Multilingual humour in audiovisual translation.
Modern Family dubbed in Italian

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Abstract

Audiovisual productions are increasingly featuring multi-ethnic communities which also reflect today's globalised world. Characters in both films and TV series are often depicted as having a bilingual background and heavily relying on code-switching to express their bicultural identity (Monti 2016: 69). As such, this phenomenon poses important challenges for its translation, especially when dubbing is involved. Using this audiovisual translation (AVT) mode involves a necessary technical manipulation *(Díaz-Cintas 2012: 284–285). As for Italian dubbing, multilingualism has often undergone a process of neutralization (Pavesi 2005: 56) or local standardization (Ulrych 2000: 410), although recent dubbed films have proved to be geared towards a more faithful rendering of this important feature of the source text (Monti 2016: 90). It should be borne in mind that contextual factors, such as genres, may play a fundamental role in deciding whether to retain or neutralise multilingualism in AVT, especially when it is used for humorous purposes. In those cases, the perlocutionary function of the ST should be considered (Hickey 1998; cf. also Zabalbeascoa 2012: 322). Comedy can make use of multilingualism to entertain and the American mockumentary (or docucomedy)* Modern Family *(Christopher Lloyd and Steven Levitan, 2009–2019), is a striking example in this sense. It follows the lives of Jay Pritchett and his family in suburban Los Angeles. Linguistically speaking, the most interesting character is Jay's second wife Gloria Delgado, a young and beautiful Colombian woman who often code-switches or code-mixes English and Spanish (with a marked Colombian accent), thus creating moments of pure comedy. Hence, this study investigates how Gloria's humorous and multilingual persona has been transferred into Italian. The analysis confirms the current tendency of Italian dubbing to render otherness in the TT (Monti 2016: 89). This may be justified by the genre and scope of the programme, that allow for a more innovative transfer of vehicular matching via what I propose to call* functional manipulation*.*

Keywords: *multilingualism, functional manipulation, vehicular matching, humour, dubbing,* Modern Family*.*

1. Introduction

People who move to other countries may do so for different reasons: some may wish to improve the languages they know or experience new cultures, while others strive for better work opportunities to improve their lives. Be they from developed or developing countries, these people can contribute to the creation of more dynamic societies that reflect today's globalised world. Consequently, multi-ethnic communities are becoming increasingly common, and their members often possess a bilingual (or even trilingual) background. They use code-switching and code-mixing to express and assert their bicultural identity (Monti 2016: 69). It is not surprising, therefore, that fictional representations of multilingualism in film, television and novels, which may involve not two but three or more languages, attempt to capture these phenomena (cf. Heiss 2004: 209–210 for a discussion of the Austrian and German context). Broadly speaking, Delabastita & Grutman (2005: 16) have observed that "it matters relatively little in itself whether it is 'national,' 'dead' or 'artificial' languages, slang, dialects, sociolects, or idiolects, that make up the multilingual sequences. What matters more is their textual **inter-play**" (emphasis added). This multilingual inter-play can be used to convey conflict, character configuration, spatial opposition, mimesis, and suspense management. Most importantly, interlingual misunderstandings and mistranslations can be used for comic effect by introducing what humour theorists would call an incongruity or conflict between different cognitive schemes (Delabastita & Grutman 2005: 18–24).

Many scholars in Translation Studies have focused their attention on how heterolingual texts are translated (e.g. Delabastita 2002, Grutman 2006, Bleichenbacher 2008, Heiss 2014), but much more can certainly be done (Meylaerts 2006). Much emphasis has been placed on audiovisual productions featuring multilingualism (cf. Corrius & Zabalbeascoa 2011, Zabalbeascoa & Voellmer 2014), especially when they exploit it for humorous purposes (Zabalbeascoa 2012). As De Bonis (2014: 189, *passim*) demonstrates, comedy featuring multilingualism relies on the clash and confusion deriving from the contact between different linguistic and cultural identities. Chiaro & De Bonis's (this volume) extensive analysis of Billy Wilder's films further confirms that this aspect is central to humour creation in this type of audiovisual work. More importantly, recent research exploring the strategies employed by dubbing teams and/or subtitler(s) to overcome the challenges that multilingual humour poses has proven the difficulty of the task at hand (cf. De Bonis 2014, 2015). Furthermore, in today's hyper-politically correct world, the development of a heightened sensitivity poses a series of challenges regarding how multilingual humour is dealt with in AVT and perceived by the target audience (Dore forthcoming).

Hence, this study seeks to contribute to the ongoing exploration of the translation of multilingual humour in audiovisual productions, by looking at the Italian dubbing of the first two seasons of the American mockumentary (or docucomedy) *Modern Family* (Christopher Lloyd & Steven Levitan, 2009–2019), which follows the lives of Jay Pritchett and his family in suburban Los Angeles. Linguistically speaking, the most interesting character is Pritchett's second wife Gloria Pritchett (née Delgado), a young and extremely beautiful Colombian woman who often code-switches or code-mixes English and Spanish (with a marked Colombian accent), thus creating moments of pure comedy. The main concern of this study is therefore to investigate how Gloria's humorous and multilingual persona has been transferred into Italian via dubbing. Section 2 below is devoted to introducing the concept of multilingualism and its application in films and TV series. The treatment of this phenomenon within AVT is carried out in both theoretical and practical terms, by focusing particularly on the translation of multilingual humour. This is followed by a detailed analysis of some examples taken from the first and second seasons of *Modern Family* (Section 3). Due to the large amount of data available, these seasons have been chosen because they set the scene,

create the programme's atmosphere and shape its characters. Moreover, the way the Italian dubbing team[1] has decided to deal with Gloria's linguistic idiosyncrasies contained in these seasons has paved the way for its treatment of those that would follow. Although they are not examined here, all the other seasons retain the same strategy not only for Gloria but also for her mother Pilar and sister Sonia. These two characters appear in few episodes in Seasons 4, 6 and 8. That said, a close examination of the strategies used for the episodes of Seasons 1 and 2 will suffice, particularly since some of them contain a number of instances of multilingual humour that are extremely challenging from a linguistic point of view.

