

VENTSPILS UNIVERSITY COLLEGE
FACULTY OF TRANSLATION STUDIES

**STRATEGIES FOR TRANSLATING JOKES IN VOICE-OVER OF
COMEDY SERIES**

BACHELOR' S PAPER

Author: **Olafs Bērziņš**
Matriculation number: 2011040053
Academic Advisor: lect. Jānis Veckrācis

VENTSPILS 2015

Declaration of Academic Integrity

I do hereby acknowledge that

I have read the Regulations on cheating and plagiarism and state that the work covered by this declaration is my own and does not contain any unacknowledged work from other sources.

I have been informed that my Bachelor Paper will be uploaded in and processed by the unified electronic plagiarism detection system for the purpose of identifying the scope and degree of unfair academic behaviour.

Olafs Bērziņš

CONTENTS

Annotation	4
Introduction	5
1. A brief insight into audiovisual translation	8
1.1 Voice-over in audiovisual translation	10
1.1.1 Voice-over versus subtitling and dubbing	11
1.1.2 Voice-over translation on TV	13
1.1.3 English language impact on voice-over translation	14
1.2 Specific features of the process of translating for voice-over	15
1.3 Quality assessment of a voice-over translation	17
2. Translating television comedy	19
2.1 Humour and translation	20
2.2 Classification of jokes	21
2.3 Conclusions from the surveys of comedy translators.....	23
2.3.1 Wordplay	24
2.3.2 Target of humour	26
2.4 Strategies used by translators in translating comedy series	27
2.4.1 Literal translation	28
2.4.2 Modulation	28
2.4.3 Substitution	29
2.4.4 Omission	30
3. Author's experience translating jokes in comedy series	31
3.1 A brief characteristics of comedy series used in research	31
3.2 Jokes and their translations in comedy series	36
Conclusions	42
List of references	45
Appendices	47
Appendix No. 1: Received surveys from SDI Media translators	47
Appendix No. 2: Jokes and their translations	52
Appendix No. 3: Examples of scripts received by the author	64

Anotācija

Bakalaura darbs „Joku tulkošanas paņēmieni ierunāšanai paredzētajos komēdijseriālos” ir sagatavots ar nolūku pievērst Latvijas tulkotāju uzmanību audiovizuālo tekstu tulkošanai. Lai gan publiski pieejamās aptaujas uzrāda, ka iedzīvotāji vairs tik bieži laiku pie televizora nepavada, komēdijseriāli joprojām ir viena no skatītākajām pārraidēm, ko apliecina informācija televīzijas programmās. Rezultātā pieprasījums pēc jauniem seriāliem un sēriju tulkojumiem pieaug vai paliek nemainīgs.

Lai gūtu ieskatu jau paveiktajā, autors iepazīnās ar Ventspils Augstskolas Tulkošanas studiju fakultātes bakalaura darbiem. Pēc to izpētes viņš secina, ka vairums darbu par audiovizuālo tulkošanu apskata konkrēti kāda seriāla tulkošanas īpatnības un problēmas. Neviens darbs nav bijis par tulkošanas paņēmieniem, tāpēc pēc autora ieskatiem viņa darbs varētu sniegt pienesumu šajā mazāk izpētītajā tulkošanas nozarē.

Darba mērķis ir noteikt biežāk lietotos joku tulkošanas paņēmienus komēdijseriālos. Autors pēta prakses laikā veiktos komēdijseriālu tulkojumus. Lai sasniegtu izvirzīto mērķi, autors ir definējis šādus uzdevumus: izpētīt pieejamo informāciju par tekstu tulkošanu ierunāšanai un joku tipiem, kas ir būtiski tulkotājam; sazināties ar dažiem komēdijseriālu tulkotājiem un uzzināt viņu viedokli par šī žanra seriāliem, tulkošanas paņēmieniem un joku tipiem; izpētīt prakses laikā veiktos tulkojumus un noteikt tur izmantotos tulkošanas paņēmienus, kā arī, iepazīstoties ar teoriju, pārtulkoto joku tipus; izdarīt secinājumus par izpētīto teoriju un savāktu pētniecisko materiālu.

Darbs ir sadalīts trīs nodaļās. 1. nodaļā ir apkopota un analizēta teorētiskā informācija par tekstu tulkošanu ierunāšanai un šīs tulkošanas metodes īpatnībām. 2. nodaļā ir izpētīta teorētiskā informācija par joku tipiem un komediju tulkošanu, kā arī analizēta no tulkotājiem saņemtā informācija. 3. nodaļā aprakstīti prakses laikā tulkotie komēdijseriāli un analizēti veiktie tulkojumi, uzskaitīti tulkošanas paņēmieni un sniegti piemēri, izdarīti secinājumi.

Galvenais bakalaura darba izstrādes gaitā izdarītais secinājums - ņemot vērā komēdijseriālu auditoriju to jokiem jābūt vienkāršiem un viegli uztveramiem, tāpēc visbiežāk tulkotājam sanāk izmantot burtisku tulkojumu. Bakalaura darbs sastāv no 45 lappusēm un trīs pielikumiem.

Introduction

There are probably not many translators who can name specific joke types that are present in comedy series. Maybe some can say or remember what kind of strategies they are using when a joke appears in the script they have received from a translation agency that specializes in voice-over translation. But from the author's experience that was built in an internship in one such agency and from gathering information for this paper, the reality shows that only a handful of people who know how jokes are classified and what strategies they are using in order to translate these humorous utterances. When asked about strategies used to translate jokes, some translators answered that translating for them is a natural process or it has become so mechanic, that they do not think what kind of a joke they are currently translating and what strategy is being used or is going to be used to translate it. Therefore while still being employed by the biggest voice-over translation agency in Latvia SIA "SDI Media Latvia" and finding out that there has not yet been an academic paper written on what strategies are the most often used to translate jokes that appear in comedy series, the author chose a theme for his bachelor paper that will research this issue: *Strategies for Translating Jokes in Voice-over of Comedy Series*.

However, before conducting his own research the author of this paper studied previous bachelor papers of Ventspils University College in order to get an insight what has been done previously on similar subjects. There are papers where authors have researched translation difficulties like the translation of puns, irony and jargon in different television series. These bachelor papers were done by Ina Brencē *Context Determined Puns in TV Series "Friends": Translation Difficulties and Their Solutions*, Olga Gavare *Translation Problems of Irony and Puns in the English – Russian Translation of the TV Series "House M.D."* and Natālija Dutkeviča *Translation of the Law Enforcement Jargon in TV Series "CSI: Miami"*. However there were also bachelor papers that were not researching on something specific but rather examining what overall problems do translators encounter while translating specific television programs. Such papers were done by Sandra Kļaviņa *The Analysis of the Translation Problems in the HBO TV Series "Sex and City"* and by Santa Līgere *Translation Problems and Possible Solutions in voice-over translation of TV Series "The Glades" from English into Latvian*. Nevertheless there are no papers done on what translation strategies are used to translate jokes in comedy series. Therefore the author believes that his paper can contribute on this subject.

The research question: What are the most often used strategies for the translation of jokes in comedy series?

The object of this paper is jokes and the subject – voice-over translations of comedy series done by the author during the internship.

The goal of research - to review scripts and their translations in order to determine which strategies have been used the most often to translate various types of jokes.

In order to achieve the goal a number of objectives have been set forth:

- Examine theory on audiovisual translation, understand where does voice-over stand in this translation field.
- Research how scholars have classified jokes.
- Contact fellow comedy series translators from the aforementioned translation agency in order to inquire their opinion on what strategies are used the most often and what jokes are the most frequent in comedies.
- Analyse translations that have been done by the author during the internship in order to identify what strategies have been used and do jokes differ from comedy to comedy.
- Draw conclusions on what strategies the author used, what jokes have been the most frequent, what did fellow translators have to say on the translation of comedy series.

In order to achieve the goal the author used theoretical and practical research methods: theoretical – analysis of literature on audiovisual translation, joke categorization and identified translation strategies; practical – conduct an interview with fellow comedy series translators, meet with one of the most well-known film translators in Latvia, carry out a case study on translation strategies by examining what strategies were used, do they differ in comedy series and make conclusions on what has been determined.

To fulfil the objectives and the goal, the paper has been organised into three chapters with subchapter.

In Chapter 1 *A brief insight into audiovisual translation* the author has studied why voice-over is used more in Latvia than other AVT modes and how does it differ from subtitling and dubbing – a brief insight has been given into these translation modes. Also the author has determined whether the English language has any impact on the voice-over translations, how the quality of the voice-over translation can be assessed and what are the specific features of the process when translating for voice-over.

In Chapter 2 *Translating television comedy* the author gives an insight into the classification of jokes. Also the author analyses received surveys from the translators and draw a few conclusions. After which he states what are the most common translation strategies used to translate jokes in comedy series that are supported by the addressed translators, and supplements them with examples from episodes that were not translated by the author but are from the same television programs, which the author received to study at the internship.

In Chapter 3 *Author's experience translating jokes in comedy series* the author analyses what kind of jokes have been used in the translated comedy series. States how many humorous utterances were present, gives examples that show what kind of jokes were common for a specific program. Also the author divides all jokes from the translated episodes according to the used strategies and provides them in this Chapter with an explanation why this particular strategy was used.

After three chapters conclusions have been drawn about this paper.

The target audience of this paper are television and film translators and translation faculty students who are willing to translate these kinds of texts. This research could help them understand what is voice-over translation, why comedy is considered to be one of the most difficult genres in television, how jokes are categorized and what are the most commonly used translation strategies in order to translate these humorous utterances. If a third year student is willing to go to an internship where only voice-over translation is done, then this paper certainly should be useful and important for them to get acquainted with the tasks ahead. Already professional film and television translators should read this in order to get an insight into how jokes are categorized and determine whether these proposed strategies are the same in their own practise.

The present paper consists of 45 pages and three appendices. These appendices are examples of jokes and their translations that were not put in Chapter 3, three examples of scripts that are received by a voice-over translator and three fully filled surveys that the author received from the addressed translators.

The results of this bachelor paper have been reported at the 13th Students' scientific conference in Ventspils University College.

1. A brief insight into audiovisual translation

Given that some bachelor papers have examined thoroughly the audiovisual translation field (mainly its history), in this Chapter the author intends to provide a concise summary of the main aspects and characteristics of this field, but keeping a straight focus on one particular audiovisual translation method: voice-over. Therefore, in the following subchapters the author intends to give a brief insight into audiovisual translation field, examine why voice-over is more preferred than subtitling and dubbing, does the English language have any kind of impact on the voice-over translation, what are the specific features of the process of translating these texts and how the quality of a AVT translation is determined. The author will quote authors like *Jorge Diaz Cintas*, *Delia Chiaro*, *Eliana Fraco and her colleague's*, *Reich*, *Jānis Sīlis*, *Georg-Michael Luyken*, *Frederic Chaume* and others.

“Audiovisual translation (AVT) is the term used to refer to the transfer from one language to another of the verbal components contained in audiovisual works and products” (Chiaro 2013: 1). Feature films, theatrical plays, video games and in this particular paper television series are “just some examples of the vast array of audiovisual products available and that require translation” (ibid). These products represent a translation field that consists of a combination of two elements. “Audiovisual translation refers to the translation of products in which the verbal dimension is supplemented by elements in other media” (Reich refers on Diaz-Cintas 2006). The definition above indicates that audiovisuals are to be made both heard and seen simultaneously, however the least is more important than first. When translating such type of material the translator has to give more attention on the visual material than the written one, considering that he receives both items for his work. “Precisely because audiovisual materials are meant to be seen and heard simultaneously, their translation is different from translating print” (Chiaro 2013:1). As Reich suggests in his diploma thesis:

Because of the mix of different communication systems such as images, sound (music, noise) and the verbal component (oral production, written text), the translation of audiovisual materials is characterized by particular limitations. These make audiovisual translation very different from literary translation (Reich 2006).

Adriana Serban, George-Michael Lyken and Pavel Reich divide audiovisual translation into two groups: intralingual and interlingual. Even though in sources like *Encyclopedia*

of *Translation Studies* by M. Baker (1998) the aforementioned division is mainly regarded to subtitles not audiovisual translation type as a whole.

In intralingual audiovisual translation the source language is the same as the target language. But interlingual translation can be either visual, which is known as subtitling, or oral, in which case the whole soundtrack is replaced (Reich refers on Luyken 11). For this particular paper the last is of concern, because a voice-over for a television series is done by translating the original soundtrack and replacing it with the one that contains the translation; however, the original is still heard in the background.

However the aforementioned division is not the only one concerning audiovisual translation. Meaning that the one proposed by Reich and others regards AVT as a type of translation, scholars and practitioners also divide ways how the audiovisual material can be translated. According to *The Routledge Encyclopedia of Translation Studies* and Luyken “there are basically three methods of overcoming language barriers in the audiovisual field, i.e., the cinema, television, video:

- 1) dubbing, or more precisely, lip-synch dubbing;
- 2) subtitling;
- 3) voice-over and narration techniques.”

Two methods Luyken did not mention are free commentary and simultaneous interpreting. The author of this paper from the aforementioned is more interested in voice-over than the other.

Following the division above AVT can also be divided regarding in which country these methods are more used. As Jānis Sīlis has pointed out in his article *Filmu tulkošana: oriģinālteksta atveides problēmas mērķvalodā* that is published in his book *Tulkojumzinātnes jautājumi: teorija un prakse* and authors of the before mentioned encyclopedia have, screen translations can be divided into groups of countries where they are most used:

- 1) Source-language countries – these are the world largest countries, where the mother tongue is the English language (the United States, the United Kingdom, Canada, Australia);
- 2) Dubbing countries – countries in and outside Europe, where people speak in French, Italian, German and Spanish-speaking countries;

- 3) Subtitling countries – for example the Netherlands, Norway, Sweden, Denmark, Greece, Slovenia, Croatia, Portugal and some non-European countries;
- 4) Voice-over countries – for example, Russia and Poland. This type of audiovisual translation method is used also in Lithuania, Estonia and in some CIS countries (Sīlis, 2011: 157)

A more thorough approach as mentioned in the beginning on audiovisual translation can be found in the bachelor paper done by Santa Līgere *Translation problems and possible solutions in voice-over translation of television series “The Glades” from English into Latvian*. That paper looks in depth at the history of AVT and its three main types of material translation. However this paper will focus only on one of those types – voice-over translation.

1.1 Voice-over in audiovisual translation

Voice-over or “the translated voice that we hear on top of the translated voice” (Franco 2010: 13) is one of the most widely used audiovisual translation modes in countries, where English is not the main language as seen above in the list provided by Sīlis. However this translation mode has not received as much attention as it should have been. Therefore “simplification and a lack of understanding of the media and its process have made voice-over to be seen in the same light as dubbing, which is certainly a different mode, subject to different translation and production processes” (Orero 2009: 146). This may be the reason why in *The Routledge Encyclopedia* voice-over is not covered more thoroughly but instead mentioned under a section about dubbing. The origin of this occurrence may be that “the term voice-over was borrowed from Film Studies to become a mode of transfer in the new field” (ibid). Therefore “the lack of understanding about this mode, lack of research interest has also prevailed” (Franco 2010:19).

Out of many different definitions of voice-over, the author would like to give one provided by Luyken (1991:80) from his book *Overcoming Language Barriers in Television*, which is mentioned in the work of Pilar Orero (2009), to give a clear understanding what voice-over actually is:

The faithful translation of original speech. Approximately synchronous delivery. It is normally used only in the context of a monologue such as an interview response or series of responses

from a single interviewee. The original sound is either reduced entirely or to a low level of audibility. A common practice is to allow the original sound to be heard for several seconds at the onset of the speech and to have it subsequently reduced so that the translated speech takes over. This contributes to the sense of authenticity in the translation and prevents a degree of mistrust from developing. Alternatively, if the translation is recorded as part of the original production, it may follow the original speech exactly (Luyken 1991:80).

Parts of the aforementioned definition can also be found in works of Diaz Cintas. Eliana Franco gives a precise summary of what we understand and expect of the discussed question: “voice-over translation has to be faithful, literal, authentic and complete version of the original audio” (Franco 2010:26). This definition gives voice-over the status of a trustful transfer mode, because it suggests that the speech is going to be “translated precise and almost word by word” (ibid). However, as it will be seen in Chapter 2 and Chapter 3, not always literal translation is possible.

Voice-over rather than other audiovisual translation methods in Latvia is used more often than subtitling and dubbing because it is less expensive compared to the others. Nonetheless subtitling and dubbing is also used, mostly in movie theatres. Particularly in Latvia dubbing is only used regarding animation feature films to help better understand the content for its main audience – children. According to the National Film Centre of Latvia the most viewed movies are truly animated feature films (6). Subtitling on the other hand is used both in movie theatres and television, regardless of the audience.

1.1.1 Voice-over versus subtitling and dubbing

Nonetheless the author believes that it would be useful if a brief explanation of the two audiovisual translation modes is given in this paper.

The author would like to also mention that during his third year in Ventspils University College he wrote a paper mainly about subtitles. The theme was *Film Subtitle Translation from English to Latvian: The Problem of Technical Specifications Diminishing the Translation Quality*. In order to write the aforementioned paper the author contacted Viktors Freibergs and a well-known film translator whose name the author cannot disclose due to a confidentiality agreement. The author met with these specialists to get a better understanding what are subtitles, what is the process of subtitle translation, what programmes do they use and what are these technical specifications.

From the translator the author received various scripts and their translations of different feature films. After writing this study paper the author got a much clearer understanding how do film translators work, what are the restrictions they have to deal with and how do scripts look like (the author concluded that the technical specifications do not diminish the quality of the translation). The previous work done by the author on AVT translation helped during this bachelor paper.

