13-24 year olds (“Vertele”).

The success of these comedy shows in Spain suggests that Spaniards are receptive to American television programs that were originally filmed in English. However, not all Spanish versions of American shows have experienced the same level of success. In 2009, a Spanish version of the show *Saturday Night Live* was launched to air in Spain.

However, this program lasted only a few episodes before going off the air (Garrison). One possible explanation for its failure is that the translation method, more so than the content of the material, was at fault. The Spanish versions of shows such as *The Big Theory* and *The Simpsons* use the original video and dub over the audio, whereas the SNL remake completely re-filmed the show with Spanish actors. Many content elements were changed from the American version of the show. It is possible that had the show been translated using a different method, it may have received a more positive response. In order to determine if this theory is correct, I conducted research to determine the most effective method for the translation of cultural humor. Because much of the Spanish version of *Saturday Night Live* was translated with one type of translation technique, I translated two sketches from *Saturday Night Live* into Spanish using a different method and then sought feedback from both American and Spanish audiences. I then compared the reactions of Spaniards to the subtitled videos with the reactions of Americans to the original videos in order to evaluate the effectiveness of the translations.

II. Translation Methods

In order to understand why the method I selected is the best technique for translating humor, one must first be familiar with the different methods for translation in general. While there are different schools of thought about translation, there is one widely accepted principle: that the translation be truthful to, and accurately represent, the original material (Barbe 332). This is a challenging task; not only must a translator translate the words of a text, but also its meaning. Thus, a translator must begin by determining the objective of the material (Barbe 332). For example, the purpose of the

material might be to inform, to persuade, or to entertain the audience. Once the primary objective has been identified, the translator can then choose an appropriate translation method. Texts that are intended to inform their audiences often must be translated word-for-word. Such texts include legal documents, medical forms, and instruction manuals. These informative materials require an exact translation of the text (Barbe 332).

However, there are some texts that call for a looser translation. Texts in this category include literary works such as novels, movies, and children's books. When the objective of the text is to entertain or to tell a story to the audience, the content can be modified in order for it to make more sense to the target audience (Barbe 333).

A. Foreignation and Domestication

The role of a translator is to “mediate between cultures” and seek to “overcome those incompatibilities which stand in the way of the transfer of meaning” (Martinez 11). Such incompatibilities might surface when translating from the original source language into the new target language (Martinez 16). For example, texts might include references to pop culture that people who speak the target language might not understand (Martinez 16). If a text contains material that is considered to be “culture-specific,” the translator must decide how to proceed (Sippola 42). Content that qualifies as culture-specific is that which requires an understanding of the culture for which the material was written (Sippola 42). For example, culture-specific material might consist of a reference to a celebrity, a political figure, or a recent event with which people from the culture in which the source language is spoken would be familiar (Hurtado). When translating culture-specific material, the translator has the option to use either foreignization or

domestication (Shi-jie). When foreignization is used, the culture-specific content is translated literally, thus maintaining the references to the culture of the source language. In domestication, the content is adapted to the culture of the target language (Shi-jie).

Translators must be able to recognize cultural references within a text and be sufficiently familiar with the source language in order to realize when a text is an allusion or cultural reference. In addition to recognizing cultural references in the source language, the translator must then be able to produce an equivalent translation in the target language. The translator must therefore possess substantial knowledge not only about the language of the country to which the translation is targeted, but also its culture. In addition, for culture-specific material, the translator must not only understand the relevance and significance of the reference in the source language, but also be able to either generate an equivalent form in the target language or determine whether the people of the target culture will understand it.

In order to demonstrate the difference between foreignization and domestication, I have created a sample sentence to translate from Spanish into English:

Felipe es de Barcelona y le gusta jugar al fútbol.

In order to determine how to translate this sentence, it is important to understand the context in which it might appear. Suppose, for example, that this sentence is from a piece of fictional literature that is intended to entertain the audience. Because it is a literary text, the translator has the liberty to provide a looser translation if necessary. If this sentence were translated into American English with foreignization, it would read:

Felipe is from Barcelona and likes to play soccer.

I did not translate the name “Felipe” into an American name, and I did not replace “Barcelona” with an American city. Using foreignization, I maintained both of these words as they were written. I translated “fútbol” to “soccer” because this is the American English meaning of the word “fútbol.”

This is the same sentence translated using domestication:

Philip is from New York and likes to play football.

I translated the name “Felipe” into its American equivalent, “Philip.” I replaced Barcelona, which is a large, well-known city in Spain, with New York, a large, well-known city in the United States. I replaced the word “fútbol” with “football.” Even though soccer is a well-known sport in the United States, American football is more popular. I adapted the text using domestication; I replaced any material that was specific to Spanish culture with a reference to American culture. This example shows how much the content of the text can change when one translates using domestication. The overall effect is the same, but the specific words used give the text a slightly different meaning. However, this type of translation might be necessary if the person reading the text was unfamiliar with the name “Felipe,” the city of Barcelona, or the sport of soccer, and this unfamiliarity prevented the reader from comprehending the larger context in which the sentence appears. This is why the role of the translator is so important; the translator must first determine what constitutes common knowledge for the target culture and then find a suitable substitute.

Another option is to combine foreignization and domestication; I combined these two techniques in the translation of the following sentence:

Philip is from Barcelona and likes to play soccer.

I used domestication to translate “Felipe” to “Philip,” and I used foreignization to translate “Barcelona” and “soccer.” A translator might use this combination if he or she determined that the target audience would not understand the name “Felipe,” but that the target audience would likely be familiar with the city of Barcelona and the sport of soccer. Even if the audience does not understand the meaning of the words, that might not be vital to understanding the text as a whole. Therefore, a translator might keep the literal meanings because it does not detract from the comprehension of the text as a whole.

B. The Skopos Theory

In addition to knowing how to translate text using these two methods, a translator must also decide when to employ each technique; this depends on the purpose of the text. In order to maintain its validity, a translation must be as true to the original text as possible (Barbe 331). However, the meaning of certain texts is difficult to translate. For example, comedic material presents a challenge because even if the literal meaning of the words is maintained, the humor must be handled differently. “Humor translation is qualitatively different from 'other types' of translation;” consequently, one cannot translate humorous material with the same method as one might use for other types of texts (Vandaele 150). This is because the comprehension of the words and “the appreciation of humor and humor production are two distinct skills” (Spanakaki 3). Therefore, the translator must keep in mind the purpose of the text as a whole when translating each word. The Skopos theory, which was proposed by Hans J. Vermeer, addresses this concept (Du 2190). The Skopos theory was “the core of the functionalist

translation theory developed in Germany in the 1970s” and places the purpose of a text at a higher importance than the specific, literal words (Du 2190).

When people assess the quality of a translation, “they are likely to employ ‘equivalence’ or ‘faithfulness’ to the source text as the most authoritative criterion to judge whether the translation is successful or not” (Du 2190). People often judge the quality of the translation based on how faithful it is to the original text. However, this presents a challenge when translating humor, because if the words are strictly faithful to the source text, they might not make sense in the target culture or have the same comedic effect. The Skopos theory presents a perspective of looking at translation which is “no longer limited by conventional source-text oriented views” (Du 2190). Vermeer suggests that “according to action theory, every action has a purpose, and, since translation is an action, it must have a purpose too” (Du 2191). A translator must not passively replace each word with its exact equivalent, but rather must take an active role in communicating and conveying the purpose of the text. Vermeer argues that it is more true to the original text to translate its meaning and convey its purpose than it is to convey the exact wording and language. Essentially, the Skopos theory is a more holistic approach to translation. Instead of looking at every single word to see if the translation is considered accurate, a translator must look at the purpose of the text as a whole. If the purpose of the text is to convey humor, then conserving the humorous aspect of the text is more important than the individual words and the exact, precise vocabulary. Therefore, if the purpose of a text is to evoke a certain reaction or emotion, then this must be taken into account when translating (Du 2191). This theory of translation is useful when translating comedy. Comedic material has the specific purpose of being funny, and in some comedic

programs, conveying the humor is even more important than the storyline. In this case, there might be words or phrases that the translator might need to adapt without adhering strictly to the meaning of the original text.