All in all, the analysis seems to confirm the current trend of Italian dubbing to retain multilingualism in the TT (Monti 2016: 89), thus making otherness more visible. That said, it may be argued that this approach is justified by the genre of the programme under scrutiny (Heiss 2004: 211) and the fact that multilingualism is used here for humorous purposes. Consequently, the Italian dubbing resorts to a substantial degree of what I propose to call *functional manipulation* to retain the perlocution of the text. This paper concludes with some reflections regarding the way the translation of multilingual humour in audiovisual texts may develop, along with investigations into these future trends.

2. Multilingualism and AVT

In her introduction to a special issue on heterolingualism in translation, Meylaerts (2006) has shown how this phenomenon has become an important research issue in Translation Studies. It has become even more important nowadays, since it is a growing feature of audiovisual texts (Heiss 2004: 209–210). Yet, until recently "flattening out and formalisation of authentic-sounding spoken language" has been the most common strategy in translation (Heiss 2004: 213). That said, and before embarking on a detailed discussion of the way translation scholars have investigated the translation of multilingualism in audiovisual texts thus far, it is important to clarify what we mean by "heterolingual" or "multilingual films" (and/or TV series) and the function that regional varieties, dialects and foreign languages may have therein. De Bonis (2015) defines multilingual films as those films that feature "an intercultural encounter, in which at least two different languages are spoken," thus playing "a relevant role in the story and in the discourse" (De Bonis 2015: 52). In his view, multilingualism in films is a phenomenon that applies across genres. Hence, he uses the term "meta-genre" to describe all those films that feature multilingualism, regardless the label used in Film Studies to define them (e.g. comedy, fantasy, crime, etc.; De Bonis 2015: 52). Furthermore, De Bonis contends that the distinctive function of a multilingual film "may vary significantly according to the film considered" (De Bonis 2015: 52). In other words, each text needs to be examined individually to determine the function multilingualism has in that particular text (e.g. conflict, character configuration, spatial opposition, mimesis, and suspense management; cf. Delabastita & Grutman 2005: 18) and deal with accordingly.

The other issue that this paper aims to address is how multilingualism is enacted in audiovisual texts. Drawing on Sternberg (1981), O' Sullivan (2007: 82–83) explains that it can take place by means of "homogenisation" or "vehicular matching." The former involves representing heterogenous speech by the mere use of accented language (e.g. a Polish accent on English lips to identify the characters as members of a specific community). Conversely, the latter implies using real linguistic variation (i.e. Cockney, French, etc.) on screen. More recently, Corrius & Zabalbeascoa (2011), Zabalbeascoa (2012) and Voellmer & Zabalbeascoa

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[1] "Dubbing team" here is used to include all the professionals who are likely to contribute to the final TT, i.e. translator, dialogist, dubbing director and dubbing actors.

(2014) have attempted a systematic conceptualisation of this phenomenon according to the following considerations:

1. A language L (be it L1, L2, L3) "might be a standard language, or a dialect or some other form of language variation" (Corrius & Zabalbeascoa 2011: 117).
2. An audiovisual source text can have one or more main languages (L1(s) if their presence is quantitively equal, as in the case of bilingual productions. For instance, *Broen – Bron* (Hans Rosenfeldt, 2014–2018, *The Bridge*) is a noir crime television series featuring both Swedish and Danish as main languages. By the same token, Ken Loach's (2006) film *The Wind that Shakes the Barley* features equally English spoken in its standard pronunciation and in its Irish variation, which can therefore be labelled as L1a and L1b.
3. Audiovisual texts are usually translated into an L2 (e.g. *The Bridge* was marketed into many countries and translated into ten different languages, including English, Italian and German).
4. A translated text may make use of two or more languages or language variations, which are labelled respectively as L2a, L2b, etc., if their presence is quantitatively equal within the text (e.g. standard Italian pronunciation and a regional variant).
5. Multilingual productions, by contrast, include a third language, which is part of its communication acts. Corrius & Zabalbeascoa (2011: 114) use the term L3 to describe instances of language variation that differ from the film's L1(s). L3 is not an actual language, but a concept related to language variation, textual multilingualism and intratextual translation. Therefore, it is not limited to a given language or its varieties (e.g. an accent, a dialect), but it extends to any representation or portrayal of a natural, living language, dialect or variety, or a fictitious, invented, language (e.g. Cityspeak in *Blade Runner* (Ridley Scott, 1982) (Corrius & Zabalbeascoa 2011: 114; and by the same token, Dothraki in *Game of Thrones* (David Benioff & D. B. Weiss, 2011-)).

During the translation process, the third language(s) in the source text (i.e. $L3^{ST}$) may be transferred into the TT, thus becoming its $L3^{TT}$. Each language (L1, L2, and any number of different $L3^{ST}$ and $L3^{TT}$ may be a "distinct, independent language or an instance of relevant language variation, sufficient to signal more than one identifiable speech community being portrayed or represented within a text" (Corrius & Zabalbeascoa 2011: 115). Therefore, L3 can include not only "vehicular matching" and "homogenisation", but also the distorted use of language due to drug or alcohol abuse (also called "disorderly speech" in Parra López 2016 and forthcoming). As Zabalbeascoa & Voellmer (2014: 26) have remarked, "any instance of linguistic expression that is not standard L1 or L2 might be referred to as L3". They contend that the distinction between L1(s) and L3(s) is merely quantitative and based on "'how much' of each is present in a given text" (Zabalbeascoa & Voellmer 2014: 27). L3 is a useful concept that helps capturing this phenomenon (i.e. language variation in audiovisual texts), understand its relevance and function within the text and then decide how to tackle it in translation (Corrius & Zabalbeascoa 2011: 123; Zabalbeascoa & Voellmer 2014: 33).

Zabalbeascoa & Voellmer (2014: 38–40) provide a list of possible solutions to allow for the transfer of the $L3^{ST}$ into the target language, which are summarised in Table 1.