The author has observed that the second most used audiovisual translation mode in Latvia is subtitling (voice-over is used the most). “Subtitles consist of the rendering in a different language of verbal messages in filmic media in the shape of one or more lines of written text presented on the screen in sync with the original message” (Chiaro refers on Gottlieb 2001: 87). Thus making the process of viewing a bit more difficult for the viewer; however it is cheaper than dubbing because no actors are needed to voice the translation. The translation is being viewed on the screen along with the picture and thus “lays itself bare to criticism from everybody with the slightest knowledge of the source language” (Gottlieb 2001).

However dubbing is more like voice-over, meaning that it aims to give the impressions that the speech is being said by the actors in the target language “by means of the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing, and lip-movements of the original dialogue” (Chiaro refers on Luyken, Herbst, Langham-Brown, Reid and Spinhof 1991:31). However, the main difference between voice-over and dubbing is that the viewer does not hear the background voice (original speech) and in most cases all dialogues are done by one person (sometimes male and female dialogues are separated for feature films and well-known television series, but this does not account to comedy series), but as regarding dubbing all characters in the picture are revoiced by actors. “One of the biggest strengths of subtitling in film and television is that it preserves the original dialogue and narration, providing the viewer with a fully authentic experience” (Alison 2011). For some it is important to hear the original voice and be able to sync the lip movement with what they hear. Regarding dubbing when the background voice is not heard and the viewer hears a completely different language from the speaker’s lips. That is a weird sensation and it is hard to keep enjoying the film or television series.

Benefits of voice-over are the viewer's ability of not having to read subtitles in order to follow the visual information. Also the viewer will not miss any dialogue if he has to look away from the screen, he will be able to hear everything happening on the screen (ibid). And as the main reasons for using voice-over is its low costs, if compared to dubbing and the ability to hear the translation and the background voice at once, if compared to subtitling. In an ideal scenario a viewer should be able to have the opportunity to choose, which AVT mode he wants to use. However currently there is no such option and on television there is only one possible AVT mode available; even though sometimes dubbing and subtitling is provided.

1.1.2 Voice-over translation on TV

In Latvia voice-over translation is used in television, in order to translate foreign series or movies from English, German, Spanish or Russian. Even though, regarding a survey done in the social media, in recent years people in Latvia have not watched as much television as they did five or ten years ago. Only half of the two million people do actually watch television, which is the main platform for voice-over translation (3). Nevertheless, the author of this paper was in an internship for four months in the largest voice-over translation agency in Latvia "SDI Media Latvia" where he gained inestimable experiences regarding this AVT translation method. More on this and what the author has researched while translating for this agency will be looked at Chapter 3.

Voice-over is used to translate what is said by someone whose mother tongue is not Latvian, to give the viewer or listener the experience to see and understand what is being shown on the screen. Pilar Orero provides a Javier Franco explanation in a more understandable way:

...the type of delivery we hear in voice-over translation is an important strategic way of reassuring viewers that what they are being told in their own language is what is being said in the original language, although it is known that what they will be listening to is in fact only a representation of the original discourse (Orero refers on Franco 2001: 290).

In Latvia not only in television series or feature films voice-over translation is used. Often in news when the foreign news segment is shown voice-over is used to translate a foreign correspondents commentary. Then the viewer hears a voice in the background (the original speech) and the voice of the translation just like in the aforementioned television series. However sometimes, in some very exceptional cases three voices can

be heard. “Cases in which three languages can be heard simultaneously are known as pivot translations” (Orero refers on Grigaravičiūte and Gottlieb 2010:149). This occurrence is seen when, for example, a foreign correspondent interviews a person from a rarely spoken language then he translates it into English and the later has a voice-over into Latvian.

As Jānis Sīlis has stated in his book and the author has noticed himself, in Latvia voice-over translations are often supplemented with subtitles. Meaning, if the background voice is in English, the translation voice is going to be Latvian, but the subtitle language generally is Russian. This accounts to the large number of Russian speaking citizens in Latvia. If the onscreen film is dubbed, then subtitles also are provided and the language is as mentioned before.

1.1.3 English language impact on voice-over translation

But if the background voice, which is in English, is heard, does it have any impact on the translation of voice-over itself? Some may think it has. The author regarding this question had contacted some well-known comedy translators and asked this question. One response stated that if there is any such impact then it is because in Latvian there are usually significantly larger words (counting in syllables) than in the English language; therefore, in order to facilitate the reader who has to be able to manage to read the translated text in the limited time frame, the translator sometimes has to use a word that is more English than Latvian. One translator stated: “I usually try and translate so that the target text sounds as natural as possible. Usually the Latvian text for voice-overs needs to be shortened as the English language words are often shorter and contain less syllables than Latvian words.” Another translator and even the aforementioned Viktors Freibergs support this opinion. In the English language (mostly spoken and informal English, because television series (comedies in particular) consist of this language type) almost everything can be said by using as less words as possible, but for the Latvian language that is not very characteristic; therefore usually the translator has to omit a certain part of a sentence so the reader is able to read it even though the result will sound clumsy. In reality a typical Latvian probably will express the same idea in much different words. And he may not use words that are comprehensive; however the translator has to use them because sometimes a single phrase can be translated using just one word. Nevertheless there are situation when the

translator has the ability to translate without any omissions, “this occurrence can be seen in broadcasts that have more than one language in the segment, usually English is supplemented with another one and the latter is translated in English using subtitles. This text in most of the times is significantly larger than the English translation and the Latvian translator is able to use full sentences without any shortenings.” All in all the translators duty is to keep the target language as natural sounding as possible, but sometimes due to some restrictions in is just not possible.

The author learned this lesson the hard way during his internship. When the author translated the first translation for voice-over the general thought was that he had done it properly, making it sound as Latvian as possible; however after the editor had a look at it, the result was unsatisfactory. The editor was fierce that basically every other sentence was longer than needed, that a lot of editing had to be done. Even though the author had re-read the translation several times and read it together with the video, it was still not short enough and useful for voice-over. In one particular situation that shows the English language impact was when translating a TV series called “Law & Order UK” the author had translated *Mister* as *kungs*, but in order to read the text more faster and more fluently the editor had corrected the translation to *misters*. This was uncommon for the author but given that translation for voice-over is not like translating for print, some sacrifices in the target text had to be made. However shortenings are not the only specific features that occur in voice-over translation. The process itself contains a lot of features that are uncommon in other translation modes.

1.2 Specific features of the process of translating for voice-over

As stated above translating for voice-over is much different than translating for print or any other platform. Even though “the process of voice-over has been described as the easiest and most faithful of the audiovisual translation modes” (Orero refers on Luyken and Cintas 2010:132). As stated by Ivarsson and Carroll, the translator for voice-over usually works with a script or a dialogue list and a video of that script that is given to him by the manager in the source language; however, sometimes the translator has to work without one of the components. In the best case scenario the received script is in consensus with the video material, but usually on the video are some changes that have not been made on the written text; therefore, the translator has to translate by ear. These changes mainly are some mistakes and discrepancies between the script and the actual

film dialogue. It is always important to watch and compare the script with the video material.

As asserted in the article of Jānis Sīlis who had consulted with one of the most acknowledged film translators and specialists in Latvia Viktors Freibergs the translator works with a script that consists of not only dialogues (sentences, words), but also with verbal expressions such as different utterances and verbiage. In more sophisticated scripts along with the dialogues “are also metatextual information about the social context and cultural connotations, explanations of such words that could be hard to translate and the meanings of different puns, and it also provides a correct or more precise variations on how to translate proper names” (ibid). However, here the author must admit that in his internship and even after, he has not yet received such ideal scripts. To give a percept of what kind of source texts do television translators get, the author has in Appendix No. 3 put examples of scripts that he received during his internship.

Regarding “special features” the author can name three particular indications from his own personal internship experience. First, the translator must always use bold-faced type when a female character appears in the text or video. This is so that the reader knows where to stop (if he is a male) and let his female colleague continue. If the text is not bold-faced the reader will not go out of his rhythm and continue to read even though a female voice should do that. Second, before every pause that is longer than ten seconds the translator has to mark it with a dash (if longer than twenty seconds with two dashes) and write down the time code before the end of the pause (time codes are provided in the video). So the reader knows where to start reading again. If the translator does not write down those time codes after long pauses the editors regard it as a major technical mistake and the work done by the translator is not corrected. Third, the translator has to highlight every number, every proper name that appears in the text, so it catches the attention of the reader. Moreover, also highlighted should be those English words and their pronunciations that are untranslatable, for example, company names, technical devices such as X-Box, PlayStation and so on. This is so that the reader does not have to think how to pronounce them and in the result break his rhythm. Usually these and other twists and turns are provided by the translation agencies in a special guidelines manual. In this manual is also a reminder that the reader is not a

technical machine but a human being; therefore the success or failure of the translation is assessed by how well was the reader is able to read it.

1.3 Quality assessment of a voice-over translation

As mentioned in the subchapter above, sometimes a translator does not receive a script and he has to translate using only the received film; therefore voice-over translations cannot be evaluated the same way as written texts that are used only for reading.

One major difficulty regarding a successful translation and even research of a voice-over text of feature film or television series lies in the fact that it depends “on three independent, yet strictly correlated factors.” Monika Wozniak (2007) has proposed these factors, and they are as follows:

- 1) “the acoustic balance between the original film’s soundtrack and the text delivered by the reader;
- 2) the quality and the quantity of translated text;
- 3) the timbre and intonation of the reader’s voice, and the way in which the reader synchronises the reading with the original sound”.

As the author has understood from various authors (i.e. Luyken, Chiaro, Diaz) and from Wozniak’s work, there has not been a serious research so far of these three elements, “especially in the context of the other two” (ibid).

Regarding these strictly “correlated factors”, then, in the words of Wozniak, “the effect of a particular reader’s voice on the audience is bound to be subjective.” Particularly in Latvia there has not yet been any surveys in this field conducted; therefore the author can not acknowledge the viewers opinion on whether they are pleased with the readers (in some papers he is called *a lektor*) voice and the sound of the background voice. In Latvia the background voice is often heard quite clear so the viewer can assess if the translation is done correctly. It is a common practise in voice-over translation to have the original sound “either reduced entirely or to low level of audibility” (Wozniak refers on Luyken 1991:80). It is not clear if viewers are pleased to hear the original voice or they would like it to be omitted; however in the latter that would not then be voice-over. In Subchapter 1.1 the author quoted Luyken who had said that the voice-over method is “the easiest and most faithful of the audiovisual translation modes.” This is in regard of the quality and quantity of translated text. “A possible reason for this reputed easiness and faithfulness of voice-over is its alleged disregard for synchronisation between

source and target texts, pointed out originally by Luyken” (Orero 2009: 131). It is true that voice-over translation “is rendered in a more concise way than the original text” (ibid), and the reason for this circumstance is that the translator has to take into account whether the reader is going to be able to read the given text in the given time. Sometimes the text has to be shortened and some parts of the text omitted due to time restrictions.

If one of the aforementioned factors has been done poorly than the whole translation could be considered unsuccessful. “If the original soundtrack is barely audible the audience cannot hear the voices of actors and compensate for the reductions and condensations in the translation” (ibid). Here is the possibility to draw parallels with interpreters. If the translator interprets a speech too emotionally, he becomes too visible. The same is with readers (or *lektors*) if he is too emotional then the viewers could miss the action happening on the screen. Not only that even low-quality translation obviously damages the overall perception of the feature film or television series and it can become too visible. For example, if a joke is translated poorly and the viewer can hear the background voices laughing (as in situation comedies), but the translation does not suggest such action, it could be regarded as an unsuccessful translation. However, a quite simpler situation is with dubbing and subtitling, but even these have their faults.

Considering that the author is interested in voice-over translation and that this translation mode is researched in this paper, it was necessary to get an insight into AVT as a translation field. Also it was important to get acquainted with features that may or may not make voice-over stand out – special features, quality assessment and a possible impact on the translation from the English language. However, further the author looks into the subject of this paper, meaning, jokes and the place where they occur - comedy. Moreover the author provides an insight what other translators had to say on this question.

2. Translating television comedy

One of the most difficult genres in translation of AVT materials could quite possibly be the translation of television comedy. This statement is supported by Viktors Freibergs with whom the author had met to discuss this issue. That is mainly because “translators of television comedy cannot use the same set of criteria that are used for translating a novel or a medical report and expect the same degree of success” (Zabalbeascoa 1994:91). When translating any kind of reports, statements, news or articles, the translators main focus is on keeping the facts, numbers and any other essential information unchanged; however in translating comedy the main focus is to keep the purpose of the text intact, which is to provide the audience with humour and laughter. Or in other words “the informativeness is not nearly as high on a scale of priorities for the translation of comedy series as it would be for a translation of a sociological report” (ibid).

Translating comedy is hard because of mainly one thing: jokes (“a thing that someone uses to cause amusement or laughter” (2)). Sometimes they are easy to understand and to translate from English to Latvian, but sometimes it is frankly impossible to do so; therefore the translator must use some kind of translation strategy to deal with the aforementioned problem. Also it is important to understand what kind of a joke is that and why this one is harder to translate than the other. And it is necessary to briefly look at translation of humour in general. In the authors opinion these are critical issues and a translator needs to know them, in order to successfully translate comedy.

However before examining the issues discussed above, the author believes it is important to state that humour (or comedy) is not only language-based but also visual. Visual comedy is seen in commercials, television series and movies; even though it does not require a translation, sometimes the methods used to make jokes happen help to better understand how to translate a particular joke if it is expressed in words. From body language to slapstick, from magic to fear, in comedy there are many methods that can be used to tell jokes. And sometimes in comedy series the visual humour is supplemented with a verbal, and if the joke is untranslatable when read in text, the translator may use a different joke based on what he sees (4). However this paper is interested in verbal humour text such as jokes; therefore humour should be looked upon in brief.

2.1 Humour and translation

Humour by many (Chiaro, Delabastita, Horhoren i.e.) has been said to be one of the most difficult types of translation. That is mostly because “humour is not articulated in the sense of conventionally coded linguistic units per se, a semantic meaning attached to a lexical linguistic form” (Kostovčik refers to Vandaele 2002:151). This means that the semantic meaning in translating humour is secondary, the primary intention is to be humorous, to evoke laughter; therefore the translator of humour does not only have to be good in linguistics, but also has to have a good sense of humour, and a broad background knowledge as well. “The translator needs to pay attention to significant cultural information that might play a part in the eventual humor of the joke, ranging from parallelisms of social stereotypes on professions, sex roles, races, etc. to intra-culturally connoted places, names or historic events” (Yus 2010: 16).

Humour can be a bridge between relationships (local or international), because it “plays an important role in the context of intercultural communication. One of the means for exporting humour across cultures is television” (Gali 2008). With this medium thousands of people can be reached, and if the translator fails to deliver the message from the source language, then those people are left with the question what was intended with the message presented to them. “The process of translation should start with the correct identification of instances of humour and the analysis thereof to determine how it works and only then can it be translated” (ibid). Even though the identification of humour should sound simple, it may be not, because “humour is whatever is intended to be amusing, even if it is not” (Kostovič refers to Attardo 1994). That means if for someone a joke may seem humorous, then for the other it may not, and if something for one viewer does not even sound as a joke, for the other it may be the most amusing part of the whole story or episode. “Even when the translator manages to identify a joke and finds the equivalent lexical means to translate it into the target language, the humour may still be lost” (ibid).

In that case when translating humour some factors should be taken into account. As proposed by Laura-Karolina Gali (2008) in her thesis they are as follows:

- the target language recipient has to understand the humour;
- translators have to render the humour-inducing effect of the source text;
- translator has to make source humour function as humour in the target culture;

- translator has to have the ability to make creative decisions, that are tested by culturally bound elements and language-specific devices.

The author can relate to these aforementioned factors in his own experience while translating in his internship. And therefore he also agrees with the proposed statement: “translators are often faced with the seemingly impossible task of translating humour while keeping as much as possible of its informational and pragmatic content, and at the same time, producing a similar effect as it would provoke in the source language culture” (ibid). Sometimes when translating a comedy, the source text has a joke with a well-known personality in the source language that is completely unknown for the target language, for the first it immediately provokes amusement, but for the Latvians it may not because it is unknown. This puts the translator in a position to find a similar name that will make the same effect as it does with the original in the source language. This method will be disused later in the same Chapter.

Even though the translation of humour may seem interesting, in Translation Studies it has not received a lot of attention. However it is not the only one, even dubbing, subtitling and voice-over has not got its fair share, but that may all be due to the fact that this field of translation is relatively new. “The issue of the translation of humorous discourse has been largely ignored and it is likely that such neglect has been due to the sheer complexity involved in the production of adequate translations which were initially witty in intent” (Chiaro 2005). Nevertheless some studies have been done (by Ballard (1996), Pisek (1997), Mateo (1995)), however not as much and the translation of humour “has been generally swept beneath the carpet and ignored” (ibid).

Even though research has been barely made in translation of humour, some scholars have studied how some humorous texts or humour types are classified. The author of this paper is interested in joke-type classification in particular. This will be largely important when examples will be looked upon later from different comedy series, when the author examines what translation strategies were used.