III. Humor

Thus, the translator must not only be able to translate the specific words of the text, but also convey its purpose. In the case of comedy, the purpose of the material is to convey humor. It is therefore important to understand what humor is and how it is created in order to translate it.

A. The Definition of Humor

Humor is a difficult concept to define. While the idea of humor has existed for a long time, scholars have yet to agree on a concrete definition (Tisgam 71). At first thought, one might assume that humor could be defined as that which evokes laughter. However, an idea might still be considered funny, even if it does not cause laughter. Humor is subjective and varies depending on many factors, such as an individual's personal background (Tisgam 75). In Europe in the 1680's, the meaning of humor was "behavior deviating from social norms, or abnormality in general, and thus provided the basis for the term's entrance into the field of the comic" (Ruch 8). This definition is congruent with modern definitions; deviation from the societal norms is still a source of humor today (Spanakaki 1).

B. The Kick of the Discovery

There are two primary categories of humor: verbal and physical humor (Sippola 11). While many types of verbal humor exist, one factor is often present. This is what physicist Richard Feynman called “the kick of the discovery” (Weems). While Feynman was not referring specifically to humor when he coined this phrase, he noted that there was pleasure in “finding the thing out” by making a discovery (Weems). Cognitive neuroscientist Scott Weems applied Feynman’s concept to humor, stating that jokes are funny and interesting because they allow the audience to experience this kick of the discovery by “leading [the audience] one way, then suddenly shifting [their] perceptions” (Weems). The brain recognizes patterns and attempts to fill in the missing information and close the gaps according to the clues. The humor often comes from the unexpected, but not impossible, outcome. In other words, the humor comes from the answer to the problem or the punchline to the joke as something that the audience did not think of, but that still makes sense within the pattern. Humor is subjective because people “have different thresholds for what leads to confusion, and what offends [people] deeply;” however, the basic formula for jokes still applies (Weems).

Researchers at Northwestern University conducted a study in 2008 in which they observed the behavior of subjects as they played a series of word association games (Weems 27). The subjects were given three common words and had to guess a fourth word that would have something in common with each of the three words listed. This exercise was intended to produce a humorous effect, and the subjects had reactions that paralleled those that occur upon hearing jokes. The subjects experienced the “kick of the discovery” when they were told what the correct fourth words were. For one set of words,

the three words were: “tooth, potato, heart” (Weems 28). The subjects, in general, were not able to solve this quickly. The word that connects these words is “sweet.” This is not the first word that would likely come to mind upon hearing the other three words. However, it does make sense when paired with each of the three words (sweet tooth, sweet potato, sweetheart). The kick of the discovery comes from realizing that this word fits in with the other three and was presented after their brains had already unsuccessfully tried to complete the pattern (Weems 28). The kick of the discovery produces humor; it comes from recognizing that a concept makes logical sense, but in a unique or unexpected way.

C. Verbal Humor and Conversational Maxims

Verbal humor can be produced by breaking one of the “four conversational maxims,” which are the four general rules that “people are expected to follow in conversation” (Sippola 44). Breaking these maxims deviates from what is considered to be the norm in speech and conversation, thus producing a humorous effect (Sippola 49). These four maxims are: avoid ambiguity in speech, tell the truth, be “brief and clear,” and “be relevant” (Sippola 44). Breaking one of these maxims produces humor because it breaks the established societal pattern.

There are two main types of verbal humor; one type is “saying funny things,” and the other is “saying things funny” (Sippola 52). The former consists of comedic content in which one or more of the conversational maxims are broken. This includes content that deviates from what is expected and produces the kick of the discovery. The latter is humor that is based on the manner in which the words are spoken. This type of verbal

humor is “connected to sounds, vocabulary, grammar, and syntax” (Sippola 11). The deviation from expected ways of speaking can produce humor.

In order to examine humor that breaks conversational maxims, I have included the following joke, which according to social scientists, was rated as the “most popular [joke] among Americans” in 2002 (Rolph):

A man and a friend are playing golf one day at their local golf course. One of the guys is about to chip onto the green when he sees a long funeral procession on the road next to the course. He stops in mid-swing, takes off his golf cap, closes his eyes, and bows down in prayer. His friend says, “Wow, that is the most thoughtful and touching thing I have ever seen. You truly are a kind man. The man replies: “Yeah, well we were married 35 years.”

This fits the criteria of a joke because it both breaks conversational maxims and deviates from what is expected. The joke breaks the maxims of “avoiding ambiguity in speech” and “telling the truth.” The joke includes a lie of omission; the identity of the deceased individual is not stated at the beginning of the joke. The audience would not have expected the funeral to be for the man’s wife; if it were, that would be relevant information to include earlier in the joke. The joke thus also breaks the maxim of relevancy; the audience would have expected that the person telling the joke would have mentioned this information. The joke depicts the man showing respect for the funeral procession, which leads the audience to believe that he is, as his friend says, “thoughtful” and “kind.” This is proved false when it is revealed that the funeral was for his wife and he is not at the funeral. This information renders the previously stated characteristics of

his personality to be, by societal standards, incorrect. In general, a man playing golf instead of attending his wife's funeral would not make him "thoughtful" and "kind."

D. Translating Verbal Humor

A translator of comedic material must understand the structure of a joke in order to translate it. In order to convey the kick of the discovery, the translator must first be able to identify it. In the above joke, the discovery is that the deceased person was the man's wife. This is considered to be funny because even though her identity is unexpected, it is not outside of the realm of possibility. The audience recognizes this as a possible solution, even though it was unexpected. The translator of the joke must recognize this discovery in order to preserve the joke's humor. The comedic aspect of the joke might be lost if the wording was changed or the order in which the information was presented prevents the audience from experiencing the kick of the discovery. Johanna Sippola, who conducted research about the translation of the American television show *Friends* from English to Finnish, provides several options for the translation of humor (Sippola 40). Five methods she identifies are: literal, paraphrasing, cultural replacement, explanatory addition, and no translation (Sippola 42).

To illustrate the different techniques, I have translated the following joke from Spanish to English using each of these translation methods:

Mamá, ¿qué haces en frente de la computadora con los ojos cerrados?

Nada, hijo, es que Windows me dijo que cerrara las pestañas...

The first method is a literal, word-for-word translation. This technique is a type of foreignization; the original content is maintained and each of the words is translated into

the exact equivalent word in the target language (Sippola 42). Using literal translation, the above joke would be translated as follows:

Mom, what do you do in front of the computer with the closed eyes?

Nothing, son, it's that Windows told me to close the tabs/eyelashes.

In order for the audience to understand the joke, they must know that the Spanish word *pestañas* can mean both internet tabs and eyelashes. The source of humor comes from this word having a double meaning. The element that deviates from the expected is that the woman in the joke interprets the word *pestañas* to mean eyelashes, when in the context of computers, one might expect her to assume that the words should mean tabs. The kick of the discovery comes from the audience realizing that the woman misinterpreted the word.

The second option is paraphrasing, which is also a form of foreignization. The content of the joke is not replaced; however, the text is slightly modified to make it more natural and fluid in the target language. For example, the changes might include altering the syntax and word order, which would aid in the understanding of the joke. I translated the above joke using a paraphrased translation:

Mom, why are you sitting in front of the computer with your eyes closed?

The internet said to close all my tabs/ eyelashes!

The content of the joke is the same, but the precise wording has been changed to sound more fluid and natural in English.

The third option for joke translation is cultural replacement; this method of translation is a form of domestication. In order to translate this joke, the translator would replace some or all of the joke with content that would make sense in the target language.