Table 1. List of translation solutions for L3 (adapted from Zabalbeascoa & Voellmer 2014: 38–40)

Scenario	Solution	Explanation
A ($L3^{TT}$=L2); L3 in the ST might be the same as the language into which the film is dubbed	Neutralisation	
	Ai	L3 is invisible because it is substituted by L2 words or deleted.
	Aii	L3 is a different language; in the TT this is signalled by using accents, conspicuous pronunciation or vocabulary within the L2.
		L3 profiles the speaker as belonging to a certain ethnic group, regardless of the language spoken; in the TT this is signalled by using accents, conspicuous pronunciation or vocabulary within the L2.
B ($L3^{TT}$=L1); L3 is substituted in the TT by L1		Although an extremely uncommon option, it may be used to signal variation from the L2 (a film dubbed in French may use English to portray pedantry in using a language; (cf. Valdeón 2005).
C ($L3^{TT}$=$L3^{ST}$); $L3^{TT}$ is the same language as $L3^{ST}$	Transfer unchanged	
	Ci	L3 is transcribed verbatim or by means of other words in the same L3.
	Cii	L3 is conveyed via accented language.
D ($L3^{ST} \neq$ L1, L2, $L3^{ST}$)	Adaptation	L3 is conveyed by using a language or language variation other than L1, L2 and $L3^{ST}$.

As far as Ci is concerned, Zabalbeascoa & Voellmer hasten to point out that this solution is often used in dubbing and is dependent on a host of factors (e.g. the relationship between the L1 community and L3, which is likely to differ in the L2 context; Zabalbeascoa & Voellmer 2014: 39). The technical constraints of the mode also play an important role in the way a film is dealt with and this may result in a necessary *technical manipulation* of the TT; yet this may also lead to the *ideological manipulation* of the text (Díaz-Cintas 2012: 284–285). Put more simply, the transfer of the ST^{L3} may bring about implications for the L2, and its viewers, that were not intended by the use of L3 in the source text. For instance, Jiménez Carra (2009) has analysed the growing use of South American varieties of Spanish in North-American audiovisual products (films and TV series) to reflect North American society. However, she has also found that the most common strategy when dubbing or subtitling these varieties is the adaptation of the South-American Spanish expressions to those used in European Spanish (Jiménez Carra 2009: 69). Hence, these solutions are inconsistent with the ST and unlikely to match its original context.

The solutions lumped under the A scenario, which postulate a greater or lesser degree of neutralisation, have been used extensively in Italian dubbing (Ulrych 2000, Heiss 2004, Pavesi 2005, Chiaro 2008). At times, the loss of language verities in dubbing has been compensated by a larger use of expletives or slang (Bonsignori & Bruti 2008, Dore 2016). Nonetheless, recent dubbed films have proved to be geared towards a more faithful rendering of multilingualism (Minutella 2012, Monti 2016).

This brief and far from exhaustive review of the scholarly research carried out so far on heterolingualism and translation testifies to the growing interest in this phenomenon (cf. also Geyer and Dore forthcoming). However, like the other papers in this special issue, I have decided to concentrate here on the use of L3 for humorous (and characterising) purposes in comedy. As said earlier this does not mean that multilingual humour is confined to comedy (cf. De Bonis 2015, Zabalbeascoa & Voellmer 2014 for their analysis various dubbed versions of *Inglourious Basterds*). Yet, it is undeniable that in comedy it may have a fundamental function. It is therefore worth exploring how multilingual humour is dealt with when translating comedy films and TV series and what consequences and implications the translator's decision-making process may entail.

2.1. Translating multilingual humour

Notwithstanding the validity of what has been reported this far, it is now important to consider how multilingual humour operates within comedy and what challenges it poses for translators. Firstly, it is worth remembering that humorous texts and interactions are perceived as successful communicative acts because speakers and hearers commit to a *non-bona-fide* communication mode whereby the hearer suspends his/her disbelief in order to enjoy the humour of the text (Raskin 1985: 100–107, Attardo 1994: 286–290). Truly enough, the suspension of disbelief usually applies to any cinematic experience, regardless its genre. When we watch a sci-fi or action movie, we know that what we see is not reality or is really unlikely, but we accept it nonetheless because we want to enjoy the experience. Yet comedy throws this contrast in sharp relief as it frequently features paradoxical or grotesque situations, and multilingualism can also be deployed to this end (De Bonis 2014, Chiaro 2014). As hinted at above, Delabastita & Grutman (2005: 18) explain that: "interlingual misunderstandings and mistranslations can be used for comic effect (…), namely by bringing about what humour theorists would call an incongruity or conflict between different cognitive schemes." Different and or conflicted schemes include the characters' idiosyncrasies and social and cultural background, which may not match that of the film. Those characters who code-switch and/or code-mix often (**but not always**) come from less affluent immigrant backgrounds (cf. Zabalbeascoa 2012 and his analysis of *Fawlty Tower* and *'Allo 'Allo*). As Heiss (2014: 15) explains: "[i]n many comedies that depict a multi-ethnic society, the humor is expected to function as a binding element between the 'foreign' immigrant and the host culture of the immigration country." Since language variation for humorous purposes is essential for the story and discourse of the ST, it cannot be overlooked in translation.

AVT scholars and practitioners may therefore wish to understand whether the original textual function can be transferred via the same type of language variation, using an alternative variation type or even via other rhetorical devices (Zabalbeascoa 2012: 326, Delabastita 1996). As far as Italian dubbing is concerned, it has been found that, more often than not, multilingual humour is flattened out or compensated via non-native use of the main language of communication (Heiss 2014, De Bonis 2014). The latter option (Cii above) is primarily adopted to maintain, or even increase, the humorous effect of the source text (De Bonis 2015: 64). Heiss (2004: 211) justifies this approach by stating that comedy is a genre that is usually perceived as "being detached from reality" and can therefore allow "for 'unorthodox' solutions in film translation".

As mentioned earlier, Zabalbeascoa & Voellmer (2014: 39) warn us against this practice, as the L3 in the L1 community may be perceived differently in the L2 community, thus fostering prejudice and stereotypes not intended in the ST. De Bonis's (2015) analysis of three dubbed (French, Italian and Spanish) and subtitled (English) versions of the film *Le concert* (Mihăileanu, 2009) has shown that a series of (exaggerated) options have been used in all three

dubbed versions, some of which have produced bizarre results that undermined the humour of the ST. Conversely, the English subtitled version proved to be more innovative (e.g. using broken English), thus showing that subtitling is also shifting from its conventionally rigid approach (Díaz Cintas & Ramael 2007). As far as comedy is concerned, but mostly limited to animated series and movies, Italian dubbing has also resorted to domesticating strategies: that is, using regional varieties of Italian to compensate for the loss of the L3 and its humorous function (cf. La Polla 1994 for a description of "creative dubbing;" Parini 2009, Dore 2009). However, the main issue regarding this approach is the stigmatisation that the use of regional varieties pertaining to the target language and culture creates, especially when such regional varieties may be associated with stereotyped ideas regarding social status or ethnicity (cf. Chiaro 2008: 11; Dore forthcoming). That being so, a certain degree of what I call *functional manipulation* of the text can be employed in order to salvage the ST^{L3} and its perlocutionary function (i.e. amuse and entertain; Hickey 1998). It is against this backdrop that the analysis of some instances of *Modern Family* is carried out to prove the feasibility of this approach.