2.2 Classification of jokes

While researching for this paper the author had found two joke classification methods. One made as a chart by Francisko Yus and the second developed as a list by Patrick Zabalbeascoa. The author considers the second one more suitable because it is made “according to the way jokes lend themselves to translation and the sorts of translation

techniques required to translate each of them” (Zabalbeascoa 1994:97). In the aforementioned list seven types of jokes and explanations are enumerated and provided by Zabalbeascoa, and they are as follows (in some sources authors have mentioned six types rather than seven, omitting number two because it is similar to the first one):

- the *international* joke: (a funny story or one-liner), the humour of which is not based on linguistic or cultural aspects of the source-culture (1);
- the *bi-national* joke: similar to the previous one (2);
- the *national-culture-institutions* jokes: the translator needs to adapt national, cultural or institutional references of the original to retain the humorous effect for a foreign audience (3);
- the *national-sense-of-humour* joke: jokes building on culture-specific themes which need not be humorous in the target language and which have to be changed or adapted (4);
- the *language-dependent* joke: jokes which build on specific aspects (may depend on polysemy, homophony and other features) of the source language itself and are either untranslatable or require to be created anew (5);
- the *visual* joke: jokes which use visual triggers for humour (6);
- the *complex* joke: a combination of any two or three of the above mentioned types (7) (Zabalbeascoa 1994).

Even though at the beginning of this subchapter the author stated that Yus had developed a chart of joke-type classification and it would not be suitable for this paper, in his work called *Relevance, humour and translation* after an analysis of a sixteen-case chart of translatability he has stated three types of translation of jokes, which the author of this paper considers important and may as well be useful in the following Chapter. They are as follows according to Yus (2007):

1. *Transferrable jokes*: easy-to-translate jokes with inter-culturally valid social stereotypes, parallel forms of coding the information and linguistic strategies for humour generation that can be found in both languages.

2. *Replaceable jokes*: jokes that involve cultural referents that can be found, with greater or lesser similarity, in source and target cultures, and although the linguistic sources of humour are not the same, alternatives can be found in the target language achieving similar balances of cognitive effects and mental effort.

3. *Challenging jokes*: which pose real problems for a good translation due to very specific intra-cultural referents, linguistic resources that have no counterpart in the target language, etc.

Both lists have similarities, but the one done by Zabalbeascoa is more in detail. If compared then under *transferrable jokes* can be put categories (1) and (2) from the first list, *replaceable jokes* may regard to (3) and (4), but *challenging jokes* are (5) and (7). However that may change depending on the jokes themselves. For example *challenging jokes* could also be from all the categories provided by Zabalbeascoa. And it could also depend less from the joke but more from the translator. If he has broad background knowledge, more experience than only a few humorous texts will be a problem to him, whether to a new translator and mainly new in comedy translating, every joke could cause serious translation difficulties. In Chapter 3 the author will try to identify his selected examples according to the first list, but will make a regard to the list done by Yus as well.

2.3 Conclusions from the surveys of comedy translators

As it was with subchapter 1.1.5 where the author used fellow comedy series translators responses on the subject whether they have noticed any impact of the English language on voice-over translation where the target language is Latvian, the same the author did with the regard to what joke or humour types they have noticed are the most frequent in their practise. The author had contacted six translators from SDI Media Latvia, three of them managed to answer all questions, one was able to partly answer, one chose to keep the opinion to herself and the last one forgot to send the responses and deleted them. From the received surveys the author can make the following conclusions:

1. Even though most of them did not know what kind of joke types there actually are (none knew types according to Yus or Zabalbeascoa), some colleagues managed to mention ways that humour is produced. And the most frequent answer was wordplay – mentioned by all translators that managed to respond.
2. Almost as many times as wordplay translators mentioned situations where to make a humorous effect a specific target has been chosen and usually this “target” was a well-known celebrity or some other person that the audience may know. Often it is someone from American pop culture, business world or politics.
3. The third most frequent occurrence that generates humour mentioned by the addressed translators were rhetorical devices such as rhymes, irony and sarcasm. Here the author would like to mention that in his own experience during internship he did not come across irony or sarcasm, but rhymes were in

one of the received texts. However these rhymes were in a song in one *The Simpsons* episode that the editor told not to translate.

4. The last but not least humorous utterances mentioned by some of the addressed translators were cultural references and sexual connotations. The author was surprised that other translators did not mention latter one, because in almost every comedy series there are jokes about female or male sexual organs or their sexuality in general. In Chapter 3 the author will provide an example of one such occasion.

Before starting to look upon strategies that are used to translate jokes, the author would like to briefly look at two ways that jokes can be made, namely wordplay and when a specific target has been acquired to produce humour, and these humorous utterances will be supplemented with strategies how they can be translated; moreover the author has provided examples from comedy series such as *Enlisted*, *dads* and *King of Queens*.

2.3.1 Wordplay

It is not a surprise that the addressed translators as one of the most common humorous utterances mentioned wordplay. Several papers have been made about this “textual phenomena” (Delabastita) and its translation strategies, like the work done by Jeroen Vandaele from the University of Oslo, Elina Korhonen from the University of Helsinki and even some papers have been written in Ventspils University College (a few were mentioned in the introduction). The author would like to make a brief insight into what is wordplay and why translators have mentioned it.

Many well-known scholars have presented the definition of wordplay, i.e. Delia Chiaro, Also Leppihalme and Henrik Gottlieb, but as the author has studied theoretical material, every paper later regards to Dirk Delabastita as the one who has managed to define wordplay in the most comprehensive way:

Wordplay is the general name for the various textual phenomena in which structural features of the language(s) are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings (Delebastita 1996: 128)

Translators dislike wordplay because sometimes it may be untranslatable. And that is because “wordplay exploits the intrinsic structure of the (source) language used and

throws into prominence certain characteristics of that language for which it may well be difficult or impossible to find analogues or equivalents in the target language” (Kittel: 600). Not only that, even if the translator is able to find a solution for the occurred problem, then there is the fact that it has to be in the accordance with the time frame, so the reader is able to read it. Wordplays are difficult, but they are even more difficult if the translator has to think whether it is suitable for voice-over.

Translation strategies for puns (some scholars like to differ terms *wordplay* and *pun*, but some like to use them interchangeably, the author of this paper prefers the latter approach) are as different as their definitions. In a German handbook for translation the authors have provided eight types of strategies for the translation of wordplay that are based on the work done by Henry (1993) and Heibert (1993); however the author prefers strategies suggested by Delabastita because they are more understandable and concise. They are as follows:

- “translating the source text wordplay with wordplay in the target text, which may be more or less different;
- translating it in a way that loses some aspect of the wordplay;
- replacing it with some other device aimed at creating similar effect;
- source text pun copied as target text pun, without being translated;
- or omitting it” (Delabastita 1996).

As stated previously, the author will provide examples of wordplay and how it has been translated in television episodes he received during his internship.

<i>Source</i>	<i>Source text (ENG)</i>	<i>Target text (LV)</i>
1. Enlisted, Season 1, Episode 1 (Pilot)	Look, if Cody wants you three idiots here, it's fine with me. <u>Just keep your unit out of my unit's way.</u>	Ja Koudijs grib, lai jūs trīs muļķi būtu šeit, labi. Bet turiet savu vienību prom no manējās.
2. Enlisted, Season 1, Episode 1 (Pilot)	<u>I'll put my privates up against your privates any old day.</u>	Varu nostādīt savējos pret tavējiem.
3. Enlisted, Season 1, Episode 2 (Randy Get Your Gun)	Thanks, Pete. I couldn't have done it without Derrick. <u>He really drilled me hard.</u> There's a better way of saying that. No, there's not. <u>You drilled me harder than I've ever been drilled in my entire life.</u>	Paldies, Pīt. Nebūtu to paveicis bez Derika. Viņš mani kārtīgi dīdīja. To var pateikt labāk. Nē, nevar. Tu mani dīdīji vairāk, nekā jebkad dzīvē esmu dīdīts.

The author would like to note that similar strategies will be looked upon in the following subchapter regarding what kind of approaches have translators used when translating jokes in comedy series. Also in Chapter 3 the author will analyze examples with the latter approaches; however the author must admit that these strategies share some similarities and may be interchangeable.

2.3.2 Target of humor

As it was with wordplay, that Latvian translators had mentioned as one of the most frequent humorous utterances with what jokes are being told, the same is with humor, that is made regarding famous people, usually well-known in the source language culture.

As Patrick Zabalbeascoa states “frequently the most interesting jokes and other instances of humor involve some sort of victim, or target”. These targets may be “people, individuals or groups, institutions” or well-known television series, movies etc.

“The reason why a certain victim is chosen or certain kind of victim-related joke is told must be known to the translator as a basis for deciding whether those reasons” will be understandable for the target audience. The translator must have some kind of background knowledge regarding famous people or other targets that are frequently used as objects to produce jokes. Regarding voice-over the translator does not have the opportunity to explain why this particular person or thing was used to cause humor. The reader will not simply be able to read that in his given time frame. Therefore the translator has left with mainly two choices. First, he can find an example that is going to be familiar to the target audience. One such example was provided by one of the addressed translators: Wookie, a big, hairy human-like creature translated as “Sniega cilvēks”. Second is to omit the word. If a musician, a television series or a soap actress has been mentioned that the target audience will not be familiar with, then the translator may choose not to mention the name but use a descriptive translation instead; however keeping in mind that it must be as short as possible. Nevertheless, usually these targets cause humor not because of their name but how they are depicted in that particular situation.

Examples when a target has been chosen to produce humor and how it was translated in comedy series:

<i>Source</i>	<i>Source text (ENG)</i>	<i>Target text (LV)</i>
4. Enlisted, Season 1, Episode 1 (Pilot)	All right, which one of you idiots denied my backup? Oh, shoot, you're old. Like <u>Larry King</u> in camo. I can't punch <u>Larry King</u> . I'm also a colonel. You signed on to get shot at, so get out of my face, candy-ass. Huh. Maybe I can punch <u>Larry King</u> .	Kurš muļķis nesūtīja papildspēkus? Velns, tu esi vecs kā Lerijs Kings. Nesitīšu Lerijam Kingam. Esmu pulkvedis. Pieteicies, lai tevi apšautu, tāpēc pazūdi, mīkstčauli! Tomēr iesitīšu...
5. Enlisted, Season 1, Episode 3 (Pete's Airstream)	Didn't know our platoon sergeant was <u>Donald Trump</u> !	Nezināju, ka mūsu vienības seržants ir Donalds Tramps.
6. Enlisted, Season 1, Episode 3 (Pete's Airstream)	Aw, come on, low-budget <u>Jessica Alba</u> . It's girls' night!	Nu taču, mazbudžeta Džesika Alba! Ir meiteņu vakars!
7. dads, Season 1, Episode 8 (Doubles Trouble)	Oh! Are you ready to get your <u>Tiger Woods</u> on?! Sí. He best Mexican golfer ever. No, uh, <u>Tiger Woods</u> is black plus Asian. Sí. Equal Mexican!	Esi gatava spēlēt kā Taigers Vudss? <i>[runā spāniski]</i> . Labākais meksikāņu golferis. Nē, Taigers Vudss ir tumšādains aziāts. <i>[runā spāniski]</i> . Tātad meksikānis.

In two previous subchapters the author has already mentioned some strategies on how to translate wordplay and how to deal with situations when a name is mentioned that is not known for the target audience. However in the next subchapter the author is going to look upon and provide examples what translation strategies are used in general in the translation process of comedy series. These strategies have been mentioned by fellow SDI Media Latvia translators and have been used by the author in his internship.

2.4 Strategies used by translators in translating comedy series

As seen in Appendix No. 1 the author had asked the addressed translators what translation strategies or techniques they use when jokes occur. Almost every translator stated that they do not think about specific translation strategies, the process of translation has become almost natural to them and they do not think about whether substitution, literal translation or modulation is going to be used next. The most important thing is “to maintain the effect and the original idea of the utterance” and “the audience must understand that joke if it is vital to the story.”

Nevertheless the translators did manage to name certain strategies. And those can be divided into two groups that were mentioned by Ranzato (2013) who refers to the work done by Vinay and Darbelnet. Namely direct translation strategies like literal translation, and oblique translation strategies where modulation, substitution and omission lay under. Direct translation techniques are used “when structural and conceptual elements of the source language can be transposed into the target language”

and oblique translation when “the structural or conceptual elements of the source language cannot be directly translated without altering meaning or upsetting the grammatical and stylistics elements of the target language” (Bosco 2008). For the purpose of this paper these strategies will not be looked upon separately. Nevertheless the author would like to point out that different scholars have made different lists of translation strategies for AVT translation, and not everyone has divided them as Viney and Darbelnet did. One that is the clearest in the author’s opinion is provided by Diaz Cintas (mentioned in the paper by Ranzato). He has both in detail and in plain listed nine strategies with loan, calque and transposition mentioned as those that are also commonly used. In the following subchapters the author will give a brief explanation of literal translation, modulation, substitution and omission, and provide an example where the strategy is used in a translation of a comedy (the author will use the same comedy series he used previously with wordplay and target of humour). These particular strategies have been chosen because the addressed translators managed to mention these as the most common, the author has used them in his own work and will be used in Chapter 3, and because other could not be looked upon due to size restrictions of this paper.

2.4.1 Literal translation

Literal translation can be used when the target audience will understand the message and when the target language has the exact word or joke as in the source language.

<i>Source</i>	<i>Source text (ENG)</i>	<i>Target text (LV)</i>
8. King of Queens, Season 7, Episode 19 (Ice Cubed)	That's right. You've turned your office into a palace. Meanwhile, down in the basement, I can't even get a forty watt bulb to see the rats sneaking up on me!	Pareizi. Tu savu kabinetu esi pārvērtusi par pili, bet man pagrabā nav pat 40 vatu spuldzītes. Neredzu, ja žurkas brūk virsū.
9. King of Queens, Season 7, Episode 19 (Ice Cubed)	So I sent this poor old man out into a blizzard all because I was blinded by... carnal lust. What should I do as my penance?	Es veco vīru izdzinu ārā putenī, un viss tikai tāpēc, ka iekāre man aptumšoja prātu. Kā lai izpērku grēkus?
10. King of Queens, Season 7, Episode 21 (Slippery Slope)	Okay, no matter what you do, you don't go with them, okay? If they say Mommy's sick and she's in the hospital -- do not go with them. 'Kay? Okay?	Lai kas notiktu, neej viņiem līdzi. Pat ja saka, ka tava mamma ir saslimusi un atrodas slimnīcā. Neej viņiem līdzi!

2.4.2 Modulation

“Modulation consists of using a phrase that is different in the source and target languages to convey the same idea” (ibid). One of the addressed translators regarded

modulation as a combination of paraphrasing and imitation. “Through modulation, the translator generates a change in the point of view of the message without altering meaning and without generating a sense of awkwardness in the reader of the target text.”

<i>Source</i>	<i>Source text (ENG)</i>	<i>Target text (LV)</i>
11. Enlisted, Season 1, Episode 3 (Pete's Airstream)	Grim. So, you want to talk about why you went all Backdraft on the party last night?	Drūmi. Tānad. Pastāstīsi, kāpēc vakar ballītē apdzēsi visu jautrību?
12. King of Queens, Season 7, Episode 22 (Buy Curious)	You know, this coffee's starting to grow on me. Mm-hm. Is anything else growing on you?	Zini, man šī kafija sāk iegaršoties. Vai ir kāds redzams labums?
13. King of Queens, Season 7, Episode 21 (Slippery Slope)	Oh, that? Forget it. He tends to get a little dramatic, if you know what I mean.	Neuztraucieties! Viņš no mušas izpūta ziloni.
14. King of Queens, Season 7, Episode 21 (Slippery Slope)	Yeah, that's very funny. No, I'm taking Carrie. And by the way, if you ever ordered off this menu (<i>points to himself</i>), you'd buy the restaurant.	Nē, es braukšu ar Keriju. Ja tu zinātu, ko es spēju, nemaz tā nerunātu.

2.4.3 Substitution

Sometimes when modulation or omission cannot be used, the translator has to use substitution. This strategy is used when a particular sentence, phrase or word cannot be translated in the target language because either the receiving end will not understand it, or the target language does not have an equivalent term or phrase. Substituted usually are cultural or language specific terms. In addition to the previous, the author would like to give a definition provided by Ranzato (2013) who refers to Diaz Cintas: “because of technical constraints, a reference is substituted with another one which deviates more or less from the source one. The authors present this strategy as a variant on explicitation, by which a long reference that could be translated literally may be substituted by a shorter one to gain space and save reading time.”

<i>Source</i>	<i>Source text (ENG)</i>	<i>Target text (LV)</i>
15. King of Queens, Season 7, Episode 19 (Ice Cubed)	Uh, actually, my car got stuck outside. I'm waiting for Triple A.	Man sabojājās mašīna. Gaidu, kad aizvilks.
16. King of Queens, Season 7, Episode 21 (Slippery Slope)	Pack your gigantic bathing suit! Because we are going to Vista del Sol!	Iesaiņo savas lielās peldbikses. Mēs brauksim uz citu kūrortu.
17. dads, Season 1, Episode 2 (Heckuva Job, Browni)	Oh, I didn't realize she was so anti-drug. Didn't she used to be the " <i>Bloody Nose Nightclub Queen</i> "?	Nezināju, ka viņa neatbalsta. Vai pati reiz nebija naktsklubu karaliene?
18. Enlisted, Season 1, Episode 1 (Pilot)	It was... We had a whole, really cool Boyz N the Hood thing.	Bijām kā gangsteru puisi.
19. King of Queens, Season 7, Episode 19	Wonderful. Another one of your obsolete hand-me-downs. I'll put	Pareizi, vēl viena aizvēsturiska iekārta. Nolikšu blakus

(Ice Cubed)	it next to the Betamax and my Epilady.	videomagnetofonam un epilatoram.
-------------	--	----------------------------------

2.4.4 Omission

Even though in some circumstances omission is considered not as a proper strategy; in AVT translation and particular in voice-over it is sometimes unavoidable “either because of space-time limitations or because there is no corresponding term in the TL” (Ranzato 2013).