Because this joke is a play on words, the same type of joke must be used for the translation (Sippola 43). Here is an example of a cultural replacement for that joke:

Mom, why is it so stuffy in here?

The computer told me to close all open windows.

This example works because it maintains the same wordplay and double meaning of “windows.” While the exact action and specific words have been replaced, both the dialogue format and the theme of confusion with technology are maintained from the source text.

The fourth method of translation is omission. In this method, the joke would be omitted entirely. That is, it would not be translated or replaced.

The fifth option for the translation of this joke is to include an explanatory addition, which is a type of foreignization. The original content is maintained; however, the translator might include additional words or phrases in order to help the audience understand the joke. For this joke, it is necessary that the audience knows that *pestañas* has a double meaning in Spanish; therefore, the translator would explain this. I translated this joke as follows:

A Spanish-speaking family had the following conversation:

--Mom, what are you doing in front of the computer with your eyes closed?

--Nothing, son. Windows just told me to close the tabs (which also means “eyelashes” in Spanish).

With the fifth option, some of the humor was lost because the audience was not able to experience the kick of the discovery. The information that the audience would have discovered in the original joke was stated in the explanatory addition.

IV. Translation of *Saturday Night Live* Sketches

In order to apply the methods for translating both culture-specific material and humor, I translated two sketches from the American television show, *Saturday Night Live*, from English to Spanish, intended for audiences in Spain. I added Spanish subtitles to the videos; the subtitles appear at the bottom of the screen. I translated the texts using the five methods that I described above and determined whether to use foreignization or domestication for each line of dialogue. I translated these sketches and then showed them to Spaniards in order to receive feedback on whether or not I successfully conveyed the humor.

Before I translated the sketches, I conducted research to identify the best method for translating American humor for audiences in Spain. Based on this research, I determined that the most effective method for translating the material would be to use foreignization to the extent possible. There was a short-lived Spanish version of *Saturday Night Live* that failed, and this version primarily used domestication in its translation (Garrison). The sketches were re-filmed using Spanish actors, and the content of the sketches was altered to reflect Spanish culture (Garrison 1). The show aired on Thursdays and was tailored to a Spanish audience (Garrison 1). The Spanish version, which was also called *Saturday Night Live*, “opted to copy a few successful American sketches, though not quite perfectly so” (Jefferson). For example, one American sketch that was remade for the Spanish version of *Saturday Night Live* was the iconic “More Cowbell” sketch, which originally aired in the year 2000. The sketch was remade for the Spanish version nine years after the original date, but the general premise of the sketch was the same. The original sketch consisted of actors who portrayed the members of the band *Blue Oyster*

Cult recording their song “Don’t Fear the Reaper” in a session of VH1’s *Behind the Music*. In the sketch, the record producer, played by Christopher Walken, insists that one of the band members, played by Will Ferrell, accentuate the part of the cowbell. The humor in the scene stems from deviating from the expected; the cowbell, which might seem to be insignificant, was elevated to a more important level. The Spanish version remade this video with Spanish actors, who played the roles differently than the original cast. In the Spanish version, the band portrayed was the Spanish heavy metal band *Baron Rojo*, and instead of VH1, the premise for the sketch was the show, *History of Rock Spain* (Garrison 1). As one critic observed, the most iconic line, “‘I’ve got a fever and the only prescription is more cowbell’ isn’t quite as funny when it’s not coming from the mouth of Christopher Walken” (Jefferson). The loss of humor in this sketch indicates that domestication is thus perhaps the less effective translation method for comedic material.

This sketch, as well as the other sketches that were remade, perhaps lost their humor because the content was not translated using the most effective methods. The failed version of the Spanish *Saturday Night Live* was translated with mostly domestication. Not only was the text adapted to pertain to Spanish culture rather than American culture, the entire show was re-filmed with Spanish actors. Because this method proved to be ineffective, I chose to translate clips from the American version of *Saturday Night Live* using foreignization to test if this technique would be more effective. I added subtitles to the original videos because I did not have the resources to dub the videos using Spanish voice actors. However, adding subtitles, like voice dubbing, is a method of foreignization because the original video is maintained. Therefore, I was still able to test the effectiveness of foreignization as the translation technique.

I chose to translate *Saturday Night Live* sketches for several reasons. First, its sketches are short in length and do not require knowledge of previous characters or plotlines. Therefore, I could translate complete sketches and have study participants watch them, which would be a reasonable request. In addition, *Saturday Night Live* has not been translated for audiences in Spain in this way before; its only other form was the 2009 remake, which, as discussed above, did not use subtitles on the original video, as I have done. In addition, I chose to translate *Saturday Night Live* because it is a popular show in the United States, and thus has a stronger chance at having success in Spain than less popular and less widely-known shows. *Saturday Night Live* recently celebrated its 40th anniversary, and has been referred to as "truly a national institution" ("About the Show"). In 1999, *Saturday Night Live* "placed seventh on *Entertainment Weekly's* list of the Top 100 Entertainers of the past fifty years" ("About the Show"). *The New York Times* has noted that the show is "the most pervasive influence on the art of comedy in contemporary culture" ("About the Show"). The show "continues to garner the highest ratings of any late-night television program" ("About the Show"). Because of the show's popularity in America, I chose it as a program that might have success in Spain as well.

I selected *Saturday Night Live* even though it contains numerous cultural references in many of its sketches. Other American shows in Spain are popular even though they contain cultural references. Older generations in Spain are not as familiar with American culture because "they grew up in a time when the country was more isolated from the wider world; they have never travelled to English-speaking countries, and show a more negative attitude to living abroad nor do they know the language" (Gonzales 156). However, young Spaniards are aware of and often interested in foreign

events and entertainment (Gonzales 156). According to a recent survey of one thousand Spaniards, “American [television] series are more appealing to younger rather than older viewers” (Gonzales 164). For example, *The Simpsons*, or *Los Simpson* as it appears on Spanish television, is a show that often depicts American political figures, actors, and musicians (“Vertele”). In *The Simpsons*, the character of Sideshow Bob is voiced by Kelsey Grammar. In the Spanish version, this character is voiced by the actor who plays Kelsey Grammar’s character for the Spanish dubbed version of *Frasier*, an American show in which Kelsey Grammar played the title role (“Vertele”). Spanish audiences can accept and understand the references to American culture because they are constantly exposed to American culture (Gonzales 157).

The reason I translated the sketches by adding subtitles rather than voice dubbing was to present the videos without altering the aural components, and I did not have access to voice dubbing resources. In addition, I think that this method would be well-received by Spanish audiences. Dubbed television shows are prevalent in Spain; the reason for this dates back to the dictatorship of Francisco Franco, which lasted from 1939 until his death in 1975 (Higginbotham). Franco was a fascist dictator, and came into power in Spain after the Spanish Civil War, which took place from 1936 until 1939 (Higginbotham). During his regime, homosexuality, prostitution, divorce, and the use of contraceptives were all illegal. In addition, the practice of any religion other than Catholicism and the use of any language other than Spanish were prohibited (Merino 127). All forms of communication were censored; “the fascist State used legislation to enforce official censorship, overtly controlling all types of information” (Merino 132). If a foreign movie

were to be allowed in the country, the audio had to be dubbed and any questionable material was changed. Material would be censored if it included any of the themes listed above or any negative ideas about the Spanish government (Higginbotham). Under Franco's regime, freedom of speech was limited and people were punished for speaking out against the government (Higginbotham). The ministerial order of July 15, 1939 stated the intentions of the government, declaring that "the necessity has arisen to exercise a zealous and constant intervention by the State into the political and moral education of Spaniards." (Higginbotham). The "control of text production, both native and translated, was exerted by *juntas de censura*, committees composed of Church representatives, lower-rank officials and [people] functioning under the supervision of the authorities" (Merino 144).