3. *Modern Family*

Modern Family is an American television *mockumentary* (or *docucomedy*). This definition stems from the fact that the characters often talk directly to the camera as if taking part in a documentary. This family sitcom premiered on ABC in 2009 and has been said to be loosely inspired by the two creators' own families (Smith 2010). It revolves around the lives of Jay Pritchett and his family, all of whom live in suburban Los Angeles. Jay's family includes his second Colombian wife (Gloria), their son (from Season 4), Manny (Gloria's son and Jay's stepson), as well as Mitchel and Claire (his two adult children) and their spouses and children. The series comprises nine seasons while the tenth and final season has recently premiered in the USA.

The events are told from the perspective of an unseen and anonymous documentary filmmaker, offering an honest and hilarious perspective on family life. Claire and her husband Phil have three children (Haley, Alex and Luke) with whom they try to have an open relationship, but things are often challenging. Mitchell, and Cameron are a gay couple who have adopted a little Asian girl, Lily. Jay and Gloria are raising two sons together, but people sometimes believe Jay to be her father. Gloria's code-switching and code-mixing contributes to creating her character and persona, offering moments of pure comedy, and therefore being an essential part of the show's success.

3.1. L3 in the Italian dubbing of *Modern Family*

In order to systematically examine the treatment of multilingualism in *Modern Family* in the Italian dubbed version, I rely on Zabalbeascoa & Voellmer's (2014: 47–49) list of variables, as follows:

1. Is L3 made-up or real? Real (Spanish) and it is a real/faithful representation of a foreign language variety (South-American Spanish and Colombian Spanish in particular);
2. Is L3 the same language as L2? No. In the ST, L3^{Spa} ≠ L1 (English); in the TT, L3^{Spa} ≠ L2 (Italian);
3. How exotic or familiar is L3 for the intended audience? L3 is a related language, as both Spanish and Italian are Romance languages;
4. Is the L3 message comprehensible and is the language identifiable? L3 is **mostly** a comprehensible message, but some humorous instances of verbal and non-verbal play

(i.e. text plus co-text, context, and visual elements) and L1+L3 puns need special care (see Examples (1)-(5) below);

5.   Are the words in L3 meant to communicate information or content? L3 communicates information and it is central to the exchanges; in almost all cases, it has a humorous function. Sometimes, L3 carries no essential information or content, or else it becomes disambiguated by the co-text. For instance, in Episode 7, Gloria talks on the phone with her grandmother to tell her how good a fencer Manny is; when Jay asks about the conversation, she explains in English. Sometimes, the Italian TT transfers the original L3 revoicing it so that it is consistent with Laura Romano's voice (the dubber), which is heard throughout the series (De Bonis 2015: 64–65).

6.   Is L3 clearly visible and noticeable or is it just hinted at? L3 is clearly visible and noticeable. Laura Romano, an actress and experienced dubber, switches and mixes Italian and Spanish convincingly. Interestingly, L3 is also employed when English is used in the ST. For example, in Episode 18, Gloria start swearing in English at the unknown thieves who stole Mitchell's car wheels. In the Italian TT, Gloria is heard swearing in Spanish instead (cf. Example (7) below).

Table 2 plots the treatment of the multilingualism in *Modern Family* by the Italian dubbing team:

Table 2. Language distribution in *Modern Family* and its Italian dubbed version

ST	TT	Transfer type
English	Standard Italian (and exceptionally Spanish)	L1→L2 (L1→L3)
Non-native English	Italian with a foreign accent of the same L3^{TT}	Cii
Spanish	Spanish	Ci

It could be argued that retaining the original L3 is certainly facilitated by the fact the Italian and Spanish are related languages. However, the translation of multilingual humour is often challenged by the presence of factors such as puns based on Gloria's mispronunciation of English words, verbal and non-verbal play, etc. These puns are cases of unintentional mispronunciation and slips of the tongue (i.e. spoonerisms; Aarons 2017: 80) as well as speech errors (i.e. malapropisms; Hempelman & Miller 2017: 98), due to Gloria's non-native command of her L2. It goes without saying that these instances of multilingual humour are perceived as unintentional at the character-character level, but intentional at the scriptwriter-audience level.

3.1.1. Gloria's mispronunciation (verbal and non-verbal wordplay)

Along with her Latin American accent, Gloria is characterised by a near native use of American English. Unlike Manny, who masters English at the native level, Gloria makes mistakes both in terms of pronunciation and lexis. The two examples in this subsection refer to Gloria's mispronunciation of English words, or at least they are perceived as such by the other native characters. The instances of L3 in the TT are in italics and the instances of wordplay are underlined; a gloss of the Italian TT is provided in the right-hand column. Example (1) is taken

from Episode 2 of the first season. After returning from Vietnam where they adopted Lily, Mitchell and Cameron gather the family at their place to introduce her. When Gloria enters the door, Phil (who finds her very attractive and does little to hide it), comments on her dress:

Example 1

ST	TT	Gloss
Phil: Hi, Gloria. How are you? Oh, beautiful dress.	Ehi, ciao Gloria. Che bel vestito!	Hey, hi, Gloria. What a beautiful dress!
Gloria: Oh, thanks you, Phil[pronounced as feel]!	Oh grazie. <u>Bella stoffa, vero?</u>	Oh, thanks. Nice fabric, isn't it?
Phil: OK…	Ah fa' sentire…	Oh, let me feel it…
Claire: She said "Phil," not "feel."	Ha detto "bella stoffa," non "toccami," hai capito?	She said "nice fabric," not "touch me," you understand?