<i>Source</i>	<i>Source text (ENG)</i>	<i>Target text (LV)</i>
20. dads, Season 1, Episode 3 (Clean on me)	What am I, a woman in 1810? I'm not gonna faint.	Esmu kaut kāda dāma? Neģībšu.
21. Enlisted, Season 1, Episode 1 (Pilot)	150, and thank you for getting "me gusta that booty" stuck in my head. All right, go. Hi there. I am Sergeant Perez.	150, un paldies, tagad tā dziesma skan man galvā. Aiziet! Sveiki, esmu seržante Peresa.
22. King of Queens, Season 7, Episode 21 (Slippery Slope)	Hi. Spence Olchin and this is my partner, Danny Heffernan. Welcome to The Pine Summit. Yup -- just a couple of queens out hitting the slopes.	Labdien! Spenss Olčins. Mans partneris Denijs Hefernens. Laipni lūdzu! Divi geji gatavi slēpot.
23. Enlisted, Season 1, Episode 1 (Pilot)	One large guillotine coming up, homeboy! I'm gonna rear naked choke you right now! Stop using with the stupid MMA terms!	Būs giljotīna! Nožņaugšu no aizmuģures. Pārstāj lietot tos terminus!

The author considers these the most common strategies used in comedy series when jokes appear; therefore on these techniques the following Chapter has been built on and the jokes translated by the author have been divided.

In the following chapter the author will analyze his own translations done during the internship. He is going to not only look on how previously mentioned strategies have been used in order to translate jokes, but also examine according to the classification provided in Chapter 2 what kind of jokes have been used in the series. All humorous utterances and strategies are going to be enumerated. Previous to that the author will give a brief insight into the comedy series he had to translate, what distinguishes one from the other, and try to provide an understanding how did the process of analysis come to be.

3. Author's experience translating jokes in comedy series

During the internship the author managed to translate seven episodes of six different television series. The last six were comedy but the first was a drama. Given that the first was not translated in such quality as the authors' manager at SDI Media Latvia hoped it would (this was briefly discussed in subchapter 1.1.3), she gave him the chance to translate a series from the comedy genre. "This will require creativity, because some situations depicted in comedy cannot be translated as in drama or any other genre. Maybe this will be more suitable for you," said the manager. Back then the author was not aware that "humor has been widely acknowledged to create the most challenge to a film translator" (Jacobs, 2004). Nevertheless the author undertook the challenge. And after the first episode the author made a choice to translate only comedy series and this decision was mostly made due to his chosen theme for the bachelor paper; however, it was also chosen due to the fact that "jokes and amusing comments based on manipulation of linguistic elements are among the greatest challenges for translators" (Schröter, 2004:95).

The author managed to translate the following comedy series during his internship:

1. The Simpsons (*Simpsoni*), season 25, episode 21
2. Dads (*Papucīši*), season 1, episode 11
3. Enlisted (*Rezervisti*), season 1, episode 8
4. King of Queens (*Nujorkas karalis*), season 8, episode 2 and 8
5. King of Queens (*Nujorkas karalis*), season 9, episode 2

Even though the aforementioned series are all from the comedy genre and they share various similarities, they also have some differences. In the following subchapter the author will give a brief insight into each comedy series he had to translate and will state what feature makes it different from the other.

3.1 A brief characteristics of comedy series used in research

Television comedy is probably one of the most watched programs in Latvia. This statement is made based on the many different series that have been aired during the time the author has been making notice and that are now being aired on television. From the early series called *Mr. Bean*, *Full House*, *Married...With Children*, *Black Adder* to the new ones like *The Big Bang Theory*, *Glee* and *Two and a Half Men*. "The range of

television comedy is extremely broad to the extent that anything under the heading comedy can be put before an audience through the medium of television” (4). However, some series are more successful than other and one of the most successful in the world and also in Latvia is an animation series called *The Simpsons*.

The Simpsons

Just like the author asked fellow television comedy translators whether they have noticed any impact of the English language on voice-over translation and what kind of jokes they know and strategies they have used the most often, the author also inquired about animation series. The question was about whether translation strategies differ if the television comedy is animated and do these series have a specific joke type. The translators replied that first of all it depends on the target audience. Some animation series are more for children like *The Simpsons*, *Futurama*, but other like *Archer*, *Family Guy* are for a more mature audience. The latter contain jokes that are about sexuality and everyday household, politics even; they are more complicated not as bold as in *The Simpsons* for example. One translator said that from his experience “rhymes and songs are included in animated series and cultural references, irony and sarcasm are used more in regular series; therefore the translation methods differ”. Usually in animated series jokes are easy to understand, they are more based on visual comedy rather than verbal, and in most cases literal translation is the most often used strategy.

Even though *The Simpsons* usually contain a lot of puns and target humor, the episode received by the translator was more with international, language-dependent and visual jokes or as Yus would described them – transferable jokes. The author counted in his belief 25 jokes. They were easy to understand and were largely dependent on the character that spoke them. For example this one:

24. The Simpsons, Season 25, Episode 21 (Pay Pal)	COACH KRUPP: God, I hate square dancing. It ain't gym class if a fat kid's not crying. Let's do this thing.	Trenēris: Ieņīstu deļošanu. Ja resnie neraud, tas nav sports.
---	---	---

The author used a literal translation because the joke is based on an insult (fat kid) and on the character that spoke it (an old, grumpy man). The target audience will understand the joke because also in their language jokes are made about how people look whether they are fat or skinny. This episode also contained two songs that were made with rhymes, but the author did not need to translate them, and one visual joke that in subchapter 3.2 will be looked upon.

Dads

The Simpsons episode was the only one from animated comedy series the author had to translate. All the forthcoming episodes (except *Enlisted*) are situation comedies or sitcoms. This type of comedy “has been the most common, successful and culturally significant type of television comedy” (1). As the name suggest these programs are made with recurring characters that are often depicted in different humorous situations. Usually these characters are a husband and a wife, two best friends, or any other two people (almost in every program they have supporting characters as well) with different personalities but similar interests. Often these comedies are performed before a live studio audience or sometimes this effect has been simulated with a laugh track (as was with Dads). Regarding jokes then as the definition from *Wikipedia* states “sitcoms are seldom presented as realistic depictions of life but often generate honest humor through the relationships between and ongoing development of characters” (ibid).

Dads are as the name states about two fathers of two best friends who had started their own computer game company. Usually because of their fathers they are thrown into different humorous situations; therefore a large part of the program consists of visual and international jokes. The author counted in his belief 36 jokes. Unlike *The Simpsons* where puns and even sometimes national-culture-institution jokes are present, *dads* mainly consists of funny situations that are complimented with one-liners; therefore the author used in most cases literal translation. However, sometimes there were situations where the author had to use modulation as well. Like in this example:

25. dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	ELI : Oh, uh, and I got you something from your wish list. EDNA: Is Magic Glo? ELI: Yes. The furniture polish from TV. The one I hear Jimmy Smits uses. EDNA: Jimmy Smits!	Īlajis: Un ir vēl kas. Edna: Maģiskais spīdums? Īlajis: Jā. Reklamētais mēbeļu pulētājs, ko pat slavenības izmanto. Edna: Dievinu!
--	---	---

Considering that the name *Jimmy Smits* is not known for the target audience the author paraphrased that sentence and used a generalization instead - *slavenība*. Regarding the last part were character *Edna* expresses pleasure by spraying that *Magic Glo* on herself and saying in an overwhelming manner *Jimmy Smits* the author considered that the expression – *Dievinu* would be more appropriate for the target audience and more understandable. In subchapter 3.2 the author will discuss one example with omission as well.

Enlisted

Unlike *dads* this television series by its creators has been named simply as *comedy*. Even though it has the characteristics of a situation comedy. Three brothers in an army unit are facing new challenges both in their own relationship and at their everyday life. Jokes are mainly sarcastic and language-dependent, and also international (most of them are from the latter category). In subchapter 2.3.1 the author used examples from this program to explain and show how wordplay is used and translated in comedy series. In the episode that the author had to translate there were 34 jokes that were translated using both literal translation and modulation. One example of literal translation would be such:

26. Enlisted, Season 1, Episode 8 (Vets)	PATRICK: In Korea, we drove Jeeps. Because in Korea, we didn't need cushy seats. You know what I sat on in Korea? A big spring. DERRICK: I'm sorry. Did you say were you in Korea? I didn't catch that. PATRICK: In Korea, we punched guys like you in the mouth.	Patriks: Korejā bija džipi. Korejā nevajadzēja ērtus sēdekļus. Zināt, uz kā Korejā sēdēju? Uz atsperes. Deriks: Atvainojiet, bijāt Korejā? Nedzirdēju. Patriks: Korejā tādus kā tevi sitām.
--	---	---

Here the joke is a funny story (international joke), which is supplemented with a sarcastic question. Jokes that are made by hurting or intending to hurt someone are amusing both in the source and the target language. While in the target language the author did not translate literally that someone is going to be *punched in the mouth*, the humorous effect was kept by using a more general expression – *tādus kā tevi sitām*. In subchapter 3.2 the author will provide more examples of literal translation and also show one where modulation was used.

King of Queens

This television comedy is like the previously discussed *Dads*. *King of Queens* is a situation comedy where a married couple lives together with the wife's father, and deals with their everyday problems. Compared to the previous three television comedies this one has not only international jokes that are sometimes with sarcasm, but they are also complemented with visual, language-dependent and national-culture-institutions jokes. In the three episodes that the author had to translate there were 79 jokes. In order to translate these humorous utterances the author used not only literal translation and modulation, but also substitution.

In one of the episodes that the author had to translate there were a lot of swearwords that were used to cast insult between characters. They could not be translated literally; therefore the author had to substitute them with words that are spoken in the target language when an insult is intended. Like in these examples:

27. King of Queens, Season 8, Episode 2 (Vocal Discord)	DOUG: She's not following the rules. CARRIE: Oh, stop sucking up to him, you fudge-eating moron!	Dags: Viņa šmaucas. Kerija: Beidz viņam pielīst, nejēga.
28. King of Queens, Season 8, Episode 2 (Vocal Discord)	CARRIE: Escalator words? Oh, really? Oh, I'm sorry Fat Sajak, you fat, beaver-toothed, package donkey! DOUG: Yeah, well, I got two words for you -- Bo and tox!	Kerija: Tiešām? Piedod, tusni. Resnais, tuklais ēzelis. Dags: Es tev arī ko teikšu. Bo un tokss.

In these two examples there are three insults: *fudge-eating moron*; *Fat Sajak*; *fat, beaver-toothed, package donkey*. In order for the target audience to understand these swearwords, the author did not use literal translation but substitution instead. Even though *fat* can be translated as *resns* and it was, other words could not, like the *Fat Sajak*, that was substituted with *tusnis*, which is a more common word to insult people with the issue of thickness. The author would also like to address the *beaver-toothed, package donkey*. Given the time restrictions the author translated it as *tuklais ēzelis*. In Latvian people are indeed insulted with the word *donkey*, but *beaver-toothed* is not common; therefore the author combined *fat, beaver-toothed* and used the word *tuklais*. Swearing for Latvians in their own language is not very common because in most cases people tend to use loanwords from the Russian or English language. And in television comedy whether it is animated or not, swearwords are used to make jokes. One particular example where the author had to find swearwords that are common for the target language will be provided in the following subchapter.

Even though in this subchapter the author already started to look upon jokes and their translations, this was merely to provide an understanding how does one television comedy differ from the other, what strategies and joke types are more common to one than the other, and provide an opinion about animated series from fellow AVT translators. However in the following subchapter the author will explain what he did with the material he asked the manager if he can keep, state which translation strategy was used more often to translate jokes and provide various examples of jokes and their translations from the aforementioned comedy series.

3.2 Jokes and their translations in comedy series

As stated in the previous subchapter the author during his internship translated six comedy series. In these programs were 174 jokes. According to the categorization by Zabalbeascoa most of these jokes were international (funny stories and one-liners) - 64; however a large part was also based on visual depiction - 52, some were language-dependent (for example, puns and polysemy) - 46, and national-culture-institutions – 16 - (swearwords, target humor) jokes. And according to Yus from the author's point of view all these jokes can be put under the transferable joke category. Although there was a situation (discussed in the previous subchapter) where the author had to substitute swearwords in the source language with ones that are more common in the target language, because a literal translation was not possible. In this case, according to Yus, replaceable jokes were also present.

The author has excerpted 109 jokes and divided them according to what strategy was used in order to translate them. All jokes that are not included in Chapter 2 and Chapter 3 are seen in Appendix No. 2.

As previously stated in subchapter 3.1 the author is going to provide more examples where he had to use literal translation, modulation, omission and substitution strategies.

Substitution

This translation strategy was used in two more occasions. When a national-culture-institutions joke and when a visual joke had to be translated. First was in *King of Queens* but the second was in *The Simpsons*.

29. King of Queens, Season 8, Episode 2 (Vocal Discord)	DOUG: Okay, what else ya got? CARRIE: All right, “dumb-ass,” “dumb-as-ass,” “grandma”... DOUG: “Package donkey,” “elastopants,” “beaver teeth”... CARRIE: “She-beast,” “Dracula,” “Hitler Junior”... DOUG: “Blob,” “the blob,” “Blob Barker,” “Blobba the Hut,” and “Rub-a-dub Chub”...	Dags: Kas vēl? Kerija: Labi. „Muļķe”, „vecene”, „pakaļa”. Dags: „Ēzelis”, „tauku repis”, „bebrazobs”. Kerija: „Nerga”, „vampīrs”, „sātana meita”. Dags: „Žūpa”, „zābaks”, „jēra dvēsele”, „tauku pika”.
---	---	---

The joke from *King of Queens* contains the aforementioned swearwords. In the English language a lot of words using the right intonations can be said as insults; however in Latvian that is not so common. Therefore in order to translate the example 29 the author had to find swearwords that are used in the target language (<http://ej.uz/dbp>).

The example from *The Simpsons* is different. As seen below in the example, the source text contains only the expression *D'oh!*, which is untranslatable. However the translation is in words not expressions, which means that the translator had to translate something that was seen in the visual material not spoken by a character (the expression was substituted with a translation). In *The Simpsons* this is a typical situation when something is titled on the screen but not in the script, and in order to maintain the joke, the title seen in the video has to be translated or otherwise the joke will be missed.

30. The Simpsons, Season 25, Episode 21 (Pay Pal)	HOMER: What the...?! Well, this is a no-brainer. Woo-hoo! D'oh! D'oh! D'oh! D'oh! D'oh! D'oh! D'oh! D'oh! D'oh! D'oh! D'oh! (groans) Now what? (screams)	Homērs: Nu gan viegli. Uzraksts: Koledžai „nē” Apprecēties Nevēlama grūtniecība Nevēlama grūtniecība Nevēlama grūtniecība Slikts darbs Plika galva Liels vēders Alkoholisms Otra hipotēka Trešā sirdslēkme Atņemta mašīna Sēdēt uz divāna Homērs: Kas tālāk?
---	---	--

In the episodes that the author had to translate during the internship he did not use the substitution strategy in any more cases. The most common were modulation or literal translation; however in some occasions even omission was used.

Omission

This particular strategy was used because of the reason stated in subchapter 2.4.4 – everything could not be translated due to the fact that the reader will not be able to read it; therefore the author made a choice to omit a few words in enumerations that are seen in examples 31. and 32.

31. Dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	VERONICA: You idiots, he obviously sabotaged the game somehow. CAMILA: I thought you were drunk. VERONICA: Asians have an enzyme that sobers them up when money's at stake. Guys, find out what he did to the game. Be thorough. Look carefully for anything that could be offensive. Anything penis-related: testicles, foreskin, <u>grundles</u> , pubic hair. Anything boob-related: cleavage, nipples, <u>areolas</u> . Anything vagina-related: clitoris, vulvae, hymen. Anything anus-related: butt	Veronika: Muļķi, viņš noteikti sabojāja spēli. Kamilla: Biji ķēmā. Veronika: Ja uz spēles nauda, aziātiem ir enzīms, kas atskurbina. Puiši, uzziniet, ko viņš izdarīja. Esiet rūpīgi. Meklējiet jebko aizvainojošu. Ar locekļiem saistītu: sēklinieki, priekšāda, kaunuma mati. Ar krūtīm: bedrītes, krūtsgali. Ar vaginām: klitoris, vulvas, himēns. Ar tūpli: dibenvaigi, taisnā zarna, caureja... Ziniet, „klitoru” meklēšu es, jūs to neatrastu.
--	---	---

	cheeks, rectums, <u>hard poop</u> , <u>soft poop</u> , diarrhea. Uh-Uh, actually, I'll take the clitoris. You two could never find it.	
32. The Simpsons, Season 25, Episode 21 (Pay Pal)	HOMER: Question. Uh, it says here the murderer is Admiral Wainsworth. Who's that? BOOTH: You've... you-you've given away the game! HOMER: Well, you know... Why you...! BOOTH: Thank you so much! Now Wallis will once again withdraw into melancholia! WALLIS (monotonous): Birth, school, work, death. Worth, drool, shirk, breath. Mirth, cruel, quirk, <u>meth</u> .	Homērs: Jautājums. Šeit rakstīts, ka slepkava ir admirālis Veinsvērts. Kas tas? Būts: Tu... Tu izbojāji spēli! Homērs: Zini... Būts: Liels paldies! Tagad Volisa atkal ieslēgs melanholijā. Volisa: Dzimšana, skola, darbs, nāve. Vērts, siekalot, sarukt, elpot. Jautrs, slikts, dīvains.