This period of censorship created a lasting impact on Spanish culture, even though the government experienced massive reforms after Franco's death. In 1977, "official censorship was abolished, [but] records show that [censorship] continued under democracy, at least until 1983, when the first socialist government was already in power" (Merino 144). Censorship "gradually faded away, only to be substituted by other types of control of print, mainly government (national or regional) subsidies and private sponsorship" (Merino 144). As a lingering effect, it is more common today for television shows and movies to be dubbed rather than subtitled. The government required that foreign films be dubbed because any language other than Spanish was illegal. However, because young people in Spain now have a broader understanding of the world and are more knowledgeable about global events, they understand more American culture-specific references and humor than older generations (Gonzales 156).

I chose to translate two specific *Saturday Night Live* sketches, and before I translated the videos, I analyzed the humor and structure of the sketches. Each *Saturday Night Live* episode is comprised of a series of sketches, which, in essence, have the structure of an extended joke. A joke usually presents a kick of discovery, and since a sketch has the same structure as a joke, it also usually contains elements that allow the viewer to experience a kick of discovery. There are different types of sketches, but each one has what is called a comic premise. A premise is simply the “who, what, where, and when” (Kett). It includes the scenario, the environment, and the characters. A comic premise is the “core funny idea that is [the sketch’s] reason to exist” (Oltermann). The comic premise is the element that deviates from that which has been established to be normal and thus defies the expectations of the audience. A sketch can include other jokes and verbal humor, but the overall premise is one that adheres to the standards of humor and breaks the maxims of conversation. For example, types of sketches include parody, fish out of water, and clash of context (Kett).

Parody, one type of sketch, is the mimicry of a particular thing. Unlike satire, which is a form of parody, it is not necessarily critical of that which it is mimicking (Kett). Satire, on the other hand, is a type of parody that is intended to criticize that which it is mimicking (Kett).

A fish out of water sketch is one that contains a character who is out of place with the other characters. A rule set and environment is established, and the humor comes from the inability of one person, the “fish,” to fit in or adapt to the environment. An example of this type of sketch might be if a present-day American was somehow

transported to Victorian England. This character might struggle to fit in and adapt to this different environment (Kett).

The humor from a clash of context sketch derives from two distinct rule sets that conflict with one another. In this type of sketch, one or more individuals from one environment and rule set act in ways that are typical of a completely different environment and rule set. For example, the animated television show *The Flintstones* is a clash of context. In the show, cave people act as if they were people who lived in the modern era, which provides a comic premise (Kett).

Sketches might also include a comic character as the source of humor. Four characteristics define a comic character: the first is an exaggerated trait (Cohen). This can be either a physical trait or a personality characteristic; a comic character is often a larger-than-life representation of human behavior, rather than a realistic depiction of how a person would behave or act (Kett). The second characteristic is that the character is flawed in some way, which could be related to behavior or personality (Cohen). The third characteristic is that the comic character must be fundamentally likable. The character could be an evil, malicious person, but he or she has to be likable on some level. Otherwise, the audience might view the person as a villain rather than a humorous character. The final characteristic is that the person must have a form of “blindness” to his or her flaws and comic features; he or she must be oblivious on some level to that which makes them different (Kett).

A. *The Lawrence Welk Show Sketch*

The first *Saturday Night Live* sketch that I selected to translate is a parody of *The Lawrence Welk Show*, and the source of humor comes primarily from a comic character. In the sketch, an actor who portrays Lawrence Welk announces that the next act will be a performance by a group of sisters. As the sisters begin to dance and sing, one of the sisters proves to be a comic character. Three of the sisters do not deviate from the expected norms, which are to be polished, feminine, and happy. The fourth sister, Denise, deviates from the expected pattern because she has exaggerated physical characteristics and breaks several of the conversational maxims. Her physical exaggerations include abnormally small hands and a large forehead. She is also fundamentally likable; she seems to be happy and is not rude, mean-spirited, or vengeful. She also has a form of “blindness” to her comic qualities. She does not seem to be aware of or affected by the fact that she does not fit in with her sisters; she unknowingly continues to act in ways that displease and embarrass them. Because the humorous physical components in the sketch are not derived from language, I did not translate or transcribe the movements or visual images in the sketch; I only translated the spoken and written English words in the video.

Appendix A documents the translation choices implemented for each line of the sketch. The original text from the video appears in the far left column and the Spanish translation appears in the far right column. I also indicated whether each specific line of dialogue contains culture-specific material, and if so, I indicated whether I translated it using foreignization or domestication. I then noted whether or not the specific line of

dialogue can be considered comedic material, and stated which of the five methods for translating humor I used.

The URL for the translated sketch is as follows:

<https://www.dropbox.com/s/8aabquxr3c9dr5r/Lawrence%20Welk%20Show%20translated%202nd%20final.mp4?dl=0>

I used the method of foreignization to the extent possible to translate this sketch. I also applied the Skopos theory; I placed more value on the purpose of the material, which was to convey humor, rather than on the specific words and their literal meanings. I did not replace American names with Spanish names, and I did not add explanatory additions about *The Lawrence Welk Show*. Even though the premise of the sketch is a parody of this American television program, Spaniards might still be able to recognize this type of program. While *The Lawrence Welk Show* was not broadcast in Spain, there were other variety shows that had a similar format. One such show, *Escala en Hi-Fi*, aired in Spain in the 1970's (Lario 20). Like *The Lawrence Welk Show*, *Escala en Hi-Fi* began with an announcer who introduced musical acts of singers and dancers who all dressed in matching clothes. I used literal translations for a large portion of the text. I also paraphrased a large portion of the text in order to make the sentences read more fluidly. I omitted or used domestication only if the original text would detract from the humor or understanding of the sketch. For example, I omitted the specific brands of the sponsors listed in the sketch because they were not a source of humor, and Spaniards would not be familiar with any of the brands.

B. The “39 Cents a Day” Sketch

The second *Saturday Night Live* sketch I translated is called “39 Cents a Day” and is an example of a satirical parody. This video can be considered a parody because its images and dialogue are similar to those of the commercials that are produced by an organization called “Child Fund” (“Our Campaigns”). In the Child Fund commercials, a man with a white beard is shown in African villages and he asks the audience to donate a certain amount of cents per day in order to provide help for the people of the villages. The *Saturday Night Live* sketch contains the same imagery; a man with a white beard appears to be in an African village and asks the audience to donate to the fictional organization “Help Fund.” However, the sketch then deviates from that which is expected. Unlike the Child Fund commercials, the people portraying the Africans in the *Saturday Night Live* sketch speak to the man, whose name is Charles Daniels. This classifies the sketch as a clash of context. The African people behave as though they are Americans; they speak English fluently and with American accents. The characters ask for more money than what Charles Daniels has requested; this deviation from the expected behavior creates a source of humor. The sketch is satirical because the Africans point out that 39 cents per day does not seem sufficient to “save a starving village.” In addition, Charles Daniels seems hypocritical when he orders a cup of coffee and does not admit how much he paid for it. When asked how much he paid for the coffee, his unwillingness to answer indicates that it was probably more than 39 cents, which is what he had claimed as the price of coffee. He is also depicted as ignorant because he is unable to name the country he is in, and the Africans in the sketch react with frustration. This

irritated reaction serves to criticize people like Charles Daniels who exploit African people by showing images of their suffering in order to convince others to donate money. The negative portrayal of Charles Daniels characterizes the sketch as a satire because it is critical of people who claim that they want to “make a difference” but are only willing to do so if they do not have to pay more than thirty-nine cents. The repeated phrase, “for the price of a cup of coffee” demonstrates that the commercial is trying to make people feel guilty for spending money on superfluous items such as coffee, when they could instead help African people living in poor conditions. The African people in the sketch point out that this amount of money is “the bare minimum” and does not seem like enough to actually make a difference. The sketch thus criticizes the selfish motives that often cause people to donate to such funds.