In the ST, the pun hinges upon the name Phil (pronounced as /fɪl/) and the verb "feel" (/fiːl/). Due to Gloria's (supposed) mispronunciation of his name, Phil thinks she is inviting him to touch her dress, and he willingly obliges. Gloria looks confused and Claire grabs Phil's hand to stop him, clarifying the misunderstanding. This textual inter-play (Delabastita & Grutman 2005: 16) creates contrast, confusion and humour (De Bonis 2014). In the TT, the humorous effect cannot be maintained using the Italian counterpart for "feel." In order to retain the pun, which also relies on the non-verbal text, the Italian dubbing team has opted for substituting the "Phil-feel" opposition with a reference to the fabric of Gloria's dress. Although part of the humour is inevitably lost, the TT manages to maintain the verbal and visual text coherent. The TT viewers can still laugh at Phil's and Claire's expense, as they enact the cliched characters of a middle-aged man attracted to a beautiful woman and his jealous wife.

Gloria's infelicitous mispronunciation and malapropisms are central to Episode 2 of the second series. All the scenes featuring her become challenging from a translational point of view because they revolve around the mistakes she makes while speaking English. Consequently, the following example and those in Subsections 3.1.2 and 3.1.3. are taken from this episode. Example (2) is taken form the scene in which Gloria has just returned from running errands:

Example 2

ST	TT	Gloss
Gloria: Jay, this came for you.	Jay, *esto es para ti*.	Jay, this is for you.
Jay: Hey, honey! What is it?	Oh! Ciao, tesoro. Che cos'è?	Oh! Hello, honey. What is it?
Gloria: I called your secretary and told her to order you some crackers and those cheeses that you like, the tiny little ones.	Ho telefonato alla tua segretaria e le ho detto de prendere quei formaggini che tu adori. *Sabes*, quelli che se *esquagliano todos*.	I called your secretary and asked her to get those little cheeses (cheese triangles) that you adore. You know, those that melt.
Jay: Thanks. [pause] (…)	I <u>Babybel</u>.	Mini babybel.
Jay: What the hell is this?	Chi li ha ordinati questi?	Who ordered this?
Gloria: I told you Jay. I called your secretary and told her to	*Te lo he dicho*, Jay. Ho chiesto alla tua segretaria	I told you, Jay. your secretary and told her to

order you <u>baby cheeses</u> [Jay takes a <u>baby Jesus</u> off the box]… Oh, so now that is my fault, too.	*de* ordinare quei… *como se* chiama… "babybelli"… *Oh, claro! Otra vez è colpa mia, verdad?*	order those… how do you call them? "beautiful babies"… Oh, clear! Again, it's my fault, isn't it?

This example is taken from a longer conversation, part of which is also reported and in Example (3) below. However, here I have concentrated on this instance of verbal and non-verbal multilingual humour, which depends on Gloria's mispronunciation of the word "cheeses" (/ˈtʃiːzɪz/), which has been interpreted by Jay's secretary as "Jesus" (/ˈdʒiːzəs/). Consequently, she ordered figurines of baby Jesus instead of cheese. Since Jay is shown onscreen while he takes out one of these figurines, the Italian dubbing team has had to manipulate the text in Jay's second line. They substituted his "Thanks" with "Babybel," a type of cheese that is marketed in small portions (a.k.a. "Mini babybel"). Since this cheese is an internationally-known and sold in many countries including the U.S., this solution is likely to be considered as acceptable by the TT viewers. This also allows the TT to be visually coherent with Jay's action on screen while Gloria's line makes the misunderstanding between "Babybel" and "babybelli" figurines clear. Although the reference to Jesus is lost, the same rhetorical device is used (Delabastita 1996: 134) and the humour maintained. Besides, Gloria's mispronunciation of "babybel" as "babybellli" (beautiful babies) ads a further mockery as her expenses.

While the present study is far from being an exhaustive account, which falls outside the scope of this work, it is important to explain some of the elements that mark Gloria's accented English. For instance, in this scene, Gloria pronounces the "s" in both "cheese" and "Jesus" (which is pronounced as voiced /z/) as voiceless /s:/, "some" as /som/ instead of /sʌm/. Also, she clearly pronounces the "h" in "her," which is often silent in connected speech ("I told her"). What is more, Gloria uses expressions that seem influenced by her L1, as in the case of "the tiny little ones" ("los pequeñitos"). In the TT, all elements have been compensated by the addition of entire sentences, expressions and words in Spanish ("esto es para ti," "sabes," "te lo he dicho," etc.). Moreover, in her second line, the dubber pronounces "squagliano" ("they melt") as "esquagliano," which is typical of Spanish speakers who, due to phonotactic constraints, insert an epenthetic /e/ before word-initial clusters starting with /s/.

3.1.2. Gloria's malapropisms

As I have mentioned earlier, Gloria makes a series of unintended mistakes in English and they become the subject of the following conversation between her and Jay. Example (3) is part of the scene already analysed in Example (2). However, this excerpt is particularly challenging from a translation standpoint because it hinges on Gloria' mispronounced words or wrong use of collocations.

Example 3

ST	TT	Gloss
Jay: Honey, look, English's your second language. You're doing great.	Tesoro, non è facile parlare un'altra lingua. Tu te la cavi alla grande.	Honey, it's not easy to speak another language. You're doing great.
Gloria: You're not helping by protecting my feelings. I want you to be honest with me. (…)	*Ahi, no me aiudi probando* a non *ferirme. Quiero que seas sincero* con me.	You don't help me by trying not to hurt my feelings. I want you to be honest with me.

Jay: Last night you said, "<u>we live in a doggy-dog world</u>".	Ieri hai detto che "<u>viviamo in un mondo di quadri</u>."	Yesterday, you said "we live in a world of pictures."
Gloria: So?	E allora?	And so?
Jay: Well, it's "<u>dog-eat-dog world</u>".	Invece si dice "<u>in un mondo di ladri</u>."	Instead, we say "a world of thieves."
Gloria: (…) What else do I say wrong?	Che cos'altro dico *de* sbagliato?	What else do I say wrong?
Jay: Well, it's not "<u>blessings in the sky</u>." It's "<u>blessings in disguise</u>."	Beh, non diciamo "<u>canna dal cielo</u>." Dal cielo arriva la "<u>manna</u>."	Well, we don't say "a cane from heaven." From heaven, we receive "manna."
Gloria: What else?	*Hay otro*?	What else?
Jay: "<u>Carpal tunnel syndrome</u>" is not "<u>carpool tunnel syndrome</u>."	"<u>Sindrome del tunnel carpale</u>" non è "<u>tunnel carnale</u>."	"Carpal tunnel syndrome" is not "carnal tunnel."
Gloria: What else?	*Vamos*, continua.	Go on, continue.
Jay: Well, it's not "<u>vo-lump-tuous</u>"…	Non si dice "lampararrio"	We don't say "lampararrio"…
Gloria: Okay, enough. I know I have an accent. But people understand me just fine!	*Está bien*! Basta! Lo so che io faccio qualche errore, però *todos entiendon lo que* voglio dire.	That's it! Enough! I know I make some mistakes, but everybody understands what I want to say.