In these two examples jokes (international jokes according to Zabalbeascoa) have not been omitted, but a part of them has. Given that both consist of enumerations, the author chose to omit those words that in the target language would consist of much more syllables than the other; therefore it would not be possible for the reader to read it in his given time frame. For example in the second example omitted was *meth*, which is a condensation for the word *methamphetamine*, and in the target language there is not a word that would be as short as *meth*; therefore the author omitted it. Almost the same situation was with the first example where the author omitted four words – the reason was the same; however in both cases, as stated above, that did not affect the joke.

Although that was not the case with this example:

33. dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	ELI: Yeah. Yeah, as you know, we couldn't have a Christmas party last year due to all the protests surrounding our last game, O Kill All Ye Faithful.	Īlajis: Jā. Atceramies, ka pirms gada ballītes nebija, jo saņēmām daudz pretenziju par izstrādāto spēli.
--	---	--

Here the author omitted *O Kill All Ye Faithful*, which was the intended joke. Considering that the characters were talking about Christmas and they made a game for the holidays, by naming their game in a disrespectful way to those that celebrate this holiday in a religious manner, that title would cause and make a humorous situation. Due to time restrictions the author was not able to keep the name of the game; therefore omitting the joke. However, considering that a strong visual material usually supports comedies, some humorous effect was still kept, even though the translation does not indicate the presence of a joke. Of course not every joke that is listed under literal

translation was really translated word-for-word, some parts of it were also omitted; however these parts did not in any way affect the result in the source language.

Modulation

Unlike substitution, modulation was used more often. Usually it was because literal translation was not possible or something had to be said simpler and in lesser words. Jokes that were translated using modulation strategy were mostly international and language-dependent.

King of Queens was the program where modulation was used more often. In this situation comedy characters used jokes that were built on specific features of the language like polysemy.

34. King of Queens, Season 8, Episode 2 (Vocal Discord)	Glenn: Now, I'm going to give you some strategies so you can contain the conflict, erect some firewalls-- DOUG: Erect. Erect, he said erect. CARRIE: Okay, shut up, idiot!	Glens: Sniegšu jums padomus, lai savaldītu konfliktu, spētu to novērst... Dags: Smieklīgi. Saprati? Kerija: Aizveries, stulbeni!
35. King of Queens, Season 8, Episode 8 (Move Doubt)	DOUG: Okay, uh, before we go any further -- I don't have any money. CARRIE: I don't want any money. I just want a little sugar from muh man. DOUG: Well, I am a good source of sugar.	Dags: Pirms turpinām... naudas man nav. Kerija: Man to nevajag. Gribu tikai savu vīrieti. Dags: Es esmu tavs vīriētis.

In the first example the word that makes a humorous effect is *erect*, because the character was referring to the word *erection*. Given that the target language does not have a word that is in as much syllables as *erect* and would have the same effect, the author chose to paraphrase that joke as can be seen above. In the second example *sugar* is used to produce humor. Here literal translation is not possible because the characters do not want *sugar* as a relish but *sugar* as a moment of intimacy. Even though in both cases the translation does not seem to have kept the joke, it is understandable and causes amusement when the visual material is seen.

The author would like to give two more examples where modulation was used because literal translation was not possible. And that was mainly for two reasons: first, literal translation would be too long and the reader would not be able to read it; second, expressions used in the source language are not used and common for the target language; therefore the only solution was modulation to make the text understandable.

36. King of Queens, Season 8, Episode 2 (Vocal Discord)	CARRIE: No, no, we'll just invite him over for, like welcome-to-the-neighborhood type thing, and then we just pick his brain a little bit.	Kerija: Nē. Ielūgsim ciemos, lai apsveicinātos. Un tad arī jautāsim.
37. King of Queens, Season 8, Episode 2 (Vocal Discord)	DOUG: What's the matter? CARRIE: Nothing, it's just that... you're really chopping me off at my knees, here. DOUG: You know, keep "fat," that's fine. 'Cause I can slip a "slut" right back into the holster.	Dags: Kas vainas? Kerija: Nekas. Man vairs nebūs ko teikt. Dags: Vari teikt, gan jau „padauza” arī paspruks.

Given that expressions like *welcome-to-the-neighborhood type thing*, *pick his brain* and *chopping me off at my knees* could not be translated literally the author chose to paraphrase them. In the example 36 the effect of *pick his brain* has not been kept but rather substituted with a more neutral expression - *jautāsim*. But in example 37 the effect of *chopping ones knees off* could be kept due to the follow-up line, although it was not translated literally. As can be seen in the example, the follow-up line contains swearwords that created and kept the humorous effect of that situation.

In the Appendix No. 2 there are a few more examples where modulation was used not only in *King of Queens*, but also in *Enlisted*.

Literal translation

Considering that these television comedy series are not meant for a mature audience, then, as said before, these jokes are simple and without any subtexts. Therefore making them, in the authors' opinion, relatively easy to translate using literal translation strategy. However not always every word in the joke was translated, sometimes due to time restrictions some had to be omitted (the joke was shortened); nevertheless the part that was kept was translated almost word-for-word.

Literal translation was used in every episode the author had to translate. Understanding that visual and language-dependent jokes could not be translated literally (in most cases) than almost every joke was international – a punch line, funny story etc.

Below are a few examples where jokes were translated using literal translation:

38. dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	LITTLE GIRL: Your beard is fake. DAVID: So are your mom's boobs.	Meitenīte: Bārda nav īsta. Deivids: Tāpat kā mammas krūtis.
39. The Simpsons, Season 25, Episode 21 (Pay Pal)	LISA: Great. But from now on, we have to be totally honest with each other. TUMI: You're absolutely right. I'm	Lisa: Labi. Taču turpmāk teiksim tikai patiesību. Tumi: Piekrītu. Es neesmu veģetāriete. Esi ēdusi zirga gaļu?

	not really a vegetarian. Have you ever tried horse meat? They eat it raw in Japan, and...	Japānā to ēd jēlu.
40. The Simpsons, Season 25, Episode 21 (Pay Pal)	GRAMPA: Let me tell you a little story about a chubby unpopular boy named Homer. HOMER: Is that the boy you named me after? GRAMPA: It is you, you idiot!	Vectēvs: Es pastāstīšu par vienu resnu, nepopulāru puiku vārdā Homērs. Homērs: Puika, kuru nosauci manā vārdā? Vectēvs: Runāju par tevi, muļķi!
41. Enlisted, Season 1, Episode 8 (Vets)	PETE: This reminds me of Afghanistan. We had this one sergeant who only knew one song on the guitar. One night it mysteriously blew up in a training exercise I may have led. PATRICK: Hmm. We had a harmonica guy in Korea. All day, every day, with that thing. I made him eat it. You ever hear a man pass a harmonica into a camp toilet? That's the sound of the blues.	Atgādina Afganistānu. Bija seržants, kurš ar ģitāru mācēja spēlēt vienu dziesmu. Kādā manis vadītā treniņā tā noslēpumaini uzsprāga. Patriks: Mums Korejā viens spēlēja mutes harmonikas. Visu laiku nēsāja līdzī. Liku apēst. Esat dzirdējuši, kā cilvēks tualetē spiež harmonikas? Atgādina blūzu.
42. King of Queens, Season 8, Episode 8 (Move Doubt)	DOUG Hey, I said cool it, or there's gonna be big trouble! CHI LONG You're fat! DOUG Well, you're adopted!	Dags: Beidziet, labi? Mierīgi, citādāk būs slikti. Čiluns: Tu esi resns! Dags: Bet tu – adoptēts!

As can be seen in these five examples then in every situation the joke has been kept, because the literal translation has the same effect in the target language as it has in the source. Probably the most obvious examples are 38, 40 and 42 where the characters are using one-liners, compared to 39 and 41 where the joke is a story told by a character. For example in 39 where the character Tumi is telling Lisa about her liking of horsemeat. Considering that the character Lisa is a vegetarian and a wild life activist, and then by someone telling these two things to her is bound to cause humor. The author's ability to translate it directly is due to the visual support of that scene and the viewer's familiarity with the character.

Other examples where literal translation was used for jokes can be seen in Appendix No. 2.

Considering everything the author had researched for Chapter 1 and Chapter 2, after reviewing all received answers from fellow SDI Media Latvia comedy translators and analyzing his own translations and remembering what he thought during the translation process (the author continues to translate comedy series to this day), some conclusions can be drawn.

Conclusions

The goal of this paper that was defined at the introduction has been achieved and the answer to the research question has also been found. The author has successfully managed to study the theoretical material to determine how jokes are classified, why voice-over is used and what strategies are used in order to translate jokes in comedy series. The latter was possible due to the translations done by the author during the internship, which he kept in order to write this paper. From the kept translations and their source texts, the received answers from fellow translators, and the studied theoretical material some conclusions can be drawn:

- 1) Jokes in comedy series are as important as medical terms in a crime scene investigation of a detective thriller. These humorous utterances are produced in order to cause humor by using one-liners, funny stories, jokes that are stimulated by visual appearances or other means of expressing or depicting an amusing situation or occurrence. For a translator jokes demand a serious degree of creativity and problem solving skills in order to transfer the humorous effect from the source to the target language.
- 2) Audiovisual translation consists of three main modes – subtitling, dubbing and voice-over. Subtitling is when the main soundtrack has been kept but simultaneously with the speech subtitles appear on the screen; dubbing is when the whole soundtrack has been substituted with the translation, which has been voice recorded by professional actors (the background voices are not heard); voice-over is when a translation is done of the background voice, which has been voice recorded and played over the original speech (background voices are heard in a low volume).
- 3) Even though scholars have researched voice-over, mostly it has been kept in the shadows of dubbing, due to their similarities.
- 4) Considering that the translation for voice-over has to be faithful to the source text but also short enough for the actor to read it in his given time frame, sometimes translators have to use syntactic or lexical similarities to the English language.
- 5) Quality of a voice-over translation is determined by how good the actor is able to simultaneously read it with the picture being screened in front of him.
- 6) Scholars have concluded that jokes can be divided into seven types. In comedy the most frequent are international (funny stories), visual jokes

(appearances and activities of characters) and language-based (specific features of the source language, usually polysemy) jokes.

- 7) When asked to name joke types that appear in comedy series, translators cannot name them according to the categories made by scholars, but instead they mention such humorous utterances like wordplay, target humor, rhymes and sarcasm.
- 8) Professional translators do not think what kind of strategies they are going to use when jokes appear in comedy series or any other television genre, usually the process of translation is mechanic, almost natural.
- 9) Strategies that are mostly used in order to translate jokes are literal translation, modulation, substitution and omission. These were named by the addressed translators and seen in the translations done by the author.
- 10) Sometimes due to time restrictions and source language peculiarities, jokes cannot be kept in the target language. If a joke is vital to a story it has to be substituted with a joke common in the target culture; however in comedy series where jokes are usually made to simply amuse and they are many, they can be omitted in the translation. And even if in the target language there are no indications of a joke, then the actor and the character can make a humorous situation even without it, one with his voice and the other with his appearance.
- 11) Even though comedies are widely viewed both in the cinema and on television, for some translators they are the most hatted genre to translate, and mainly it is due to jokes that are said by the characters.

Considering all that has been written and experienced both in the internship and during three years in Ventspils University College, the author has a few suggestions:

- 1) Comedies and voice-over translation in general should be looked upon in the curriculum and that is due to four reasons – first, voice-over translation demands perfect knowledge of the target language grammar (which lately has been an issue to most students); second, translation of comedy in some cases will demand creativity, because some situations are not possible to translate without it; third, students will learn how to deal with situations when something is missing but the job has to be done, for example, sometimes voice-over translators have to work either without the script or without the video; four, in voice-over translation there is diversity.

- 2) Jokes appear not only in comedy but also in other genres of television series such as drama and musical; therefore for study purposes it would be useful to research whether translation strategies differ when the joke is used in drama or musical.

List of references

- Alison. (2011). *As Seen on TV: The Subtitling vs. Voice Over Debate*. Available: <http://ej.uz/1x4i>. Last accessed 14th Apr 2015.
- Baker, M (Ed) (1998). *Encyclopedia of Translation Studies*. New York: Routledge. 244-245.
- Bosco, G. (2008). *Translation Techniques*. Available: <http://www.interproinc.com/blog/translation-techniques>. Last accessed 14th Apr 2015.
- Cintas, D; Anderman, G (ED) (2009). *Audiovisual Translation*. London: Palgrave Macmillan. 271.
- Chiaro, D. (2005). *Verbally Expressed Humour and Translation*. Bologna: University of Bologna. 48
- Chiaro, D. (2013). Audiovisual Translation. In: McClure, R *The Encyclopedia of Applied Linguistics*. London: John Wiley and Sons.
- Delabastita, D. (1996). Introduction. In Wordplay and Translation: Essays on Punning and Translation. In. Delabastita, D *Special issue of The Translator 2*. Berlin: Mouton de Gruyter. p1-22
- Franco, E; Matamala, A; Orero, P (2010). *Voice-over Translation: An Overview*. New York: Peter Lang. 248.
- Gali, K. (2008). *Translating Humor across Cultures: Verbal Humor in Animated Films*. Oradea: Partium Christian University
- Jacobs, Z. (2006). *Translation of language-based humour*. Riga: University of Latvia. 69.
- Kittel, H; Frank, A (Ed) (1995). *Translation*. New York: Walter de Gruyter. p600-602.
- Kostovčik, L. (2009). *The Translation of Verbally-Expressed Humour on Screen in Slovakia: An Outline of Research Problems*. Presov: University of Prešov. 6
- Luyken, G. (1991). Language conversion in the audiovisual media: a growth area with new technical applications and professional qualifications. In: Mayorcas, P *Translating and the computer*. London: European Institute for the Media. 12.
- Orero, P. (2009). *Voice-over: A Case of Hyper-reality*. Barcelona: Audiovisual Translation Scenarios: Conference Proceedings. 9
- Ranzato, I. (2013). *The Translation of Cultural References in the Italian Dubbing of Television Series*. London: Imperial College London. 260
- Reich, P. (2006). *The Film and The Book in Translation*. Brno: Masarykova Univerzita. 60.
- Schröter, T (2005). *Shun the Pun, Rescue the Rhyme? The Dubbing and Subtitling of Language-Play in Film*, Karlstad: Karlstad University Studies. p. 6

Sīlis, J. (2009). Filmu tulkošana: Oriģinālteksta atveides problēmas mērķvalodā. In: *Tulkojumzinātnes jautājumi: Teorija un prakse*. Ventspils: Ventspils Augstskola. p154-159.

Wozniak, M. (2007). *Voice-over or Voice-in-between? Some Considerations about the Voice-over Translation of Feature Films on Polish Television*. Rome: University of Rome La Sapienza. 20

Yus, F. (2005). *Relevance, humour and translation*. Valencia: University of Alicante. 18

Zabalbeascoa, P. (1994). *Factors in dubbing television comedy*. Barcelona: University of Lleida. 11

1) *Television Comedy*. Available: http://en.wikipedia.org/wiki/Television_comedy. Last accessed 14th Apr 2015.

2) *Oxford Dictionaries*. Available: <http://www.oxforddictionaries.com/>. Last accessed 15th Apr 2015

Sources

Antonini, R. (2005). The perception of subtitled humor in Italy: An empirical study. In D. Chiaro (Ed.), *Humor: International journal of humor research* (Special issue). *Humor and Translation*, 18(2), 209–25.

Bambušek, M. (2012). *A Clockwork Orange: The Film in Translation*. Czech: Masaryk University. 48

Korhonen, E. (2008). *Translation Strategies for Wordplay in The Simpsons*. Helsinki: University of Helsinki. 60

Vandaele, J. (2010). *Wordplay in translation*. Oslo: University of Oslo. 4

Zabalbeascoa, P. (2005). *Humor and translation – an interdisciplinary*. Barcelona: Universitat Pompeu Fabra. 24

1) *Dads*. Available: <http://ej.uz/aekz>. Last accessed 14th Apr 2015.

2) *Enlisted*. Available: <http://ej.uz/iszt>. Last accessed 14th Apr 2015.

3) *Ir.lv*. Available: <http://ej.uz/tfpc>. Last accessed 15th Apr 2015.

4) *Laughing Matters*. Available: <http://ej.uz/vq2t>. Last accessed 14th Apr 2015.

5) *King of Queens*. Available: <http://ej.uz/6izq>. Last accessed 14th Apr 2015.

6) *National Film Center of Latvia*. Available: <http://ej.uz/xr9x>. Last accessed 15th Apr 2015.

7) *The Simpsons*. Available: <http://ej.uz/j4ag>. Last accessed 14th Apr 2015.

Appendices

Appendix No. 1 – three interviews with fellow SDI Media Latvia comedy translators.

First interview

Hello!

I am writing a bachelor paper about Strategies used to translate jokes in comedy series. During my internship I translated only comedy series, and that is why I chose this particular theme. Below you will find several questions, which I would like that you could answer.

I hope you will find some time in order to write your answers. Thank you!

In your opinion, what joke-type is the most frequent in comedy series?

I would say that the most widespread types of humorous utterances I have come across when translating are the following: wordplay, rhymes, cultural references, irony and sarcasm.

What kind of strategy do you use in order to translate those joke types you just mentioned?