I translated each line of dialogue in the sketch using the same format as the previous chart, which is attached and labeled Appendix B.

The URL for the translated sketch is as follows:

<https://www.dropbox.com/s/jozjio1zn83yfib/39%20cents%20translated%202nd%20Final.mp4?dl=0>

As I did with the previous chart, I used the Skopos theory and foreignization to the extent possible to translate the sketch. I did not replace the name “Charles Daniels” with a Spanish name because the audience can still hear the audio. If the name that appears in the subtitles is different from the spoken name, the audience might recognize this difference and thus doubt the credibility of the translation as a whole. I paraphrased

some of the lines by slightly modifying the word-for-word translation, but the overall content is the same. I used domestication for several lines to facilitate the audience's understanding of the sketch. For example, I replaced the reference to "Arizona Iced Tea" with "café con leche." I chose to substitute the words "café con leche" because "Arizona Iced Tea" is a well-known beverage in the United States, and its price is common knowledge to many people. I replaced this with "café con leche" because it is a common drink in Spain, and most Spaniards would know how much it would cost. I also applied domestication when translating the specific form of currency. The humor in the video depends on the audience understanding the value of a specific amount of money, thirty-nine cents. I translated "cents" to "centavos" and "dollars" to "euros," which is the form of currency used in Spain. Even though many Spaniards are familiar with dollars as United States currency, reading the subtitles in euros would allow them to understand the monetary value without having to think about the conversion rate. The sketch included several lines of dialogue in which the characters use incorrect English grammar. For example, one of the characters says, "It don't, though," while the proper phrase would be, "It doesn't, though." I did not incorporate the use of incorrect grammar in the Spanish translations because the audience might mistake this as an unintentional error, and thus question the validity of the translation.

V. Research Methodology and Survey Results

In order to test whether or not the translations were effective, I showed both of the translated sketches to Spaniards in order to receive their feedback. The participants

watched the two videos and then completed an online survey with questions about their understanding of the videos and whether or not they found them funny.

The link to the survey in Spanish is provided below. The same questions were used for both videos. The questions are also provided in Appendix C.

<https://www.surveymonkey.com/s/KQPLDYC>

The link to the survey in English is below, and the questions are also provided in Appendix D.

<https://www.surveymonkey.com/s/9X38THM>

Appendix E contains a graphical representation of this data in order to visually compare the responses from both groups.

The participants were asked to rate their understanding of the video's content on a scale of 1 to 5. For *The Lawrence Welk Show* sketch, 70% of the participants marked the option, "5: I completely understood what was happening in the video," and the remaining 30% marked, "4: I mostly understood what was happening in the video." No one indicated a level of understanding lower than a 4. This data cannot be considered indicative of the Spanish population as a whole because it was not collected from a stratified random sample. While this data may not be statistically significant, it is still beneficial to note that these native Spanish speakers mostly understood the content of the video. The participants were then asked to choose a statement that represented their opinion of the sketch. Fifty percent of the participants marked, "Overall, I thought the video was very funny," none of the participants marked, "The video was mostly funny,

but some parts of it were not funny to me, 30% of the participants marked, "Parts of the video were funny, and parts of it were not funny," 20% of the participants marked, "Overall the video was not funny, but there were a few humorous moments in it," none of the participants marked, "I did not find any of the video funny, but I can see why other people might find it funny," none of the participants marked, "I did not find the video funny and I did not understand it at all," and none of the participants marked, "I found the video offensive."

To serve as a reference point, I also showed the sketch to Americans and asked them the same survey questions. For *The Lawrence Welk Show* sketch, 100% of the respondents marked that they "completely understood what was happening in the video." Of the Americans that took the survey, 66.67% marked, "Overall, I thought the video was very funny," 11.11% of the participants marked, "The video was mostly funny, but some parts of it were not funny to me," and the remaining 22.22% marked, "Parts of the video were funny, and parts of it were not funny." No one marked any of the other response options.

While the Americans in general indicated that they found the videos slightly funnier, the Spaniards as a whole had a mostly positive reaction to the sketch. Even though these results indicate that the Spaniards mostly found the sketch humorous, I cannot draw a definitive conclusion based on these statistics. However, this data may suggest that other Spanish people might have similar reactions to the sketches.

For the "39 Cents a Day" sketch, 81.25 % of the Spanish survey participants marked the option, "5: I completely understood what was happening in the video," and the remaining 18.75 % marked, "4: I mostly understood what was happening in the

video.” As with the previous sketch, none of the participants indicated a level of understanding lower than a 4. For the question about the humor of the sketch, 37.50% of the participants marked, “Overall, I thought the video was very funny,” 31.25% of the participants marked, “The video was mostly funny, but some parts of it were not funny to me,” 6.25% of the participants marked, “Parts of the video were funny, and parts of it were not funny, 25% of the participants marked, “Overall the video was not funny, but there were a few humorous moments in it,” and none of the participants marked the other options.

I also asked Americans the same questions about this sketch. Of the participants, 57.14% marked, “Overall, I thought the video was very funny,” none of the participants marked, “The video was mostly funny, but some parts of it were not funny to me,” 14.29% of the participants marked, “Parts of the video were funny, and parts of it were not funny, none of the participants marked, “Overall the video was not funny, but there were a few humorous moments in it,” and 28.57% of the participants marked, “I did not find any of the video funny, but I can see why other people might find it funny,” and none of the participants marked the other options.

VI. Conclusion

Because the Spanish audiences had similar reactions to the translated sketches that the Americans had to the original sketches, I can conclude that the translation method I used for both videos was successful. Because both the Spaniards and the American participants responded with similar reactions to the videos, I can conclude that I successfully conveyed the humor of the sketches in the translations. While I primarily

focused on the translation methods, there are other components that might also have contributed to the failure of the Spanish *Saturday Night Live*. For example, factors such as the likability of the specific actors in the program and the appeal of foreign shows might influence the program's success.

A possible reason that *The Lawrence Welk Show* sketch, in general, received a more positive reaction is that the humor is based more on physical humor rather than verbal humor. The physical actions, rather than the language, of the characters is that which deviates from expectations. Therefore, the audience does not need as much prior knowledge about the context of the sketch in order to understand its humor. However, for the 39 Cents sketch, the humor stems from the ridicule of this commercial and the type of people the commercial represents. If the audience is not familiar with the Child Fund advertisements, of which the sketch is a direct parody, they might not find it funny.

I translated the humor in a way that is truthful to and accurately represents the original material, thus meeting the requirements of successful translation (Barbe 332). The Spanish survey participants responded positively, which confirms the success of the translation. The format of the subtitles was easily understood by the participants and contributed to the success of the translations. Therefore, I determined that using the Skopos theory in conjunction with foreignization to the extent possible, is the most effective method to translate both universal and culture-specific humor, specifically from English to Spanish for audiences from Spain.