In the ST, the humour relies on Gloria's use of wrong words in two fixed expressions, as well as a definition for a medical condition: i.e. respectively, "dog-eat-dog world" (used to describe a situation in which people will do anything to be successful, even if what they harm other people), "blessings in disguise" (something that seems bad or unlucky at first but causes something good to happen later)[2] and "carpal tunnel syndrome". According to Jay, Gloria also mispronounces "voluptuous" as "volumptous." In this exchange, her accent is marked by the pronunciation of the central, neutral vowel /ɜ:/ in "world" as /o/ because there is no similar vowel sound in Spanish, and the alveolar approximant /ɹ/ in "wrong" as a dental alveolar trill /r/. Furthermore, she pronounces the grapheme /æ/ in "understand" as /o/.

It is important to note that all the instances of wordplay are clearly exploited for humorous purposes and make Gloria the butt of the joke. Hence, the Italian dubbing team has resorted to manipulation in order to retain the ST's humorous intent. The two original idioms have been replaced by two Italian expressions "viviamo in un mondo di ladri" (we live in a world of thieves) and "ricevere una manna dal cielo" (receiving manna from heaven), which convey respectively a negative and positive scenario. Most importantly, this has allowed the Italian dubbing team to create paronymous puns hinging on the "ladri"–"quadri" opposition and the minimal pair "manna"–"canna"[3]. The paronymous pun based on "carpal" and "carpool" in the ST has been substituted by another minimal pair "carpale"–"carnale." As in the previous example, Gloria's accent is retained in the TT and also marked by an extensive use of code-mixing (Spanish and Italian, "quiero que seas," "hay otro," etc.). Furthermore, the Italian

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[2] Cf. Cambridge Dictionary at https://dictionary.cambridge.org/dictionary/english/dog-eat-dog and https://dictionary.cambridge.org/dictionary/english/blessing-in-disguise (last accessed: 05/03/2019).
[3] Minimal pairs are two words of different meaning that differ due to just one phoneme, as in dog /ˈdɒg/ vs doc /dɒk/.

dubber has used phonemes, suffixes and prepositions to show how Spanish interferes with Italian (e.g. "aiu*d*i" instead of "aiu*t*i," "ferir*me*" instead of "ferir*mi*," "de" instead of "di"). She has also used the marked Latin American pronunciation pattern for the word "sincero" which becomes /sinˈse.ro/ instead of /sinˈtʃɛro/. Gloria's "volumptous" mispronunciation of "voluptuous" has been manipulated to create a similar opposition between the existing word "lampa*d*ario" (chandelier) and the nonsensical "lampa*r*ario." On a final note, it is worth mentioning that the dubber's incorrect pronunciation of "entiendon" instead of "entienden" may be explained by the fact that in Italian the third person plural of the present tense for "capire" (understand) ends in "-ono" (capiscono, they understand). Native or non-native Spanish speakers may spot this minor inconsistency in the TT, yet it is likely to go unnoticed by most Italian viewers.

Example (4) is once again taken from Episode 6 of the second series. It is part of the so-called "bonus scenes" (or "credit cookies") that appear during the closing credits of each episode of *Modern Family*. All the members of the family are gathered in Gloria's kitchen and are making fun of her pronunciation errors. She politely goes along until she becomes offended and tells everyone to leave:

Example 4

ST	TT	Gloss
Manny: And one time she says: "Don't choke or I'll give you the <u>Hindenburg maneuver</u>."	E una volta ha detto: "Respira più piano o andrai in <u>iperdepilazione</u>."	And once she told me "Breathe slowly or you'll have hyperdepilation."
Cameron: One time she caught me staring off and she goes "Cam, what's wrong? You look like <u>a deer in a headlice</u>!"	Una volta mi ha visto con un occhio arrossato e mi ha detto: "Che cos'hai? T'è entrato <u>un mocassino nell'occhio</u>?"	Once she saw I had a red eye and asked me: "What's wrong with you? Do you have a moccasin in your eye?"
Phil: If you tell her she doesn't have a choice, she'll tell you "don't you give me an <u>old tomato</u>."	Le ho fatto uno scherzo e mi ha detto "<u>chi *de espada* feri*sse*, *de espada* poltri*sse*</u>."	I played a prank on her once and she told me "those who stab someone with a sword, laze about with the sword".
Gloria: OK! Enough! You try speaking in another language! Everybody out of my house!	OK! *Ahora* basta! Vorrei sentire voi parlare *otra* lingua. Sparite! Andatevene *todos*!	OK! Now it's enough! I'd like to hear you all speak in another language. Get out, all of you!

In the ST, Manny starts making fun of his mother by pointing out that she once mixed up the medical term for the first aid procedure that helps people who are choking (the "Heimlich maneuver") with the Hindenburg disaster that occurred in 1937 and caused 37 fatalities. Cameron lampoons the fact that Gloria has mistakenly used the idiom "like a deer in a headlight" (meaning "being caught off guard"). The compound "headlight" becomes a nonsensical "headlice." Finally, Phil pokes fun at her by saying that Gloria says or sounds like she is saying "old tomato" instead of "ultimatum."