I always try to maintain the effect and the original idea of the utterance. In the case of a wordplay I try to think of equivalent notions, form a parallel structure so as to match the original. Sometimes it is easier and you can even use similar lexical units in the target language, but most often than not you need to be creative. When translating rhymes it is very important to maintain the rhythmical pattern of the original, include the rhymes and also keep the meaning, so this is a great challenge. Literal translation is almost never possible when dealing with rhymes and some lexical units need to be changed in order to preserve the rhythm. I view the rhythm and rhymes as the most important part, so slight changes in meaning can occur (the emphasis is on the word *slight*, of course, the main ideas always need to be intact). Regarding cultural references, if a person's name or a place name is mentioned, I use the literal translation method. If a particular brand of a chocolate bar, drink, food, etc. is used, I sometimes use generalization, especially if the brand is unknown for the target audience. For example, if a brand of coffee were used with which the target audience is not familiar, I would simply translate it as "kafija". When translating utterances of irony and sarcasm, most of the time literal translation is possible, sometimes equivalent forms in the target language need to be found.

Can I use one translation strategy to translate all joke-types? Maybe each joke-type has its own strategy?

I believe that several translation methods are valid for each type and the most suitable one is chosen taking into account the utterance at hand. I would single out three main translation methods applicable: literal translation, the use of equivalent forms and modulation. Wordplay more often than not will involve parallel or equivalent forms, but sometimes (if one is lucky enough) literal translation works. Rhymes are most often translated by applying modulation and equivalent forms. Cultural references are most often dealt with by using literal translation or generalization. Irony and sarcasm can also often be translated literally, if not then by using equivalent forms or modulation.

During my internship I encountered three translation strategies: modulation, substitution and omission. How you used these strategies also? Maybe you can name more?

Yes, I apply the same translation methods. I think that the most widespread methods used are modulation (includes paraphrasing and imitation) and the use of equivalent forms.

Do joke types and their translation differ if a television program is animated?

From my experience more rhymes and songs are included in animated series and cultural references, irony and sarcasm are used more in regular series, so yes, the translation methods differ as well.

How big is the impact of the English language in voice-over translation? Maybe you have noticed an impact from another language?

I usually try and translate so that the target text sounds as natural as possible. Usually the Latvian text for voiceovers needs to be shortened as the English language words are often shorter and contain less syllables than Latvian words, but I don't think that this necessarily influences the Latvian language that much. As for other languages, it is hard for me to tell, but it sure is the translator's duty to keep the target language as natural-sounding as possible.

What is your experience in voice-over translation?

I have been translating texts for voiceovers since December 2012 and I have translated numerous films (also animated films) and TV shows.

Second interview

Hello!

I am writing a bachelor paper about Strategies used to translate jokes in comedy series. During my internship I translated only comedy series, and that is why I chose this particular theme. Below you will find several question, which I would like that you could answer.

I hope you will find some time in order to write your answers. Thank you!

In your opinion, what joke-type is the most frequent in comedy series?

Jokes with cultural references and sexual connotations.

What kind of strategy do you use in order to translate those joke types you just mentioned?

I use literal translation if the potential audience is able to recognise and/or identify themselves with the cultural reference or I translate the joke vaguely without mentioning particular people or place names if most Latvians would not know them.

You usually have to find a way around these to make them funny. If it is only one sentence, sometimes literal translation will do but if it is a play of words that goes on and on, then it is a real challenge to adapt the joke into Latvian.

Can I use one translation strategy to translate all joke-types? Maybe each joke-type has its own strategy?

Whatever principle I use, I keep in mind that the audience must understand that joke. I'd say that it IS possible to use only one method. It all depends on the material (is it a drama with a few jokes or a comedy, TV series, animations (like "The Simpsons"), etc.)

During my internship I encountered three translation strategies: modulation, substitution and omission. How you used these strategies also? Maybe you can name more?

I mostly use substitution.

Do joke types and their translation differ if a television program is animated?

It is more important to understand who the target audience is - children or adults.

How big is the impact of the English language in voice-over translation? Maybe you have noticed an impact from another language?

Spanish. Definitely. Maybe I've noticed it just because I'm a Spanish translator, too, but most American TV series will have at least some phrases in Spanish or English phrases that sound like Spanish (like the famous "no problemo" - this doesn't exist in Spanish but someone has made it up using the -o ending so characteristic to the Spanish language). In Latvian it will usually be substituted with something in Russian because that is the second most common language in our culture. Americans and Mexicans (=Spanish) vs Latvians and Russians.

What is your experience in voice-over translation?

More than 10 years.

Third interview

Hello!

I am writing a bachelor paper about Strategies used to translate jokes in comedy series. During my internship I translated only comedy series, and that is why I chose this particular theme. Below you will find several questions, which I would like that you could answer.

I hope you will find some time in order to write your answers. Thank you!

In your opinion, what joke-type is the most frequent in comedy series?

Do not know how many joke-types there are. As of my knowledge I mostly encounter wordplays (puns) and references to famous people.

What kind of strategy do you use in order to translate those joke types you just mentioned?

There are occasions when in order to translate a joke a literal translation strategy can be used. But only then if in the target language the translation will be understandable – if in the target language (Latvian) a similar wordplay or a person is found and has the same effect. In most cases every situation has to be looked upon separately. Most common methods are: to find a similar wordplay in the target language that has the same meaning and can be connected with the context and causes humour; substitute references with something that is more familiar to the target language, that is more understandable and will have the same outcome. Basically everything that will cause obscurity to the target audience has to be substituted with something more familiar.

Can I use one translation strategy to translate all joke-types? Maybe each joke-type has its own strategy?

Definitely no. I believe that it is not possible to develop a translation strategy for a specific joke-type. Each situation has to be looked upon separately. You have to examine the context and see if the target audience will be able to understand the translation.

During my internship I encountered three translation strategies: modulation, substitution and omission. How you used these strategies also? Maybe you can name more?

I actually do not keep track on translation strategies that I use. I always try to translate a joke as close as possible to the original. The main goal is to make it melodious and easy to understand. There are occasions when a literal translation can be used, because the target language has a pun or a person that is well known also in Latvia.

Do joke types and their translation differ if a television program is animated?

Maybe they differ a little. Animation series are mostly made for children, but regular series are more filled with topics more suitable and understandable for adults – relationships, problems of men and women, household situations. Jokes for children usually are simple, direct, easy to perceive, whether for adults they are sometimes filled with subtexts that a child would not understand. Usually in my translations I try to maintain that effect. I cannot say what kind of strategies I mainly use – I do not keep track of that. Maybe the most frequent is literal translation.

How big is the impact of the English language in voice-over translation? Maybe you have noticed an impact from another language?

Due to size restrictions there are occasions when I use words that I would not normally use; however I still try to use expressions or words that are used in Latvian than those that are borrowed from the English language. In my opinion the translator does not have to translate everything word-for-word, but rather he has to translate it in a way that the outcome sounds as natural (in Latvian) as possible. Also I have to keep in mind the generation of the target audience. In recent years to these Millennials (as I would call the target audience) words that are more English than Latvian are meaningless; therefore I try to avoid them as much as possible. However if there is a situation when

the usage of the before mentioned words is unavoidable then I try to provide an explanation as well (only if I can in the given time frame).

As of my knowledge the biggest impact of the English language is in the length of the text. In the English language basically everything can be said using as less words as possible, sometimes a sentence is made out of three syllables. In Latvian short words are not so common; therefore there are situations when a part of a sentence has to be omitted due to size restrictions making the translation sound clumsy. This situation can be seen in broadcasts where the main language is English, but there is a foreign language as well with a translation provided in subtitle form. Usually the foreign text is much larger than the English translation; therefore letting the Latvian translation be in its normal-natural form without any omissions.

What is your experience in voice-over translation?

I translate for SDI Media for over a year and a half now. I have translated animation, television series and movies.

Appendix No. 2 – remaining jokes and their translation from Chapter 3

Modulation

43. King of Queens, Season 8, Episode 8 (Move Doubt)	CARRIE Okay, you're about seventy pounds from that couch hiding you. Help me. DOUG Yeah... you just wait 'til I get my suit made of couch fabric, you'll never see me again.	Savu lielo vēderu nepaslēpsi. Palīdzi. Dags: Nekas. Drīz saplūdišu ar dīvānu, un vairs neredzēsi.
44. King of Queens, Season 8, Episode 8 (Move Doubt)	CARRIE I just don't want somebody else to get the house, that's all. DOUG Believe me, I know. Look at that guy, he's got meth lab written all over him...	Negribu, lai māju nopērk citi. Dags: Es arī. Paskat uz to, noteikti ražo narkotikas.
45. King of Queens, Season 8, Episode 8 (Move Doubt)	DOUG That's right. You're the water heater, baby! CARRIE No. They were dying to live next door to me. You're the water heater! DOUG That's the water heater calling the water heater a water heater.	Jā. Tu esi ūdens sildītājs. Kerija: Nē. Ar mani viņi dzīvotu. Ar tevi ne! Dags: Vainīgais tagad novel vainu uz mani.
46. King of Queens, Season 8, Episode 8 (Move Doubt)	DEACON What up? DOUG What up? Your little web of lies. That's what... "up."	Kā sviežas? Dags: Kā sviežas? Pieķērām jūs melos
47. Enlisted, Season 1, Episode 8 (Vets)	PATRICK: Hey, where's the latrine? I gotta drain my crank.	Patriks: Kur ir ateja? Pūslis pilns.
48. Enlisted, Season 1, Episode 8 (Vets)	DERRICK: You know what Marine stands for? "Muscles Are Required, Intelligence Not Essential." I love that one. You're stupid, is what it means. PATRICK: Sassmouth is making himself a decoy. PETE: He's finally using his dick skills for good.	Zināt, kas ir jūrnieks? Cilvēks ar muskuļiem, bet bez smadzenēm. Jauki. Īsāk sakot, stulbenis. Patriks: Kāds atkal palaiž muti. Pīts: Viņš izmanto īpašās iemaņas.
49. Enlisted, Season 1, Episode 8 (Vets)	DERRICK: Marines? More like Mar-ron'ts. Yeah, that was kind of a weak one, but I'm terrified right now. You know what's even more pathetic is the fact that I'm, like, half the size of one of y'all's biceps...	Jūrnieki? Drīzāk jūras nieki. Nebija labi, esmu nobijies. Vēl ļaunāk tas, ka esmu uz pusi mazāks nekā viens no jūsu bicepsiem.
50. King of Queens, Season 9, Episode 2 (Brace Yourself)	DOUG Cool your jets, Hazel. I got what I need. SPENCE Why does Carrie have the body of a boy? DOUG I could ask you the same thing.	Dags: Atslābsti. Savu dabūju. Spenss: Kāpēc Kerija izskatās pēc puikas? Dags: Jautāju to pašu.
51. The Simpsons, Season 25, Episode 21 (Pay Pal)	BOOTH: Marge! Homer! Mwah! Mwah! MARGE (quietly): Homer. HOMER: You know, I have more cheeks. (chuckles)	Būts: Mārdža! Homēr! Mārdža: Homēr?! Homērs: Man ir vairāk par diviem vaigiem.
52. The Simpsons, Season 25, Episode 21 (Pay Pal)	MARGE: It's okay. I mean, those people didn't even want us at that	Mārdža: Neko. Tie cilvēki pat negribēja mūs tajā ballītē. Laikam

	party in the first place. I think it's time we learn to live with being ostracized. HOMER: Mmm... MARGE: Don't you dare say "ostrich eyes"!	pienācis laiks samierināties ar izstumtību. Pat neuzdrošinies smieties!
53. King of Queens, Season 9, Episode 2 (Brace Yourself)	CARRIE Nah, you just, you don't give a crap about anybody but yourself. DOUG Oh, please. What about last week? You forgot my cheesecake from "The Cheesecake Factory," okay? So why don't you take a little bus ride back to shuttytown?! CARRIE I would, but you probably ate my ticket. DOUG Oh, that's funny 'cause I eat everything. Well, you know what? Right now I'm eating my dinner.	Tev citi ir pilnīgi vienaldzīgi. Dags: Beidz, pirms nedēļas „Siera kūku fabrikā” aizmirsi siera kūku. Varbūt labāk paklusēsi? Paklusētu, ja būtu ēdamais. Dags: Bet tev tā nav. Netraucē, ēdīšu savas vakariņas. Garšīgi. Ļoti gardi. Tiešām gardi.
54. King of Queens, Season 8, Episode 8 (Move Doubt)	DOUG Okay, and just to check one more time... you guys aren't raising white tigers? SPENCE Doug, open your eyes. A lot of young straight guys buy houses together. DOUG All right, that couldn't be any less true.	Lai būtu pilnīgi drošs. Jūs abi esat pāris? Spenss: Nomierinies. Daudzi normāli čaļi kopā pērk mājas. Dags: Par to es šaubos.
55. King of Queens, Season 9. Episode 2 (Brace Yourself)	DOUG Man, he's got some skills, too, doesn't he? That looks exactly like you. CARRIE Exactly like me? I look like a little boy. DOUG Oh my God, I just totally put my foot in my mouth. I'm sorry.	Dags: ...šim gan ir talants. Izskatās pēc tevis. Kerija: Pēc manis? Izskatos pēc maza zēna. Dags: Vai dienīņ, piedod, ka tevi aizskāru. Piedod.
56. King of Queens, Season 9. Episode 2 (Brace Yourself)	DEACON A couple of months ago he made a picture of Kelly. To draw her butt, he traced a paint can. She took one look at that and started hitting the treadmill in a big way. DOUG Really? DEACON God is good, bro.	Dīkons: Pirms dažiem mēnešiem viņš uzzīmēja Keliju. Dibens tā izcēlās, ka tagad viņa pamatīgi svīst sporta zālē. Dags: Tiešām? Dīkons: Dievs eksistē.
57. dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	ELI: On, no, no, I got to focus. Tonight is the one night of the year that Veronica drinks. Last Christmas, I got a long end-of-the-night hug with an extra boob press.	Nē, nē, jābūt skaidrā. Šis ir vienīgais vakars, kad Veronika dzer. Pagājušajos Ziemassvētkos saņēmu īpaši ciešu apskāvienu.

Omission

58. King of Queens, Season 8, Episode 2 (Vocal Discord)	CARRIE Uh, okay, like here, where I said, "Didn't you notice the bag was too light?" and you said, "You have no friends." DOUG Yeah, but then you said, "At least I'm not a massive failure," so you really answered the bell.	Piemēram, kad teicu: „Nejuti, ka maiss ir viegls?” – tu atbildēji: „Tev nav draugu.” Dags: Jā, bet tu pateici: „Vismaz neesmu neveiksmiece.”
---	---	---

59. dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	Manager: Rule number one: No erections. Leave it in the parking lot. When you're on my clock, you're totally flaccid. DAVID: Done. MANAGER: Merry Christmas. You're hired.	Pirmais likums: nekādu erekciju... Aizmirstiet... Kad esat šeit, tam jābūt ļenganam. Deivids: Darīts. Vadītājs: Jūs esat nolīgts.
60. dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	ELI: Yeah, that's why you're going in there-- because you're mid-level management. VERONICA: I'll go down for \$1,000. ELI: Okay, but first, we should solve this chimney problem.	Nuja, tieši tāpēc arī iesi. Veronika: Maksā 1000 dolāru. Īlajis: Labi. Bet sākumā skurstenis
61. dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	SARAH: Now, you all get out of my house before I show you how a girl from Greenwich, Connecticut likes to party. CRAWFORD: Ooh. (laughs) Boy. White women. Am I right?	Pazūdiet, citādi redzēsiet, kā Griničas meitenes izklaidējas. Krofords: Vecīt. Baltās sievietes, ne?

Literal translation

62. King of Queens, Season 8, Episode 2 (Vocal Discord)	Uh, honey, it's my boss. Can you finish folding the laundry for me? Thanks.	Mīļais, zvana priekšnieks. Saloki veļu, paldies.
63. King of Queens, Season 8, Episode 2 (Vocal Discord)	CARRIE You done already? DOUG Yeah, it's what I do.	Jau pabeidzi? Dags: Protams
64. King of Queens, Season 8, Episode 2 (Vocal Discord)	ARTHUR Darling, I've got big news! CARRIE Dad, you can't talk while I'm working. ARTHUR And yet another one of my basic human rights bites the dust.	Svarīga ziņa! Kerija: Tēti, nerunā, kad strādāju. Artūrs: Un atkal cieš manas cilvēktiesības.
65. King of Queens, Season 8, Episode 2 (Vocal Discord)	Here, say something. Testing one, two, three...It wrote it! It wrote, "It wrote it!" CARRIE Yes, it did. ARTHUR It wrote, "Yes, it did!" CARRIE Okay, easy... ARTHUR Just one more. Bosoms!	Pamēģini pats. Artūrs: Viens, divi, trīs... Tas pierakstīja! Te rakstīts: „Tas pierakstīja!” Kerija: Tā ir. Artūrs: Atkal. Kerija: Pietiek. Artūrs: Vēl pēdējo. Krūtis!
66. King of Queens, Season 8, Episode 2 (Vocal Discord)	ARTHUR Well, darling, I was a little busy supporting you. CARRIE And now I'm a little busy supporting you. So what's the difference? ARTHUR The difference is I have talent and shame on you for making me say it!	Biju aizņemts ar atbalstīšanu. Kerija: Tagad esam mainītās lomās. Kāda atšķirība? Artūrs: Tāda, ka man ir talants. Brīnos, ka jāatgādina!
67. King of Queens, Season 8, Episode 2 (Vocal Discord)	DOUG Hey, Tony threw in six free garlic knots! DOUG I ate five in the car.	Tonijs iedeva sešas ķiploksmaizītes. Piegāz jau apēdu.
68. King of Queens,	CARRIE Yeah, look, no eggplant	Jā. Ne sacepuma, ne salātu.

Season 8, Episode 2 (Vocal Discord)	<p>parm, no salad.</p> <p>DOUG You're kidding me. That blows.</p> <p>CARRIE Yeah, I have no dinner and that does blow, so...</p> <p>DOUG You want the last garlic knot?</p>	<p>Dags: Tu joko. Slikti.</p> <p>Kerija: Jā. Tiešām slikti, man nav vakariņu.</p> <p>Dags: Gribi ķiplokmaizīti?</p>
69. King of Queens, Season 8, Episode 2 (Vocal Discord)	<p>DOUG Carrie is an ass!</p> <p>CARRIE You can say whatever you want, because you are still an inconsiderate, selfish, stupid, stupid, stupid, stupid, stooooooid!</p>	<p>Kerija ir pakaļa...</p> <p><i>Kerija:</i> Saki, ko vēlies, bet tu tik un tā esi nevērīgs, savtīgs, stulbs, stulbs, stulbs!</p>
70. King of Queens, Season 8, Episode 2 (Vocal Discord)	<p>DOUG Okay, I'm gonna get marriage advice from a guy who jogs in jeans.</p> <p>CARRIE No, that's not Glenn.</p> <p>DOUG I don't get it, man, I walk up a flight of stairs in jeans, my legs are all raw, and it's--</p>	<p>Neklausīšu čali, kurš skrien džinsos.</p> <p>Kerija: Tas nav Glens.</p> <p>Dags: Nesaprotu, man džinsos pietūkst kājas, kāpjot pa trepēm vien.</p>
71. King of Queens, Season 8, Episode 2 (Vocal Discord)	<p>DOUG What do you want to do for dinner?</p> <p>CARRIE Um, you wanna get take-out?</p> <p>DOUG Hmm, that's a powder keg.</p>	<p>Kas būs vakariņās?</p> <p>Kerija: Aizbrauksi ko nopirkt?</p> <p>Dags: Riskanti.</p>
72. King of Queens, Season 8, Episode 2 (Vocal Discord)	<p>ARTHUR We'll be doing a scene from "The Gin Game." And whoever wins the part of Fonsia should be prepared for the most physically and emotionally grueling eight days of your life.</p>	<p>Spēlēsim ainu no „Džina spēles”. Fonzijas atveidotājam jābūt gatavam astoņām fiziski un emocionāli mokošām dienām.</p>
73. King of Queens, Season 8, Episode 2 (Vocal Discord)	<p>ARTHUR Now, Minna -- how married are you to the oxygen tank?</p> <p>MINNA Well, I really need it to breathe.</p>	<p>Mina. Cik atkarīga esi no skābekļa balona?</p> <p>Mina: Man to vajag, lai elpotu.</p>
74. King of Queens, Season 8, Episode 2 (Vocal Discord)	<p>FLORA Arthur, we've been standing for an awfully long time. Is it possible that we could take a seat for a moment?</p> <p>ARTHUR You know where they have seats? At the unemployment office. Hit the bricks!</p>	<p>Artūr, mēs jau ilgi stāvam. Vai varam uz brīdi apsēsties?</p> <p>Artūrs: Ziniet, kur var apsēsties? Nodarbinātības aģentūrā. Pazūdi!</p>
75. King of Queens, Season 8, Episode 2 (Vocal Discord)	<p>CARRIE And this one -- terrified of raccoons.</p> <p>DOUG You know, it's the people-hands. They freak me out. They really do.</p>	<p>Viņam bail no jenotiem.</p> <p>Dags: Man riebjas tās cilvēkveidīgās ķepas</p>
76. King of Queens, Season 8, Episode 2 (Vocal Discord)	<p>DOUG Oh, that's what neighbors are for. To help each other out. For free.</p> <p>CARRIE Besides, we were up anyway, having one of our vicious marital fights.</p> <p>DOUG Oh yeah, we've been know to lace up the hiney-kicking boots.</p>	<p>Tam kaimiņi domāti – lai palīdzētu. Bez maksas.</p> <p>Kerija: Mēs jau bijām nomodā no kārtējā laulāto strīda.</p> <p>Dags: Jā, mums tie strīdi ir diezgan skarbi.</p>
77. King of Queens,	<p>DOUG Look, well, I don't know</p>	<p>Nezinu, kas esi, bet, skrienot</p>

Season 8, Episode 2 (Vocal Discord)	what you are, but you certainly do fill out a pair of jogging jeans. CARRIE It's not him!	džinsos, izskaties labi. Kerija: Tas nav viņš.
78. King of Queens, Season 8, Episode 2 (Vocal Discord)	DOUG She knows I don't like the upside-down top. CARRIE Upside-down jelly, you have no problem with, but ketchup -- you go ballistic. DOUG 'Kay, 'cause the water collects at the top. And the fact that you don't know that just shows how stupid you are!	Viņa zina, ka pudeli nedrīkst likt otrādi. Kerija: Ja ievārījuma pudele ir apgriezta, tev pretenziju nav. Dags: Kečupā ūdens sakrājas pie korķa. Tava nezināšana pierāda tavu stulbumu!
79. King of Queens, Season 8, Episode 2 (Vocal Discord)	BETTY Um, it was my fifth birthday and my mother said she was having a party for me. So I brought all my friends home from school, but when we walked in the door, there was Mother, stinking drunk and passed out on the couch. There was no party, no cake. Oh, I wanted to die! And I never, never celebrated my birthday again. Artur: What else ya got?	Piektajā dzimšanas dienā mamma solīja sarīkot ballīti. Tāpēc ielūdzu visus klasesbiedrus. Taču, kad atnācām, atradu mammu piedzērušos guļam dīvanā. Nebija ne kūkas, ne ballītes. Gribēju nomirt. Dzimšanas dienas vairs nesvinu. Artūrs: Ir vēl kas?
80. King of Queens, Season 8, Episode 2 (Vocal Discord)	DOUG Okay, here's my first word. Fat. CARRIE Fat? DOUG And all its forms. Fatty. Fatguy. Fat Sajak.	Pirmais vārds – resns. Kerija: Resns? Dags: Visās formās: resnulis, resnais, resnis.
81. King of Queens, Season 8, Episode 2 (Vocal Discord)	ARTHUR ...No, Betty, it's not you. We need a new play. "The Gin Game" is just not clicking...I was thinking we try "The Elephant Man." How do you feel about working with a sack over your head?...	Betija, vaina nav tevī. Vajag jaunu lugu. „Džina spēle” nav īstā. Man prātā bija “Ziloncilvēks”. Strādāsi ar maisu uz galvas?
82. King of Queens, Season 8, Episode 2 (Vocal Discord)	DOUG See, I don't know what she's so upset about, because as far as I'm concerned your system is working great. CARRIE Yeah, it's working great for you. Because you do all the bad stuff, ya idiot!	Nesaprotu viņas bažas. Manuprāt, sistēma ir lieliska. Kerija: Tev jā, jo tu savāri visas ziepes, muļķi.
83. King of Queens, Season 8, Episode 2 (Vocal Discord)	CARRIE Yes, but by then he's done five more stupid things! I can't keep up! DOUG You've done plenty of stuff yourself!	Jā, taču tikmēr jau radušās citas stulbības. Dags: Pati arī daudz sastrādā!
84. King of Queens, Season 8, Episode 2 (Vocal Discord)	DOUG I told you to take Queens Boulevard! I'm a driver, remember? CARRIE Yes, I'm reminded every time I see your paycheck!	Vajadzēja braukt pa Kvīnsas bulvāri. Esmu šoferis. Kerija: Jā. Zinu tavas algas dēļ.
85. King of Queens, Season 8, Episode 2 (Vocal Discord)	ARTHUR Oh yeah? Well I wish I had a shovel right now so I could dig your grave!	Ja man būtu lāpsta, izraktu tev kapu. Betija: Tu taču ar vienu ēdi

	BETTY Hey, why don't you use the one you eat ice cream with?	saldējumu.
86. King of Queens, Season 8, Episode 8 (Move Doubt)	DOUG Really? That sucks. They were good neighbors. They really knew how to leave you alone.	Tiešām? Tie bija labi kaimiņi. Lieliski mācēja neuzbāzties.
87. King of Queens, Season 8, Episode 8 (Move Doubt)	DOUG One-and-a-half-car garage. In case you got a car and a... half.	Pusotra garāža. Ja ir pusotra mašīna.
88. King of Queens, Season 8, Episode 8 (Move Doubt)	CARRIE Yeah, well, when ya gotta scoot, ya gotta scoot. DOUG Even if it means taking out a mailbox.	Ja jāpazūd, tad jāpazūd. Dags: Kopā ar visu pastkasti.
89. King of Queens, Season 8, Episode 8 (Move Doubt)	DEACON Don't get me wrong, I mean, Carrie's great, but sometimes she can be... DOUG ...A little annoying. Oh, you should see her before she's had her coffee, you know? Lucifer...	Nepārproti. Kerija ir jauka, bet reizēm... Dags: ...krīt uz nerviem. Neesi viņu redzējis pirms rīta kafijas – Lucifers.
90. King of Queens, Season 8, Episode 8 (Move Doubt)	But a little Doug goes a long way. CARRIE Hey, preacher, choir. Sometimes when I pull up to the house and I see the lights are on, I wanna just keep on driving.	Viņš ir lielisks. Taču reizēm ir par daudz. Kerija: Piekrītu. Kad vakaros braucu mājās un logos redzu gaismu, negribu apstāties.
91. King of Queens, Season 8, Episode 8 (Move Doubt)	CARRIE Yeah, I can't believe we thought we were the problem. DOUG No, the problem definitely wasn't... us.	Mēs visu pilnīgi pārpratām. Dags: Problēma tiešām nebijām...mēs.
92. King of Queens, Season 8, Episode 8 (Move Doubt)	CARRIE You guys must be the new owners. JEFF In about thirty years we are.	Laikam esat jaunie īpašnieki. Džefs: Būsim pēc 30 gadiem.
93. King of Queens, Season 8, Episode 8 (Move Doubt)	DOUG They really got that construction crew working late, huh? CARRIE Actually, it's people from their church. They come in shifts. DOUG It's like the Amish -- with power tools.	Viņi gan nodarbina celtniekus, ne? Kerija: Cilvēki no baznīcas. Strādā maiņās. Dags: Kā amanīti ar elektrorīkiem.
94. King of Queens, Season 8, Episode 8 (Move Doubt)	CARRIE (V.O.) I should have listened to my friends and married Paul. Everybody loved him. DOUG (V.O.) If only she'd married Paul. Then it'd be just me, Deacon and Kelly.	Vajadzēja klausīt un precēt Polu. Viņu visi mīlēja. Dags (b): Viņa varēja apprecēt Polu. Tad būtu tikai es, Dīkons un Kelija.
95. King of Queens, Season 8, Episode 8 (Move Doubt)	CARRIE More potatoes, baby? DOUG Oh, okay. CARRIE Pig. DOUG. (V.O.) I hate her face.	Kartupeļus? Dags: Paldies. Kerija(b): Cūka. Dags(b): Ienīstu to seju.
96. King of Queens, Season 8, Episode 8 (Move Doubt)	DANNY The gay?! SPENCE We're not the gay! ZANA But you look for house together. I mean, do math.	Gejs? Spenss: Mēs neesam geji! Zana: Jūs kopā meklējāt māju. Loģiski.

97. King of Queens, Season 8, Episode 8 (Move Doubt)	KELLY So what are we gonna tell them when we buy that other house tomorrow? DEACON Who cares? It's not next to them.	Kelija: Ko teiksim, kad rīt būsīm nopirkuši māju? Dīkons: Vienalga. Kaimiņos nebūsīm.
98. Dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	ELI: You don't want a gift? DAVID: I'm at the point in my life where I can no longer fake excitement. ELI: Don't worry, Dad, I don't expect anything in return. DAVID: Good, then you'll love what I didn't get you.	Negribi dāvanu? Deivids: Esmu vecs, vairs nevaru notēlot prieku. Īlajs: Neuztraucies, pretī neko negaidu. Deivids: Jauki. Tev patiks neesošā dāvana.
99. Dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	ELI: Oh, no, no, no. Not yet. She's still going through the "I don't need a man" stage of drinking right now. WARNER: How many, how many different stages are there? ELI: Uh, well, let's see, there's the "Who has a cigarette?" stage, and... normally that leads to "My sister's wedding was so beautiful!" stage, and... finally, the "You guys are boring, let's go to a strip club" stage, and... that, my friend, is where I swoop in.	Vēl ne. Viņai šobrīd ir „Man nevajag vīrieti” fāze. Vorners: Cik pavisam to fāžu ir? Īlajs: Padomāsim. „Kam ir cigarete?”, tai seko „Māsai bija skaistas kāzas!” un visbeidzot „Jūs esat garlaicīgi, ejam uz striptīza bāru” fāze. Un pēc tās iesaistos es.
100. Dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	DAVID: Hey, Edna, take a look at this. What do you think? It says "Eli," and that's a drawing of a race car, 'cause 30 years ago, Eli said something about a race car. EDNA: Is bad.	Edna, paskaties. Ko domā? Te rakstīts „Īlajs” un uzzīmēts sporta auto. Jo pirms 30 gadiem viņš kaut ko teica par sporta auto. Edna: Briesmīgi.
101. Dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	It's the thought that counts. EDNA: No. Is gift that counts. You need to get a job and buy something nice for Eli. DAVID: My last job was at a pet store. I left the heat on, killed 30 birds.	Dāvana nav galvenā. Edna: Dāvana ir galvenā. Jāatrod darbs un kaut kas jānopērk. Deivids: Pēdējais darbs bija zooveikalā. Tur netīšām nonāvēju 30 putnu.
102. Dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	VERONICA: Well... what word? ELI: I ca... I-I can't say it. Warner, tell her. WARNER: Uh, I can't. I tried to as an experiment once, and I passed out. W-W-Well, write it down. ELI: No way! VERONICA: Guys! What is it? ELI: It's in a lot of rap songs.	Kādu? Īlajs: Es... Nespēju, saki tu. Vorners: Nevaru. Kad reiz mēģināju, noģību. Veronika: Uzraksti. Īlajs: Nekad. Vorners: Nē. Veronika: Puiši! Kas tas ir? Īlajs: To bieži dzird repā.
103. Dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	Warner. Warner. What are you doing? WARNER: I'm packing my desk, and I'm... going to the beach and I'm gonna swim out into the ocean until I can't see land. ELI: No, no, no, no. That's the easy way out. WARNER: I know.	Vorner. Vorner. Ko tu dari? Vorners: Kravāju mantas. Iešu uz pludmali. Peldēšu okeānā, līdz neredzēšu sauszemi. Īlajs: Nē, nē. Tas ir vieglākais ceļš. Vorners: Zinu.

104. dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	WARNER: Oh, that's a good idea-- let me just take my Gummy Bear vitamins before we go, okay? ELI: No, no, he's trying to O.D. on the...!	Labā doma. Vispirms apēdīšu gumijlācīšu vitamīnus. Īlajs: Nē. Viņš pārdozēs!
105. dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	DAVID: Easy-Bake Oven? Okay, I'm gonna save you a difficult conversation in ten years. Gay. Support him. He's a nice kid. Here you go. Okay, off you go. I don't want to be his first lap dance.	Cepeškrāsni?.. Nu ko, aiztaupīšu tev nākotnē grūtu sarunu. Gejs. Atbalstiet. Jauks puika... Tagad ej. Man viņš klēpju deju nedejos.
106. dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	WARNER: Okay, guys, we're not gonna break into his house, okay? ELI: We don't have to break in. You're so skinny, we could slide you under the door like a hotel bill. WARNER: I'm not skinny. I'm fat.	Neielauzīsimies, skaidrs? Īlajs: Nevajadzēs, tu esi tik tievs, ka varam ieslidināt pa spraugu. Vorners: Esmu resns, nevis tievs.
107. dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	DAVID: There you go. I got to tell you, Edna. I can't do this for two weeks. EDNA: But imagine look on Eli head when you give him gift. DAVID: I think you mean "face." EDNA: You shut your nose and listen. You sit down, you do the job, and you smile.	Edna, es to nespēšu darīt divas nedēļas. Edna: Iedomājies Īlāja galvu, kad iedosi dāvanu. Deivids: Tu domāji seju. Edna: Aizver degunu un klausies... Sēdi, dari savu darbu un smaidi.
108. dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	VERONICA: All right, shut up. Does anyone have a phone? ELI: I do, but I can't get it. It's i-in my pocket. Veronica, you're gonna have to dig it out for me. VERONICA: I'd rather die in here.	Klusu. Kādam ir telefons? Īlajs: Jā, nevaru aizsniegt, tas ir kabatā. Veronika, palīdzi. Veronika: Labāk miršu.
109. dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	DAVID: Of course, Santa loves all his reindeer. Rudolph, Johnny, Dave, Antler-head, Pellet Poops...	Vecītim patīk visi viņa ziemeļbrieži. Rūdolfs, Džonijs, Deivs, Ragainis... Lodītis...
110. dads, Season 1, Episode 11 (The Glitch That Stole Christmas)	DONALD: But then I figured, you know, it probably was put in there by some angry programmer, you know, some guy you fired. WARNER: A crotch-starer. DONALD: Ah... WARNER: A racist crotch-starer.	Tāču nodomāju, ka noteikti vainīgs kāds dusmīgs, atlaists programmētājs. Vorners: Stakles vērotājs. Rasistisks vērotājs.
111. Enlisted, Season 1, Episode 8 (Vets)	PETE: See? This is what you do all the time. Anything that involves risk, you just talk yourself out of. RANDY: Oh, snap! You just got hit by Pete's Truth Beam, son!	Tā ir vienmēr. Ja nākas riskēt, izdomā atrunu. Rendijs: Velns! Pīts saka taisnību, dēls!
112. Enlisted, Season 1, Episode 8 (Vets)	DERRICK: Hi. Remember when you, uh, gave me your number then thought, "Oh, big mistake, I hope he loses that"? Well, guess what? I didn't.	Sveika. Atceries, ka iedevi numuru un nodomāji: „Kļūda. Ceru, viņš pazaudēs.” Uzmini nu – nepazaudēju...
113. Enlisted, Season 1, Episode 8 (Vets)	ERIN: Um, my schedule's kind of tricky. Can I get back to you?	Esmu diezgan aizņemta. Varu atbildēt vēlāk?

	DERRICK: Cool beans. Why am I saying "cool beans"? Why am I talking about my talking? Is any of this charming?	Deriks: Viss pupās. Kāpēc saku "viss pupās"? Kāpēc domāju skaļi? Tev tas patīk?
114. Enlisted, Season 1, Episode 8 (Vets)	CODY: Well, maybe you'd like to talk to Foot-y, the fake foot puppet. PETE: Please don't. CODY: "Don't be a heel, tell me how you feel."	Koudijs: Varbūt runāsi ar mākslīgo kāju. Pīts: Lūdzu. Koudijs: „Neesi cūka, teic, kas tevi moka.”
115. Enlisted, Season 1, Episode 8 (Vets)	CODY: It's Soldier Appreciation Day, duh. Look, you take care of these men. If they want to go to dinner at 4:30, you eat at 4:30. If they want to go to the bathroom, you make sure it happens in the bathroom. RANDY: Permission to think a disrespectful word? CODY: You have three seconds. After that, you gotta shake it off. RANDY: Thank you, Sergeant Major. Full disclosure, the word was "balls."	Ir Karavīru diena. Parūpējieties par vīriem. Ja pusdienas gribēs puspiecos, ēdīsiet tad. Ja viņi vēlas uz vannasistabu, lūkojiet, lai tur nonāk. Rendijs: Atļauja iedomāties lamuvārdu. Koudijs: Trīs sekundes. Vairāk nedrīkst. Rendijs: Paldies, virsseržant. Jūsu zināšanai, vārds bija „pauti”. 1
116. Enlisted, Season 1, Episode 8 (Vets)	RANDY: Isn't that amazing? DAN: What else is amazing? Like a cat crawling into a grocery bag, huh? Randy: Yeah. DAN: Tell me you sniff glue so I can understand your idiocy. RANDY: Sir, you seem kind of grumpy, so can I ask you a question? I mean no disrespect. Do you have to poop? DAN: Of course I have to poop.	Rendijs: Apbrīnojami, ne? Dens: Kas vēl ir apbrīnojams? Kaķis, kas lien somā? Rendijs: Jā. Dens: Tu taču osti līmi? Tikai tā izskaidrojams tavš stulbums. Rendijs: Jūs šķietat īdziģs, ser. Visu cieņu, drīkstu uzdot jautājumu? Jums vajag uz poda? Dens: Protams, ka vajag.
117. Enlisted, Season 1, Episode 8 (Vets)	PEREZ: It's my day off and I was really having a good time. I mean, I wish it wasn't such a sausage fest, but... CODY: Oh, I disagree. The food was amazing! PEREZ: No-No, Sergeant Major, that's... No. CODY: I was just about to wrap my lips around a juicy, hot piece of meat when you idiots called! PEREZ: Sergeant Major, excuse me. We need to have an immediate conversation about what a sausage fest is. CODY: I know what a sausage fest is. That's when you line up the best wieners from all around the world and you go to town!	Savā brīvdienā labi pavadīju laiku. Žēl, ka tā bija cīsiņu ballīte. Koudijs: Nepiekrītu. Ēdiens bija labs. Pesa: Ne jau tas, virsseržant. Koudijs: Es gatavojos nobaudīt garšīgu gaļas gabalu, taču jūs, neejēgas, iztraucējāt! Pesa: Virsseržant. Mums jāizrunā, kas ir „cīsiņu ballīte”. Koudijs: Es zinu, kas tas ir. Jūs savācat pasaulē labākos cīsiņus un ēdat tos.
118. Enlisted, Season 1, Episode 8 (Vets)	RANDY: They're not just here for the funeral or to have a ghost beer. May your soul rest, sire. I want to get back to Erin's situation at some point, but for now, we're gonna leave it to Patrick. You have the floor, sir. Continue.	Viņi neieradās tikai uz bērēm vai iedzert aliņu. Lai vieglas smiltis. Gribētu vēlāk turpināt sarunu par Erīnu, bet tagad dosim vārdu Patrikam. Lūdzu, kungs, turpiniet. Patriks: Viņš tāds ir vienmēr? Deriks: Tas vēl nieks.

	PATRICK: Is he always like this? DERRICK: Tip of the iceberg.	
119. Enlisted, Season 1, Episode 8 (Vets)	one night, he got a little too friendly with the wrong Marine's girlfriend. The guy got P.O.'d, but he didn't have the guts to tango with Sully, so he ripped his unit coin off the wall, put it between his butt cheeks, and took it to the Marine bar down the coast. That's where it's hung for the last 60 years. PETE: I'm sorry... DERRICK: Did you say he put it in between his butt cheeks? RANDY: Did they not have pockets back then?	Taču kādā vakarā viņu pieķēra kopā ar viena jūrnieka draudzeni. Viņam nepietika drosmes stāties pretī Salijam, tāpēc viņš paņēma monētu, ielika starp apaļumiem un aiznesa uz pludmalē esošo jūrnieku bāru. Tur tā stāv jau 60 gadu. Pīts: Atvaino... Deriks: Kur tieši to ielika? Rendijs: Biksēm nebija kabatu?
120. Enlisted, Season 1, Episode 8 (Vets)	RANDY: I got it. We'll get jobs at the hair salon next door. Okay? We'll work there for a long, long time. They'll call me Pepe, I'll be the best barber and trade haircuts for secrets. And I will get information and infiltrate their system.	Rendijs: Izdomāju. Frizētavā dabūsim darbu. Skaidrs? Ilgi tur strādāsim. Es būšu Pepe. Kļūšu par labu frizieri un tirgošu noslēpumus. Tikšu pie informācijas un iekļūšu viņu aprindās.
121. Enlisted, Season 1, Episode 8 (Vets)	DERRICK: So you don't have anyone back home? I got plenty of action right now. I've got a little thing going with a waitress at my diner. I sit at her station and she brings me coffee and pie. DERRICK: So, she's... just your waitress. DAN: No, well, she pays me special attention. Like, one time, she put down my pie and her left one bumped my shoulder.	Dens: Es tā neteiktu. Bufetē ir viesmīle. Aizeju, un viņa man dod kafiju un pīrāgu. Deriks: Tā viesmīles dara. Dens: Viņa man velta īpašu uzmanību. Reiz, dodot pīrāgu, netīšām pieskārs plecam.
122. Enlisted, Season 1, Episode 8 (Vets)	DERRICK: Just like my grandmother used to say: any time you see a Marine, you beat the... beep... out of them. She didn't cuss, 'cause she was a Christian woman. But you know what she meant.	Kā reiz teica mana vecmamma: „Ja redzi jūrnieku, sadod viņam pa...” Viņa nemēdza lamāties, ticīga sievietē. Bet sapratāt.
123. King of Queens, Season 9. Episode 2 (Brace Yourself)	CARRIE Just for the record, you're not putting that ridiculous air freshener in our car. DOUG Hm, sounds like someone wishes she was half naked and smelled like vanilla.	Ceru, neplāno mašīnā likt to smieklīgo gaisa atsvaidzinātāju. Dags: Kāda vēlas sēdēt puskaila un smaržot pēc vaniļas.
124. King of Queens, Season 9. Episode 2 (Brace Yourself)	DANNY Ah, he lost his job a couple of weeks ago. ARTHUR Ah, don't feel too bad, son. You know how many jobs I've lost in my life? Seventy-six.	Denijs: Pirms dažām nedēļām zaudēja darbu. Artūrs: Nebēdā, dēls. Zini, cik darbu esmu zaudējis? 76-us.
125. King of Queens, Season 9. Episode 2 (Brace Yourself)	ARTHUR There's my handsome son-in-law. DOUG I'm not lending you any	Te arī mans labais znots. Dags: Naudu neaizdošu.

	money, Arthur.	
126. King of Queens, Season 9. Episode 2 (Brace Yourself)	Arthur, you just got braces. I'm not paying for you to go away to college, okay? ARTHUR Really? Is it because I'm "too old to finish a bottle of shampoo"? DOUG Why don't you try starting a bottle of shampoo?! ARTHUR Cornmeal works better -- at half the price!	Dags: Tikko ieliki zobu skavas. Koledžu tev neapmaksāšu. Artūrs: Tiešām? Tāpēc, ka esmu par vecu, lai izlietotu šampūnu? Dags: Varbūt sāk vispār izmantot šampūnu. Artūrs: Malta kukurūza ir labāka un lētāka.
127. King of Queens, Season 9. Episode 2 (Brace Yourself)	Do you think I should do something about it? DOUG Look, you know, I love you and think you're beautiful just the way you are. But if you feel you want something changed -- or augmented -- I just want you to know, I'm there for you. CARRIE You know what? I'm gonna do it. I'm gonna get calf implants! DOUG Now is "calf" a brand name, or...?	Vai man būtu kaut kas jādara? Dags: Es tevi mīlu un uzskatu, ka esi skaista. Taču, ja vēlies kaut ko mainīt vai... palielināt, es tevi pilnībā atbalstu. Kerija: Zini? Es to darīšu. Ielikšu ikru implantus. Dags: Tas ir firmas nosaukums?
128. The Simpsons, Season 25, Episode 21 (Pay Pal)	MARGE: It sounds like fun. I'll just tell Homer and... DR. HIBBERT: Homer, for the last time, do not drink the Yahtzee dice. HOMER: Fine. (grunts) Ooh! Doubles.	Mārdža: Izklausās jautri. Pateikšu Homēram. Hiberts: Homēr, pārstāj ēst metamos kauliņus. Homērs: Labi... Vienādi! 1
129. The Simpsons, Season 25, Episode 21 (Pay Pal)	MARGE: Okay with no friends? That's the saddest thing I can imagine my daughter saying to me. BART: I can think of worse. The saddest thing would be if you were driving and texting Lisa and you hit her. And the last thing she texted before she died was, "I got your message." Good night.	Nekas, ka nav draugu? Tas ir skumjākais, ko meita var pateikt. Bārts: Tā nav. Skumjāk būtu, ja tu sabrauktu Lisu, rakstot viņai ziņu. Un viņas pēdējie vārdi tev: „Saņēmu ziņu.” Arlabunakti.
130. The Simpsons, Season 25, Episode 21 (Pay Pal)	BOOTH: Wallis has unearthed the most delightful entertainment to thrill us for hours on end. It's a murder mystery, and we're all suspects. CHIEF WIGGUM: Great! I've always wanted to try and solve a crime.	Būts: Volisa izdomāja ļoti aizraujošu vakara izklaidi. Tā būs slepkavības izmeklēšana, kur visi esam aizdomās turamie. Viģems: Vienmēr esmu gribējis atrisināt noziegumu.
131. The Simpsons, Season 25, Episode 21 (Pay Pal)	HOMER: It might be easier with Maggie. She's always getting letters from the day care center. MARGE: Those are past-due bills. HOMER: They'll get their blood money.	Homērs: Ar Megiju būtu vieglāk. Viņa saņem vēstules no aprūpes centra. Mārdža: Tie ir nokavētie rēķini. Homērs: Gan dabūs to naudu.
132. The Simpsons, Season 25, Episode 21 (Pay Pal)	MARGE: So, as her teacher, I was wondering if you could tell me why Lisa has such trouble making friends. MISS HOOVER: Marge, this is when I normally eat lunch. So I'll	Mārdža: Jūs esat Lisas skolotāja. Varbūt zināt, kāpēc viņa nespēj iegūt draugus? Mīs Hūvere: Mārdža. Šajā laikā ēdu pusdienas. Tāpēc teikšu, ka Lisa ir unikāla. Atā.

	just tell you Lisa is... unique. And we're done.	
133. The Simpsons, Season 25, Episode 21 (Pay Pal)	COACH KRUPP: All right. For some reason, square dancing is a part of the gym curriculum. Now, I'm gonna open the divider to the girls' gym, and if you don't find a dance partner within ten seconds, there is something very wrong with you!	Treneris: Tātad. Izrādās, ka dejošana ir sporta stundu programmā. Tagad ļaušu jums atrast deju partneri. Ja tas neizdodas, meklējiet problēmu sevī.
134. The Simpsons, Season 25, Episode 21 (Pay Pal)	HOMER: Dad, is that story really true? GRAMPA: (laughs) I wouldn't pay ten cents to a lion to stop him from eating you!	Homērs: Tēti, tu runāji taisnību? Vectēvs: Nemaksātu pat lauvai, lai tā beigtu tevi ēst.
135. The Simpsons, Season 25, Episode 21 (Pay Pal)	MARGE: You're not mad anymore? LISA: I'm fine. Fine. It's funny, but... hurting your feelings made me feel better. MARGE: Mm, try to forget that.	Mārdža: Vairs nedusmojies? Lisa: Nē. Tiesām. Dīvaini, bet, kad sāki raudāt, sajutos labāk. Mārdža: Nedari tā.

Appendix No. 3 - Examples of scripts received by the author

Example No. 1 - dads

ELI: For the Internet.
EDNA: ¿Que?
EDNA: You can return it for \$1,500.
EDNA: (gasps) Thank you, Mr. Eli!
ELI (laughs): Oh, uh, and I got you something from your wish list.
EDNA: (gasps) Is Magic Glo?
ELI: Yes. The furniture polish from TV. The one I hear Jimmy Smits uses.
EDNA: (gasps): Jimmy Smits!
SINGER: ♪ Daddy took me to the zoo. ♪
ACT I
WARNER: Hey, what's wrong with you? Why don't you have a drink in your hand?
ELI: On, no, no, I got to focus. Tonight is the one night of the year that Veronica drinks. Last Christmas, I got a long end- of-the-night hug with an extra boob press.
WARNER: That's good. Oh. Yeah.
VERONICA: Guys... guys, guys... guys. (slurring): I don't always say this, but you're good guys. Toast!
WARNER: Whoa!
VERONICA: Toast to the bosses!
ELI: (laughs)
WARNER & ELI: Us. Us.
WARNER: Okay, uh, everybody... everybody listen up. We, uh... well, we-we just want to thank you all for- for an incredible year, really. It's, um...
ELI: Yeah. Yeah, as you know, we couldn't have a Christmas party last year due to all the protests surrounding our last game, O Kill All Ye Faithful.

Example No. 2 - King of Queens

THE KING OF QUEENS #801 "Vocal Discord" 3.
Teleplay As Broadcast On: 09/26/05 (I/A)

ACT ONE

A

ESTABLISHING SHOT: HEFFERNAN HOUSE

FADE IN:

INT. LIVING ROOM - NIGHT (DAY 2)
(Doug, Carrie, Arthur)

CARRIE IS AT THE DINING ROOM TABLE, SPEAKING INTO A SMALL MICROPHONE, WHICH IS ATTACHED TO HER LAPTOP.

CARRIE

Memo. To: All Dugan Group
Employees. As of the first of
November, all leases must be filed
under the tenant's--

SHE GLANCES AT THE SCREEN, IMPRESSED, AS ARTHUR HAS ENTERED FROM THE BASEMENT AND CROSSES INTO THE LIVING ROOM.

ARTHUR

Darling, I've got big news!

CARRIE

(A BIT STARTLED) Dad, you can't
talk while I'm working.

ARTHUR

And yet another one of my basic
human rights bites the dust.

Example No. 3

(retching continues louder)
MARGE: Why can't kids still watch Captain Kangaroo?!
BART: Culture's in decline. Deal with it.
MARGE (groans): Oh!
(whirring louder)
BART: (laughs) Yay! A mess!
HOMER: Ooh! Can I lick the ceiling?
MARGE (groans): Oh. I was making that cake for the block party today. Now there's no choice but to go... store-bought. (humming)
SHAUNA (over P.A.): I need a price check on Gramma Shortcut's Store-bought Bundt Cake.
(crowd gasps)
MARGE: Keep it! Let's go!
SHAUNA: We've got some put-backs.
GIL: Roger dodger, boss.
SHAUNA: Hey, don't turn old man on me.
GIL: You know, I used to be the buyer for the whole chain-- 71 stores. You heard of the A&P? Well, we used to be the J&G. ♪ You like what you see at the J&G ♪ ♪ They're used to be three, but we lost the "Z" and... ♪
SHAUNA: If I make out with you, will you shut up?
GIL: Ah, give it a shot.
(Shauna moans)
GIL: You know, we used to give out gray stamps. Remember green stamps? Ours was gray.
KEARNEY: Attention block party losers! We are Ear Poison!
(electric guitar riff plays)
DOLPH: ♪ There were bells on a hill ♪ ♪ But I never heard them ringing ♪ ♪ No, I never... ♪
(Marge gasps)

Bakalaura darbs “Joku tulkošanas paņēmieni ierunāšanai paredzētajos komēdijseriālos”
izstrādāts VeA Tulkošanas studiju fakultātē.

Darbs aizstāvēts bakalaura gala pārbaudījuma komisijas sēdē __.__.20__. protokola Nr.

__.

Bakalaura pārbaudījuma komisijas priekšsēdētājs Prof. Dr.habil.philol. Andrejs
Veisbergs