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	Original text	Type of joke/source of humor	Translation method	Culture-specific?	Foreignization or Domestication	Spanish translation
1	<i>The Lawrence Welk Show</i>	None	Literal	Yes- <i>The Lawrence Welk Show</i> is an American television show that first premiered in 1955.	Foreignization	<i>El Programa de Lawrence Welk</i>
2	Thank you, Thank you. And I am sorry to say we have come to that time again, time to say good night. I want to thank all our wonderful guests tonight.	None	Paraphrase	No	N/A	Gracias, Gracias. Desafortunadamente, ya es la hora de despedirnos. Quiero decir gracias a todos nuestros invitados.
3	We've enjoyed the beautiful harmonies of the lovely Lennon Sisters, Joe Feeney and Guy Hovis,	None	Paraphrase	Yes- These are American names of people who performed on <i>The Lawrence Welk Show</i> .	Foreignization	Hemos oído las canciones bonitas de las hermanas Lennon, Joe Feeney y Guy Hovis.
4	The deep baritone of Larry Hooper, the very nice and entertaining accordion sounds of Myron Floren,	None	Paraphrase	Yes- These are American names.	Foreignization	El barítono Barry Hooper ha cantado, Myron Floren ha tocado el acordeón

5	and the high-clicking quick steps of Bobby and Cissy.	No	Paraphrase	Yes- These are American names, and the words "quick" and "kick" rhyme in the phrase "high-kicking quick steps."	Domestication	y Bobby y Cissy han bailado claqué.
6	Bobby, when are you gonna ask Cissy to marry you? She's ready.	Yes. It is not expected for him to ask this. It breaks the maxim of relevancy.	Literal	Yes- These are American names.	Foreignization	Bobby, ¿cuándo vas a pedir la mano de Cissy? Ella está lista.
7	Now to take us out is a sister act from the Finger Lakes.	None	Paraphrase	Yes- The Finger Lakes are a specific place in New York.	Mixture- changed to a more well-known place in the United States.	Ahora las hermanas de Nueva York van a cantar y bailar.
8	Making their wonderful <i>Lawrence Welk Show</i> debut.	None	Paraphrase	Yes- The name of the show is repeated.	Foreignization	Por primera vez en el Programa de Lawrence Welk
9	Please welcome the Meryl Sisters.	None	Literal	Yes- "Meryl" is an American name.	Foreignization	Bienvenidos a las Hermanas Meryl.
10	And a one, and a two...	None	Paraphrase	Yes- "And a one, and a two" is the American way of counting music.	Domestication	Uno... dos...
11	Sisters do as sisters should, we're all together sisters.	None	Literal	No	N/A	Hermanas hacen lo que deben hacer Y nosotras somos hermanas
12	[Music playing]	None	Explanatory addition	No	N/A	[cantando]
13	I'm Janice	None	Literal	Yes- This is an American name.	Foreignization	Soy Janice

14	I'm Holly	None	Literal	Yes- This is an American name.	Foreignization	Soy Holly
15	I'm Nora	None	Literal	Yes- This is an American name.	Foreignization	Soy Nora
16	And I'm Denise	Yes- this is in a tone of voice that deviates from what is expected.	Literal	Yes- This is an American name.	Foreignization	Y soy Denise
17	Sisters always stick together even when they fall in love.	None	Paraphrase	Yes- "Stick together" and "fall in love" are idioms.	Domestication	Las hermanas siempre se mantienen unidas aún cuando se enamoran
18	Like with my boyfriend	None	Literal	No	N/A	de mi novio
19	With my husband	None	Literal	No	N/A	de mi marido
20	With my fiancé	None	Literal	No	N/A	de mi prometido
21	With my... by myself.	Yes. This deviates from what is expected.	Literal	No	N/A	de mi.... de mí misma
22	Even though we're a lot alike, we enjoy different things.	None	Literal	No	N/A	Aunque somos similares, Nos interesa cosas diferentes
23	I like waterfalls.	None	Literal	No	N/A	Me gustan las cascadas
24	I like butterflies.	None	Literal	No	N/A	Me gustan las mariposas
25	I like rainbows.	None	Literal	No	N/A	Me gustan los arcoiris
26	I like chasing cars.	Yes. This deviates from the expected. It breaks the maxim of relevancy.	Literal	No	N/A	A mí me gusta perseguir coches.
27	We've enjoyed our time with you, but now we have to run.	None	Paraphrase	Yes- "Have to run" is a colloquial phrase.	Domestication	Hemos disfrutado el tiempo con vosotros, pero ahora tenemos que irnos.

28	Good night	None	Literal	Yes-This is an expression in English.	Domestication- The Spanish equivalent is the same as the literal translation of the words.	Buenas noches
29	Sweet dreams	None	Literal	Yes-This is an expression in English.	Domestication- The Spanish equivalent is the same as the literal translation of the words.	Dulces sueños
30	Sleep tight	None	Paraphrase	Yes-This is an expression in English.	Domestication	Dormid bien
31	I found a dead cat on the side of the road, so I took it home and put some honey on it, and I cooked it and then I ate it. Is that bad?	Yes. This breaks the conversational maxim of relevancy and of being brief and clear.	Paraphrase	No	N/A	He encontrado un gato muerto en la calle Así que lo llevé a casa y lo puse miel en la cima Y lo cociné y en entonces lo comí. ¿Eso es malo hacer?
32	Doo doo doo doo	Yes. This breaks that which is expected.	Explanatory addition	Yes- "Doo doo doo" is a common way of singing in English.	Explanatory addition/ omission	[cantando]
33	Denise! Shut up!	Yes, this deviates from the expected behavior.	Literal	Yes- "Shut up" is a colloquial expression.	Domestication	¡Denise! ¡Cállate!
34	Thank you, thank you. Wonderful.	Yes. This deviates from that which is expected.	Literal, paraphrase	No	N/A	Gracias, gracias. ¡Qué maravilla!

28	Good night	None	Literal	Yes-This is an expression in English.	Domestication- The Spanish equivalent is the same as the literal translation of the words.	Buenas noches
29	Sweet dreams	None	Literal	Yes-This is an expression in English.	Domestication- The Spanish equivalent is the same as the literal translation of the words.	Dulces sueños
30	Sleep tight	None	Paraphrase	Yes-This is an expression in English.	Domestication	Dormid bien
31	I found a dead cat on the side of the road, so I took it home and put some honey on it, and I cooked it and then I ate it. Is that bad?	Yes. This breaks the conversational maxim of relevancy and of being brief and clear.	Paraphrase	No	N/A	He encontrado un gato muerto en la calle Así que lo llevé a casa y lo puse miel en la cima Y lo cociné y en entonces lo comí. ¿Eso es malo hacer?
32	Doo doo doo doo	Yes. This breaks that which is expected.	Explanatory addition	Yes- "Doo doo doo" is a common way of singing in English.	Explanatory addition/ omission	[cantando]
33	Denise! Shut up!	Yes, this deviates from the expected behavior.	Literal	Yes- "Shut up" is a colloquial expression.	Domestication	¡Denise! ¡Cállate!
34	Thank you, thank you. Wonderful.	Yes. This deviates from that which is expected.	Literal, paraphrase	No	N/A	Gracias, gracias. ¡Qué maravilla!

35	Was her forehead really big, or was I looking through a couple of bubbles?	Yes. This refers to a previous deviation from what was expected and breaks the maxim of relevancy.	Literal	No	N/A	Bueno. ¿O su frente es muy grande o era viendo a través de unas burbujas?
36	Thank you to our sponsors, Mammoth automobiles, and Clorox facial soap.	None	Literal + omission of specific brands	Yes- These are American products.	Domestication- omission	Gracias a todos nuestros patrocinadores.
37	Good night, and keep the song in your heart.	None	Literal	No	N/A	Buenas noches, y guarda una canción en vuestras corazones.

	Original text	Type of joke/source of humor	Translation method	Culture-specific?	Foreignization or Domestication	Spanish translation
1	Hello, I'm Charles Daniels.	None	Literal	Yes- Charles Daniels is an American name.	Foreignization	Hola. Me llamo Charles Daniels.
2	For years, we've been taking you to villages like this and showing you the heartbreak of families whose only mistake was being born poor.	None	Paraphrase	Yes- This is a parody of commercials in the U.S. that ask for donations.	Foreignization	Por años les hemos traído a lugares como este para mostrarles el sufrimiento de estas familias, cuyo único pecado ha sido nacer pobre.
3	They need your help. And for only 39 cents a day you can provide water, food, and medicine for these people.	None	Literal	Yes- A cent is a unit of American currency.	Domestication. (Replacement)	Necesitan su ayuda. Y por solo 39 céntimos cada día, puede proveer agua, comida, y medicina para esta gente.
4	Just 39 cents. That's less than a small cup of coffee.	None	Literal	Yes- The price of a cup of coffee is shared knowledge for Americans, and "less than a cup of coffee" is a common reference.	Foreignization	Solo 39 céntimos. Eso es menos que una pequeña taza de café.
5	But it can make all the difference in the world to the people of this village.	None	Paraphrase	Yes. "All the difference in the world" is an idiomatic expression.	Domestication (replacement)	Pero puede cambiar la situación de la gente de este pueblo.