All these elements have been treated differently in the Italian TT: the "Heimlich" – "Hindenburg maneuver" has been replaced with an instance of spoonerism, whereby "hyperdepilation" is used instead of the more general term "hyperventilation". This change erases the culture-specific reference to the tragic explosion (which could hardly be recognised by any Italian viewer anyway), but it retains the reference to the medical field and the original

humorous effect. Cameron's line in the ST becomes a similarly amusing joke that refers to insects rather than mammals; it hinges upon the fact that people often can get midges (moscerini) in their eyes; so, in the TT the puns is between the words "mocassino" (moccasin) and "moscerino," which has to be retrieved from the viewer's background knowledge. As for Phil's joke, the Italian dubbing team has created a new joke based on the idiom "chi di spada ferisce, di spada perisce" (literally, "those who stab someone with a sword, perish from the sword") which is equivalent to the English idiom "you live by the sword, you die by the sword." They changed the word "perisce" (you perish) with "poltrisce" (you laze about), which creates a humorous opposition between two actions that admittedly evoke very different images. In addition, they have added an extra layer of mockery by reproducing a common problem among Spanish speakers of Italian, i.e. mispronouncing the /ʃ/ sound as a voiceless /s:/. Again, Gloria's line in Italian code-mixes the two languages and contributes to the general humour of the scene.

3.1.3. Manny, the incidental interpreter

This subsection has been introduced because it is important not only in translation and humorous terms, but also in sociocultural terms. As mentioned earlier, Manny is Gloria's first child and he spent part of his childhood in Colombia. He is proud of his Colombian roots, but he has quickly learnt English and never uses Spanish. Manny fits Jiménez Carra's (2009: 54) claim that, for many second-generation US citizens "English will remain their mother tongue, since they are educated in that language and it is the one that they use on a daily basis". Manny perfectly understands his mother when she speaks Spanish (although in Episode 7 of Season 6, Gloria finds Manny a Spanish tutor to help him practice Spanish). Manny also translates/interprets her mispronounced words. Zabalbeascoa (2012: 329) calls this activity "intertextual translation" while Chiaro (2014: 23) explains that these characters act as "incidental interpreters" and shows how their roles are exploited for humorous purposes (Chiaro 2014: 30–32).

Example (5) is taken again from Episode 6 of the second season. While Gloria is taking Manny and one of his school friends to school, Jay calls her to ask about the Halloween costumes Gloria is meant to buy for the party at Claire's place. Jay can be heard from the loudspeakers in the car:

Example 5

ST	TT	Gloss
Gloria: *Hola*, Jay.	*Hola*, Jay.	Hola, Jay.
Jay: Where are you?	Dove sei?	Where are you?
Gloria: I have Manny in the carpool and we're going to the <u>dropout</u>.	Sto portando Manny e il suo amico all'<u>ingrosso</u> e poi torno.	I am taking Manny to the wholesale store and I get back home afterwards.
Jay: <u>Dropout</u>? You mean that Eddie kid. He's a moron.	All'<u>ingrosso</u>? Pensavo che dovessi portarli a scuola.	Wholesale store? I thought you were taking them to school.
Gloria: No, the <u>dropout</u>, where you drop the kids in the school.	È *lo que* ho appena *dicho*. Li lascio davanti all'<u>ingrosso</u> della loro scuola.	It's what I've just said. I'm leaving them in front of the wholesale store of their school.
Manny: She means <u>drop-off</u>.	Penso che volesse dire <u>ingresso</u>.	I think she means the entrance.

Gloria: That's what I said (…) [Talking about Halloween costumes] You're going to be a "gargle" and I'm going to be an evil village *bruja*. (…)	*Lo que he dicho*, infatti. (…) Tu sarai un "grigione" e io sarò una spaventosa e crudele *bruja*.	That's what I've said, in fact (…) You'll be a "grison" and I'll be a scary and evil witch.
Manny: She means "gargoyle."	Voleva dire "grifone."	She meant "griffon."
Gloria: That's what I said.	*Lo he dicho*, infatti.	That's what I said.

In this case, Gloria's first mistake concerns the use of phrasal verbs and their nominalisation, which are admittedly difficult to master for non-native speakers of English. Gloria uses "dropout" instead of "drop-off" to refer to the area where children can safely get out of their parents' cars and enter school. As Jay hears "dropout", he asks for an explanation and comments on another child who might have to drop out from school. Gloria then insists on the word "dropout," only to have Manny clarify that she means "drop-off." In her second line, the pun is based on Gloria's error using "gargle" (/ˈgɑːrgəl/) instead of "gargoyle" (/ˈgɑːrgɔɪl/). Again, Manny serves as an interpreter. Interestingly, Gloria repeats twice "that's what I said" (lines 4 and 5), which become respectively a jab and punch line[4]. This reiterated remark makes everyone aware that Gloria is genuinely convinced she has pronounced the word correctly. The audience can once more laugh at her expenses. As she often does, Gloria code-switches and here uses "hola" (hello') and the Spanish "bruja" instead of "witch."

The Italian TT once again tries to retain the humour via *functional manipulation*. The TT hinges respectively on the "ingrosso"–"ingresso" minimal pair opposition, and the paronym between "grigione" (grison) and "griffon." Using griffon salvages the pun, but it does not match the visual text later in the episode when Jay is seen dressing a gargoyle costume. That said, these subtleties will most probably go unnoticed by the average viewer of the series and, at least at a local level, the humour is retained. Here again, code-switching ("bruja") is retained and code-mixing amplified by repeating "È *lo que* ho appena *dicho*" not twice but three times (Gloria's lines 3–5).

3.1.4. Compensation

As should be clear at this point, the Italian dubbed version has successfully transferred Gloria's Spanish-American accent and language variation. The two examples reported below are further proof of the way the TT can be manipulated to convey the ST's intended perlocution, sometimes compensating for partial losses (e.g. Examples (2) above).

Example (6) is taken from Episode 2 in the first season. Gloria has forced Manny and Jay to work together to install a fan in Manny's room, hoping this can help them bond.

Example 6

ST	TT	Gloss
Manny: Jay shocked himself twice.	Jay ha preso la scossa due volte.	Jay shocked himself twice.
Jay: OK, Manny.	OK, Manny.	OK, Manny.
Manny: Well, I warned him.	Beh, io l'avevo avvertito.	Well, I warned him.

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[4] Jab lines are defined as humorous triggers that occur within the body of the text whereas a punch line is normally placed at the end of the exchange (Attardo 2001: 82–90).

Jay: Yep, he's been a big help.	Sì, è stato di grande aiuto.	Yes, he's been a big help.
Gloria: Look at you two with your private jokes already. You're a regular Salazar and El Oso. [Off screen] It's a very big comedy team in Colombia. [Onscreen; documentary-style interview] El Oso is always hitting Salazar in the head <u>with the ladder and things</u>. [Off screen] And sometimes they wear dresses. Hmm. [Onscreen] They make you laugh, but they also make you think.	Avete già un modo di scherzare tutto vostro. Siete *como* Salazar e El Oso. È un duo comico molto famoso in Colombia. El Oso picchia sempre Salazar in testa con un <u>super martello</u> o cose così e a volte indossano abiti da *mujer*. *Te* fanno ridere ma *te* fanno anche *rifletere*.	You already have your own way of joking. You're like Salazar and El Oso. It's a very famous comedy duo in Colombia. El Oso always hits Salazar in the head with a <u>huge hammer</u> or something like that and sometimes they dress up like women. They make you laugh, but they also make you think.

In the ST, there are no problematic instances of verbal humour, but Gloria's accent is marked. Some noteworthy examples are: the rhotic /r/ in "already" instead of the approximant used by English native speakers; the silent, non-rhotic /r/ in "ladder;" the typical plosive /b/ for the English voice fricative /v/ in "very," etc. As in the other cases, the Italian TT has become a mix of Italian and Spanish (e.g. "como," "te", "mujer"). Furthermore, the Italian dubber pronounces "riflettere" (think) by disregarding the double consonant, as typical of Spanish speakers speaking Italian. Interestingly, the TT includes an instance of explicitation (Chesterman 1997: 108–109), as "dresses" is translated more explicitly as "abiti da mujer" (female clothes). Finally, Gloria's sentence "El Oso is always hitting Salazar in the head with the ladder and things" has been changed to "El Oso always hits Salazar in the head with a huge hammer" to be more consistent with the visuals, which feature a scene in which El Oso is carrying a big hammer and looking at Salazar.

The last example (7) is taken from Episode 18 of the first series. Cameron and Gloria have gone out for dinner to make up for some unintentionally offensive comments that Cameron has uttered about Colombians. Gloria takes Cameron to a restaurant in her old neighbourhood, which is considered to be unsafe as mostly inhabited by (poor) Latin American immigrants.

Example 7

ST	TT	Gloss
Gloria: You know, this part of town may be very rough, but the people here, Cameron… The best! [They see Cameron's car on four cement blocks and missing its wheels]	È vero: questa parte della città è *oribile*, ma le persone che vivono *aquí* sono stupende.	It's true: this part of town is horrible, but the people who live here… are great!
Cameron: I'm pretty sure I had wheels when I parked here.	Giurerei che avevo le ruote quando ho parcheggiato.	I'd swear I had wheels when I parked.
Gloria: *AY-AY*! Who did this?... Who did this? You coward sons of bitches! [banging her bag against the windows of a nearby building] You scare? you scare to show your faces? Little girls…	Voglio sapere chi è stato. *Donde estas? Bastardo! Cabrón*! *Hijo de puta*! Vieni fuori! Vieni fuori! Che c'è? Hai paura de *farte* vedere *en facia*?	I want to know who did this. Where are you? Bastard! Asshole! Son of a bitch! What's up? Are you scared to show your face?

As can be noted, the Italian TT has employed again typical pronunciation errors made by Spanish speakers ("o*ri*bile" instead of "*orr*ibile" and "fa*cia*" instead of "fa*cci*a"), along with the use of the Spanish suffix in "far*te*" instead of "far*ti*." More importantly, Gloria's enraged reaction and use of mildly coarse language has been translated into Spanish rather than Italian ("sons of bitches" as "hijo the puta") and amplified with the very colloquial and vulgar words "cabrón" (asshole) and "bastardo" (bastard). These expletives can certainly be seen as an attempt at compensating for the ST's language variation (Dore 2016) yet using Spanish may also help make them more acceptable to the TT viewers.

4. Concluding remarks

The world has become smaller and moves faster and it is therefore not surprising that a growing number of audiovisual programmes features characters with a multicultural, multi-ethnic and/or multilingual background. Aside being a blockbuster, *Modern Family* is a telling example of the way comedy has been developing in this direction, and how multilingualism can be exploited for humorous purposes. Gloria's personal idiosyncrasies are reflected in her strong accent and continuous English-Spanish code-mixing and code-switching, thus making her a laughing stock at the character-character and scriptwriter-audience level. The concept of L3 has been used here to explain how multilingual humour is an essential to this comedy show. Consequently, its careful handling in translation contributes to the programme's international success.

From the inductive research reported above, it may be concluded that the Italian dubbing team has been sensitive to the use of multilingual humour in the ST and has departed from the traditional flattening out (or neutralising) approach used in the past. The dubbed version of *Modern Family* can be seen as progress in its attempt to retain and highlight language variety in AVT. Not only has Gloria's Spanish accent and vocabulary in the ST been transferred directly, but many more instances have been added, along with typical pronunciation errors that native Spanish speakers make while speaking Italian (Examples (2), (6)). The addition of swearing in the L3 can be seen as an instance of compensation, which contributes to the humour of the scene under scrutiny (Example (7) above). When multilingual humour is based on wordplay, the TT has also been manipulated to retain its perlocution, i.e. amuse and entertain (Examples (3) and (4)) even when the transfer has been challenged by verbal and non-verbal wordplay (Examples (1) and (2)). Clearly, this large amount of *functional manipulation* has been made possible by the fact that L3 and L2 are related languages. Other countries such as France and Germany may have operated in a different fashion, and Spain may have needed to resort to other strategies since the ST^{L3} coincides with the TT^{L2}. Future research may concentrate on the comparison with one or all these datasets.

It is hoped that this work can foster future comparative analysis of the dubbed and subtitled version(s) of *Modern Family* in Italian and/or other languages, since much debate has been taking place over the use of a single language in subtitling, thus mostly cancelling vehicular matching (O'Sullivan 2011: 190; De Bonis 2015: 64). A cursory look at the Netflix subtitled version of *Modern Family* in Italian has already demonstrated that vehicular matching has indeed been used. It stands to reason to suggest that this is a more innovative approach to subtitling as well, if one considers the code of good practice normally associated with subtitling (Díaz Cintas & Remael 2007). A systematic investigation of this dataset may yield significant results regarding the treatment of subtitled multilingualism in general and multilingual humour in particular.

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