6	Ask for more.	Yes. This deviates from the expectation.	Literal	No	N/A	Pida más.
7	Sorry?	Yes- This deviates from that which is expected.	Paraphrase	No	Foreignization	¿Perdón?
8	Ask for more money. Why are you starting so low?	Yes- This deviates from the expectation.	Literal	No	N/A	Pida más dinero. ¿Por qué lo empiezas tan bajo?
9	As you can see, these villagers are desperate for your help. So don't hesitate. Pick up the phone.	No	Paraphrase	Yes- "Don't hesitate" and "Pick up the phone" are common expressions in English.	Domestication	Como pueden ver, el pueblo necesita desesperadamente vuestra ayuda. No duden. Hagan la llamada.
10	Yo what are they shooting?	Yes- This deviates from the expectation.	Paraphrase (no translation of "yo")	Yes- "Yo" is a colloquial expression.	Domestication (omission)	¿Que están rodando?
11	A commercial or something.	Yes- deviates from the expectation.	Literal	No	N/A	Un anuncio o algo.
12	Oh, word?	Yes- This deviates from the expectation.	Paraphrase	Yes. This is a colloquial expression.	Domestication. (replacement)	¿De veras?

13	Dial the number and send over 39 cents. That's all we need.	None	Literal	No	N/A	¿Marca el número para dar 39 céntimos. Eso es todo lo que necesitamos.
14	Start higher!	Yes- This deviates from the expectation.	Literal	No	N/A	¡Empieza más alto!
15	I know, right?	Yes- This breaks the expectation.		Yes- This is a colloquial expression.	Domestication (replacement)	Si, más alto
16	39 cents may not sound like a lot, but it can mean so much to these families.	Yes- This is a continuation of the previous deviation from the expectation.	Literal	No	N/A	Es posible que 39 céntimos no parezca como mucho, pero puede significar mucho para estas familias.
17	It's not even a round number. Like if he said a dollar, I could see where he got there.	Yes. This deviates from the expected.	Cultural replacement	Yes. A dollar is a unit of American currency.	Domestication (replacement)	¡Ni es un número redondo! Si hubiera dicho un euro, podría entender eso.
18	Yeah but you know they're always trying to take away a penny to make it sound like less.	Yes- This deviates from expectation.	Cultural replacement	Yes. A penny is American currency, and lowering the price by one cent is a common marketing technique in the United States.	Domestication	Sabes que siempre están tratando de restar un centavo para parecer como menos.

19	I get that, I'm just saying why not start at 99 cents?	Yes- This deviates from expectation.	Paraphrase	No	N/A	Si claro, pero ¿por qué no se puede empezar a los 99 céntimos?
20	39 cents. That's all these people need to survive. And they'd be so, so lucky and appreciative to get it. So for the price of a cup of coffee—	Yes- This deviates from expectation.	Literal	No	N/A	39 céntimos. Eso es todo lo que esta gente necesita para sobrevivir. Y tendría mucha suerte, y estaría muy agradecida de recibirlos. Por el precio de una taza de café
21	Who dat?	Yes. This deviates from the expected.	Paraphrase	Yes. This is a colloquial way of speaking.	Domestication (replacement)	¿Quién es?
22	He's talking about how they need to send us the bare minimum to keep us alive.	Yes- This deviates from expectation.	Literal	No	N/A	Está hablando de que nos necesitan mandar lo mínimo para sostenernos.
23	We're not asking for the bare minimum. This number has been decided by very educated and caring people who can save your lives.	Yes- This deviates from expectation.	Literal	No	N/A	No pedimos lo mínimo. Este número se ha decidido por personas muy cultas y cariñosas quienes pueden salvar vuestras vidas.

24	How?	Yes- This deviates from expectation.	Literal	No	N/A	¿Cómo?
25	How?	Yes- This deviates from expectation.	Literal	No	N/A	¿Cómo?
26	How are you going to save our lives with only 39 cents? Because I'm trying to do the math in my head, but I just can't see it.	Yes- This deviates from expectation.	Paraphrase	No	N/A	¿Cómo se puede salvar nuestras vidas con solo 39 céntimos? Porque estoy tratando de hacer los cálculos, pero no lo puedo entender.
27	39 cents is plenty.	No	Paraphrase	No	N/A	39 céntimos es bastante.
28	He keeps saying 39 cents. Why do you keep saying 39 cents?	Yes- This deviates from expectation.	Paraphrase	Yes- "Cents" are a unit of American currency.	Domestication	Dice "39 céntimos." ¿Por qué lo dices "39 céntimos"?
29	For the price of a cup of coffee.	Yes- This deviates from expectation. It also breaks the conversational maxim of ambiguity.	Literal	Yes- This is a common expression that Americans would be familiar with.	Foreignization	Por el precio de una taza de café.
30	Why can't it be the price of an Arizona Iced Tea? They're 99 cents.	Yes- This deviates from expectation.	Cultural replacement	Yes- "Arizona Iced Tea" is an American brand that a lot of people know to be 99 cents.	Domestication	¿Por qué no puede ser un café con leche? Podría ser un euro.

31	Because it's not the price of an Arizona, it's got to be coffee.	Yes- This deviates from expectation and breaks the conversational maxim of ambiguity.	Cultural replacement	Yes- "Arizona" is referenced again.	Domestication	Porque no es el precio de café con leche, tiene que ser café solo.
32	It don't though!	Yes- This deviates from expectation	Paraphrase	Yes- This is a colloquial way of speaking.	Domestication	Pero no tiene que ser así.
33	Plus, coffee is way more expensive than 39 cents.	Yes- This deviates from expectation.	Cultural replacement	Yes - This is American common knowledge.	Explanatory addition	Además, café solo cuesta más que 39 céntimos.
34	It's 39 cents! You know, for a starving village you people sure have a lot of energy.	Yes- This deviates from expectation.	Paraphrase	Yes- "Cents" are referenced again.	Domestication	¡Son los 39 céntimos! Ay, para un pueblo muerto de hambre tenéis tanta energía.
35	Maybe people should send their checks someplace else.	Yes- This deviates from expectation.	Literal	No	N/A	A lo mejor las personas deben mandar sus cheques a otro lugar.
36	Oh so you're asking for a check? Why would you ask for a check?	Yes- This deviates from expectation.	Paraphrase	No	N/A	¿Pides cheques? ¿Por qué les pedirías cheques?
37	You settle for a check.	Yes- This deviates from expectation.	Literal	No	N/A	Te conforma con los cheques.

38	It's got to be a check, ok?	Yes- This deviates from expectation and breaks the conversational maxim of ambiguity.	Paraphrase	No	N/A	Tienen que ser cheques, ¿vale?
39	It don't though!	Yes- This deviates from expectation.	Paraphrase	Yes- This is a colloquial way of speaking.	Domestication	¡Pero no tiene que ser así!
40	Here's your coffee and your change Mr. Daniels.	Yes- This deviates from expectation.	Paraphrase	Yes- "Mr. Daniels" is an American name.	Foreignization	Aquí está la taza de café y el cambio, Señor Daniels
41	Perfect timing Valerie, I love it.	Yes- This is sarcasm and it breaks the conversational maxim of "telling the truth"	Domestication (omission)	Yes- "Valerie" is an American name.	Domestication (omission)	Llegas en el momento más oportuno...
42	Hey, how much was that coffee?	Yes- This deviates from expectation.	Paraphrase	No	N/A	Oye, ¿cuánto costó esa taza de café?
43	It doesn't matter.	Yes- This deviates from expectation. This also breaks the conversational maxim of ambiguity.	Literal	No	N/A	No importa

44	I bet you don't even know what country you're in.	Yes- This deviates from expectation. This also breaks the conversational maxim of relevancy.	Paraphrase	No	N/A	¡Seguro que ni sabes en cual país estás!
45	I do know what country I'm in.	Yes- This breaks the conversational maxim of ambiguity.	Literal	No	N/A	Lo sé en cuál país estoy.
46	What country? Where you at? What country you in?	Yes- This deviates from expectation. This also breaks the conversational maxim of being brief and clear.	Paraphrase	No	N/A	¿Cuál? ¿Cuál país? ¿Dónde estás?
47	Africa?	Yes- This deviates from expectation.	Literal	No	N/A	¿África?

48	Ohh...	Yes- This deviates from expectation.	No translation. The audience would be able to hear this reaction. It also overlaps with other words. I chose to omit this because it could be understood by how it sounds.	No	N/A	[no translation]
49	Alright look...	Yes- This deviates from expectation.	Paraphrase	No.	N/A	Vale, mira...
50	Hell no!	Yes- This deviates from expectation.	Paraphrase	Yes. This is an American expression.	Domestication (replacement)	¡Qué no!

51	<p>If you want to see this cheap ass white man again, you better send us \$200 cash, right now. Don't hesitate.</p>	<p>Yes- This deviates from expectation. <i>This is a parody within the parody. It is against the pattern for the African people to be addressing the camera and asking for money- this is the opposite of the expectation and the pattern set up by these types of commercials.</i></p>	<p>Paraphrase</p>	<p>Yes. "Cheap ass" is a colloquial way of speaking, as is calling someone a "white man" in this context. "200 dollars cash" is also American currency.</p>	<p>Domestication (replacement)</p>	<p>Si queréis volver a ver a este guiri tacaño, mandadnos 200 euros en efectivo ahora mismo. No lo dudéis.</p>
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Appendix C

Encuesta

Doy mi consentimiento para la participación en este proyecto de investigación de Megan Hosack de la Universidad de Butler. He elegido hacer esto y entiendo que no es obligatorio. Entiendo que la participación es voluntaria y que puedo retirar mi consentimiento en cualquier momento y sin perjuicio. La confidencialidad de los datos con respecto a mi participación en este proyecto se mantendrá de manera apropiada.

Sí

No

Edad:

Sexo:

Etnicidad:

Lengua Materna:

¿Cómo te sientes ahora? (Puedes elegir más de una opción)

Estresado/a

Relajado/a

Calmado/a

Ansioso/a

Emocionado/a

Contento/a

Triste

Enojado/a

¿Lo has visto el programa que se llama "Saturday Night Live"?

- Nunca lo he oído del programa.
- He oído del programa, pero nunca lo he visto.
- Lo he visto una o dos veces.
- Veo ese programa de vez en cuando.
- Lo he visto mucho, pero no lo veo habitualmente.
- Lo veo habitualmente.

En general, ¿piensas que "Saturday Night Live" es gracioso?

- Sí, todo el tiempo
- La mayoría de las veces, sí
- A veces
- Casi nunca
- Nunca
- Nunca lo he visto el programa de "Saturday Night Live."

Responde a estas preguntas con respeto al video que lo has visto.

6. En una escala de 1 al 5, ¿lo has entendido la acción del video? ¿Has entendido lo que estaba pasando?

- 1 (No he entendido nada)
- 2 (No he entendido casi nada)
- 3 (He entendido algunas partes del video, pero no todo)
- 4 (He entendido casi todo)
- 5 (He entendido todo)

7. Si había referencias que no las había entendido, escríbelas:

8. Si había palabras que no las había entendido, escríbelas:

9. En general, ¿piensas que el video es cómico?

- Si, es muy cómico.
- Mucho del video es cómico, pero algunas partes, no.
- Algunas partes son cómicos pero otras partes, no.
- En general, no es cómico pero hay algunas partes que son cómicas.
- No pienso que es cómico, pero puedo entender por qué otras personas lo pensarían así.
- No pienso que es cómico y no lo entiendo para nada.

Appendix D

Survey Questions

I hereby consent to participation as a subject in this research project, conducted under the direction of Megan Hosack at Butler University. My consent is given of my own free choice without undue inducement.

I understand that participation is voluntary and that I may withdraw my consent at any time without prejudice to me. Confidentiality of records concerning my involvement in this project will be maintained in an appropriate manner.

Check:

Yes

No

Age:

Gender:

Nationality:

Native Language:

Current mood? (Check all that apply)

Stressed	Relaxed	Calm	Anxious
Excited	Happy	Sad	Angry

How familiar with the TV show "Saturday Night Live" are you?

- I have never heard of it.
- I have heard of it, but haven't seen it.
- I have seen it once or twice.
- I watch the show on occasion.
- I have seen many episodes, but I do not watch it regularly.
- I watch the show regularly.

In general, do you find "Saturday Night Live" funny?

- Yes, all the time
- Most of the time
- Sometimes
- Rarely
- Never
- I have never seen "Saturday Night Live."

Please answer the following questions about the video you watched.

6. On a scale of 1-5, how would you rank your understanding of the ACTION of the video? Were you able to follow what was happening?

- 1 (I did not understand it at all)
- 2 (I mostly did NOT understand what was happening in the video)
- 3 (I partly understood what was happening in the video)
- 4 (I mostly understood what was happening in the video)
- 5 (I completely understood what was happening in the video)

7. If there were any specific references that you did not understand, please briefly list them:

8. If there were any specific words that you did not understand, please list them:

9. Overall, did you find the video funny?

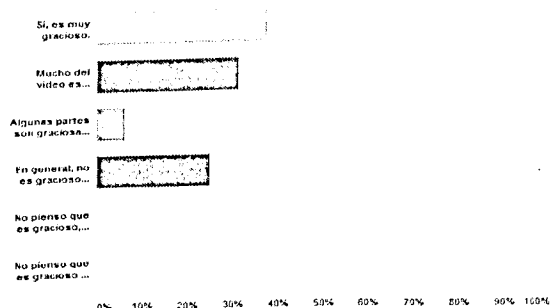
- Yes, I thought the video was very funny.
- The video was mostly funny, but some parts of it were not funny to me.
- Parts of the video were funny, and parts of it were not funny.
- Overall the video was not funny, but there were a few humorous moments in it.
- I did not find any of the video funny, but I can see why other people might find it funny.
- I did not find the video funny and I did not understand it at all.

Appendix E

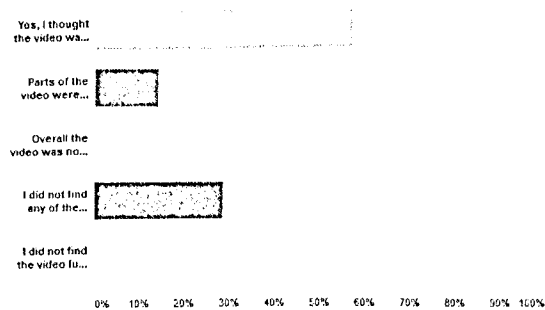
Responses to the question: "Overall, did you find the video to be funny?"

39 cents

Spanish participants:

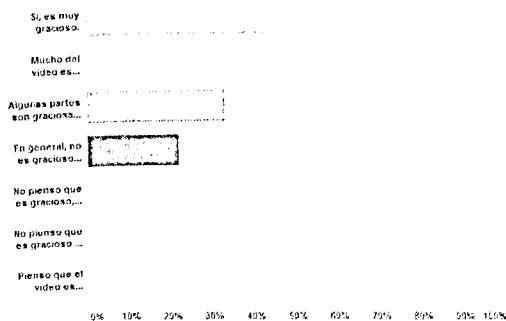


American participants:



The Lawrence Welk Show

Spanish participants:



American participants:

