

Analysis of the Translation Strategies Used in the Dubbed Version of the Songs from the
American Musical Comedy TV Series *Crazy Ex-Girlfriend*

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Table of Contents

Introduction	7
1. Objectives	10
1.1 General Objective	10
1.2 Specific Objectives	10
2. Body of the Paper	11
2.1 Reference framework	11
2.2 Methodology	15
2.2.1 Type of Research	15
2.2.2 Population and Sampling	16
2.2.3 Procedure	17
2.3 Findings	18
2.3.1 To classify the type of jokes present in four songs using Zabalbeascoa's (2001) typology	18
2.3.2 To analyse the humor translation strategies used in the translation of four songs through the classification by Fuentes Luque (2001)	41
3. Conclusions	67
Bibliographic References	72
Appendixes	76

Table List

Table 1. Analysis of the jokes in the song “A Boy Band Made Up of Four Joshes”	18
Table 2. Analysis of the jokes in the song “Love Kernels”	22
Table 3. Analysis of the jokes in the song “Ping Pong Girl”	28
Table 4. Analysis of the jokes in the song “The Math of Love Triangles”	33
Table 5. Summary of the types of jokes encountered	39
Table 6. Summary of the translation strategies encountered	42
Table 7. Analysis of the humor translation strategies implemented in the song “A Boy Band Made Up of Four Joshes”	44
Table 8. Analysis of the humor translation strategies used in the song “Love Kernels”	48
Table 9. Analysis of the humor translation strategies implemented in the song “Ping Pong Girl”	54
Table 10. Analysis of the humor translation strategies used in the song “The Math of Love Triangles”	60

Appendix List

Appendix A. Lyrics of the song “A Boy Band Made Up of Four Joshes”	76
Appendix B. Lyrics of the song “Love Kernels”	78
Appendix C. Lyrics of the song “Ping Pong Girl”	81
Appendix D. Lyrics of the song “The Math of Love Triangles”	84

Abstract

Title: Analysis of the Translation Strategies Used in the Dubbed Version of the Songs from the American Musical Comedy TV Series *Crazy Ex-Girlfriend**

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Key words: translation, humor, jokes, songs, audiovisual translation

Description:

Humor is a field that has characteristics that can make it both specific to a particular culture or language as well as universal, which makes it an interesting approach for translation. In addition, it cannot be denied that humor is present in different forms of audiovisual media, such as TV shows or movies, that nowadays are spread and enjoyed in different countries. Therefore, the aim of this study is to identify and analyze the jokes and the translation strategies used in the Spanish dubbed translation of four songs from the American musical comedy TV show *Crazy Ex-girlfriend*. For this purpose, a descriptive qualitative research approach was selected using the lyrics both in English and Spanish and the videos for each song. The analysis of the data was presented in two phases: firstly, the classification and analysis of the jokes and secondly, the analysis of the strategies used. The results of this study showed that in terms of humor, international and complex jokes were the most used in the four songs, and as for the translation strategies, the explanatory followed by the no-translation strategy were more frequent. From this, it was concluded that a correlation can be found between the type of jokes encountered and the translation strategies chosen.

* Graduation project

** Facultad de Ciencias Humanas. Escuela de Idiomas. Supervisor: Nathaly Bernal Sandoval. Master in Translation.

Resumen

Título: Análisis de las estrategias de traducción usadas en la versión doblada de las canciones de la serie de televisión estadounidense de comedia musical *Crazy Ex-Girlfriend**

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Palabras clave: traducción, humor, chistes, canciones, traducción audiovisual

Descripción:

El humor es un campo con características que pueden hacerlo tanto específico a una cultura o idioma como universal, lo que lo convierte en un enfoque interesante para la traducción. Además, no se puede negar que el humor está presente en diferentes medios audiovisuales, como programas de televisión o películas, que hoy en día se difunden y se disfrutan en diferentes países. Por lo tanto, el objetivo de este estudio es identificar y analizar los chistes y las estrategias de traducción utilizadas en la traducción al español de cuatro canciones de la comedia musical estadounidense *Crazy Ex-girlfriend*. Para ello, se seleccionó un enfoque descriptivo de investigación cualitativa utilizando las letras de cada canción tanto en inglés como en español, así como los videos. El análisis de los datos se presentó en dos fases: en primer lugar, la clasificación y el análisis de los chistes y, en segundo lugar, el análisis de las estrategias utilizadas en la versión doblada al español. Los resultados de este estudio mostraron que, en términos de humor, los chistes internacionales y complejos fueron los más utilizados en las cuatro canciones, y en cuanto a las estrategias de traducción, la estrategia explicativa seguida por la de no-traducción fueron más frecuentes. A partir de esto, se concluyó que se puede encontrar una correlación entre el tipo de chistes encontrados y las estrategias de traducción elegidas.

* Trabajo de grado

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Introduction

Audiovisual translation (AVT) is an area of study that has evolved through the years. There is no denying that thanks to technology, the production of audiovisual material has increased and content from all over the world is constantly being imported and exported (Luyken, 1987, as cited in Martínez Sierra, 2004). When talking about this field, it is important to point out that it is characterized by the fact that its content is transmitted both through audio and video, using verbal and non-verbal language in a way that the synchronization of the two becomes key (Navarro, 2017). In addition, it involves multiple practices that can be divided depending on the format of output expected, namely revoicing or timed text; with the former including strategies such as voiceover or dubbing and the latter including processes like subtitling (Díaz-Cintas, 2020).

Furthermore, audiovisual texts can be marked by a humoristic component as can be seen in movies, TV shows, sitcoms, etc., and as stated by Martínez Sierra and Zabalbeascoa (2017), there has recently been a focus in humor translation in the area of subbing and dubbing (p. 38). In terms of humor, it is a field that is considered to have both a universal side as well as a cultural or language specific side; therefore, as it is affirmed by Douglas (1968), humor can be seen as “bisociation” where we have a general category of humor that can be encountered across cultures or languages with certain distinctions particular to the specific community that is being taken as the focus (as cited in Morton, 2014, p. 46). In this sense, it is necessary to acknowledge the translation of humor. This discipline aims to analyze how humor can be translated, how well it is conveyed between languages and which barriers can be encountered (Zabalbeascoa, 2005). Likewise, it can represent a challenge when considering all the complexities it carries, such as the different cognitive schemes each individual has, the cultures involved and the linguistic aspects (Ioppi, 1999, as cited in Navarro, 2017).

For the present study, a set of songs from a not so well-known TV series called *Crazy Ex-Girlfriend* are analyzed. This is an American musical comedy TV series created by Rachel Bloom and Aline Brosh McKenna. The show first aired on October 12, 2015 on the CW and ended on April 5, 2019 with four seasons, 62 episodes and 157 original songs. Here, Bloom takes the lead role of the show as Rebecca Bunch, a lawyer working in New York City who after having an encounter with her ex-boyfriend from West Covina, California, decides to move there to pursue him. The songs help the narrative of the show with a musical and humoristic manner. In this sense, in this study, the humor translation strategies used in the Latin American Spanish dubbed translation of four songs of the romantic music comedy-drama TV series called *Crazy Ex-Girlfriend* are analyzed.

The importance of this project can be seen in different areas. Firstly, as stated by Zabalbeascoa (2005), through the study of the way different languages take and interpret jokes and the difficulties this entails, a body of knowledge can be formed that benefits the discipline of translation as well as the study of humor. Moreover, it is always important to contribute to the extension of the available knowledge in any field; thus, this investigation seeks to be another source of information for the study of humor translation, in this case with a focus on songs for a televised medium, which from the literature revised by the researchers has not been the most prominent focus of previous research studies. Secondly, socially the importance of this study lies in the fact that nowadays with the globalization of every type of media, a big number of people access these contents through translation; for instance, foreign movies are premiered in their dubbed version and occasionally in their subbed version. For these people the only way to reach this audiovisual content is thanks to its translation; therefore, to analyze the ways in which this is done becomes relevant in order to have a clearer idea of what the public is being exposed to. In addition, since in the audiovisual industry for film and television, translations to Spanish are produced into two widely accepted versions of the language, Latin

American Spanish and Castilian Spanish, it is valuable to concentrate on how translations appeal to a Latin American audience, which is made up by multiple countries with multiple cultural backgrounds. Lastly, the professional relevance this study has is regarded on the desire to be more familiarized and to understand more deeply the different techniques used in this particular form of translation, particularly how humor is expressed through songs in an audiovisual setting, which could be of significance for future career paths in audiovisual translation.

However, some limitations should be noted. First, the present study analyzes only the dubbed version in Spanish; it does not analyze the subtitled format. Second, the version analyzed uses Spanish from Latin America; different results might be obtained if the version that uses Castilian Spanish were to be studied. Third, it does not seek to evaluate the quality of the translation strategies used, instead it focuses only on their analysis in order to know which ones were used. Fourth, it does not provide a pedagogical instrument for later applications. Finally, technical aspects related to the dubbing field such as the actors' voice intonation and lip-syncing are not taken into consideration.

First of all, the present paper establishes the objectives that will be addressed. Moreover, previous studies on the area of AVT and humor translation are presented, and the theoretical framework for the project is also put forward in order to analyze these concepts, as well as the theories and the strategies that can be encountered in the field of audiovisual content and humor translation. Then, the methodology to follow is established considering the type of research to be carried out, and the sampling to be analyzed is presented. Afterwards, the findings are brought up by presenting an introduction of the songs and the context in which they appear, the analysis of the jokes and the analysis of the strategies used for their translation. Lastly, the conclusions are presented and discussed.

1. Objectives

1.1 General Objective

To identify the humor translation strategies used in the Latin American Spanish dubbed translation of four songs from *Crazy Ex-Girlfriend*.

1.2 Specific Objectives

1. To revise and delimit the concept of humor.
2. To classify the type of jokes present in four songs using Zabalbeascoa's (2001) typology.
3. To analyse the humor translation strategies used in the translation of four songs through the classification by Fuentes Luque (2001).

2. Body of the Paper

2.1 Reference framework

Audiovisual translation is a relevant area of work and study that has been acquiring a more prominent role through the years. It can be defined as the translation of material that comprises both visual and acoustic channels of communication through the use of a variety of practices taking into account verbal and non-verbal codes (Díaz-Cintas, 2020). Moreover, the author affirms that in this field of translation there are two major approaches. On the one hand, there is revoicing where the original audio is replaced with a new recording or live audio produced in the TL. Inside this category, some practices can be found, such as voiceover, in which the TL translation is overlapped on the original audio, while the latter is still heard by the audience sometimes clearly and sometimes dimmed; narration, which is practically the same to voiceover except for the fact that the original audio is completely deleted; dubbing, where the original voice track is replaced with a new TL track making sure that there is accurate lip and image synchronization; interpreting, that involves live translation; and audio description, which is a service for the visually impaired, where the visual environments are described. On the other hand, there is timed text in which the translation is done through written text on the screen and includes practices like “subtitling, surtitling, subtitling for the deaf and the hard of hearing and respeaking” (Díaz-Cintas, 2020, p. 212).

Humor is a quality that can be present in every aspect of life and as well as laughter it is considered to be universal. On the one hand, according to Apte (1985) and Lefcourt (2001), humor is a universal aspect of human experience, occurring in all cultures and virtually all individuals throughout the world (as cited in Guidi, 2017). In this vein, it can be said that humor is an universal characteristic, despite being dependent to a certain extent on the particular culture of each country or community (Fuentes Luque, 2001). On the other hand, according to Ruch & Ekman (2001) “laughter is supposed to be present before human beings develop

speech” (as cited in Guidi, 2017, p. 18). However, it is important to mention that the consideration of laughter or smiling as enjoyment is also argued. According to LeBarre (1947) and Mead (1975) “across cultures, the functions and meanings of such expressive-communicative social signals significantly vary (i.e., humans from different cultures smile in situations involving both negative and positive emotion, such as embarrassment, surprise, discomfort)” (as cited Guidi, 2017, p. 18).

These definitions are of great importance in the translation field regarding humor and the field of song translation is not excluded from this. In song translation (vocal translation) and according to Gorlée (2005) there are two main characteristics that can be taken into consideration. First, when the focus is on the lyrics and the music is left aside; it is called Logocentrism. Second and, on the contrary, when the focus is on the music and not on the lyrics it is called Musicocentrism. In addition, the author expresses that these definitions can be relevant to the strategies used in translation (as cited in Jimenez, 2017, p. 204). Besides, finding out how jokes can be interpreted or understood in other languages and the barriers this can present should be of key importance to enrich both the humor and translation fields of study (Zabalbeascoa, 2005). Translating humor can become even more complex when it happens in an audiovisual format as there are a multitude of restrictions and limitations; in addition, the main priority should remain, which is to elicit a humoristic effect on the audience (Martínez Sierra, 2004).

Furthermore, Zabalbeascoa (2001) proposes a classification of humor, particularly jokes, regarding the issues it can bring to translation in an audiovisual format. First, there is the international joke which refers to those jokes that can be easily understood as they do not depend on particular linguistic or cultural matters taking into account the source language (SL) and the TL. Second, the cultural-institutional joke involves references to institutions or different cultural elements that are part of the source culture and that would have to be adapted

or changed in the TT, unless it is assumed the audience is familiar with those aspects. Third, the national joke includes those related to stereotypes, topics and comedy genres that are either part of the particular history of the original culture or that play a role in its popular culture. Fourth, there is the linguistic-formal joke which is related to the jokes that incorporate linguistic phenomena such as rhymes, homonyms, polysemous words, metalinguistic references, etc. Then, the non verbal joke entails those that are related to visual elements, sound elements or a mix of both and that do not rely on verbal elements. Also, the paralinguistic joke comprises a mix of verbal and non verbal elements which can include those that seem to be non verbal but that actually are the representation of a linguistic element, like mimics or the articulation with no sound of a word. Lastly, there is the complex joke which encompasses two or more of the previously mentioned types of jokes.

In terms of strategies used to translate humor, Fuentes Luque (2001) puts forward four options that are available for translators. In the first place, when the joke is translated word by word, a literal translation is being used; in some cases, this can cause confusion in the receiver of the TT as humor might be unclear, but in other cases it actually works well. In the second place, an explanatory translation occurs when the meaning is accurately transferred but the humor effect gets lost. There is the compensatory translation where a joke gets introduced in another segment of the text to compensate for any previous loss of humor. Lastly, when the joke is adapted or reformulated an effective or functional translation takes place; this aims to reproduce the humor of the original version and it is generally less frequent.

Sáez (2013) in her research study aimed to know the strategies used for the translation of humor in the dubbed and subbed versions of the American TV show *How I Met Your Mother* by comparing them to the original version. For that purpose she employed the definition and classification of jokes by Martínez Sierra (2008), which states that this unit will be addressed as everything that has the purpose of causing a humor effect (p. 816). Furthermore, she also

took into account the Martínez Sierra (2008, pp. 143-153) proposal based on the author Zabalbeascoa (1993 and 1996) on the humoristics elements to analyze the show. The components chosen for this specific research were three: linguistic, about community and institutions and the sense of humor in the community. She reached the conclusion, developing a quantitative approach, that the specific elements chosen for the analysis were abundant in the corpus and when translating them the subbed version maintained more of the original's type of jokes than in the dubbed version. Moreover, the quantitative results also showed that the aim of the strategies used for the translation of the humor elements for both versions dubbed and subbed is to maintain the cultural elements of the original version.

In addition, a study conducted by Navarro in 2017 analyzed the movie called "Shark Tale" (El Espantatiburones in Spanish) for its humoristic and cultural references and the way it was dubbed into the Spanish language. The aim of the research was not only to find out the strategies used in the translation but to know if the humor was as well conveyed in the target language (TL). Having the classification of Funes Luque (2001) and adding a category by Agost (1999) called non-translation for their analysis of strategies, they were able to conclude that the most used strategy in the dubbed version was in fact non-translation. Moreover, the literal translation, explanatory and effective or functional were also employed to a lesser extent. Lastly, for the transmission of the humor features they employed Fuentes Luque's classification. They reached the conclusion that the dubbed version only managed to transmit fourteen percent of the original humorist aspects. The researcher also stated there were some challenges in terms of linguistic, sociocultural and semiotic references as they would limit the translator's work. In the same vein, some other authors have analyzed humor in different audiovisual formats: TV series, animation series and movies (Martínez Sierra, 2004; Diaz Perez, 2018; López González, 2017; Bartolomé & Cabrera, 2005).

2.2 Methodology

2.2.1 Type of Research

As it has been established, this study aims to examine the translation strategies present in four of the songs from the TV series *Crazy Ex-Girlfriend* in its Latin American Spanish dubbed version. For this purpose, a qualitative approach is used, which can be defined, in its basic form, as the type of research that has words as its source of data with varying methods of collection and analysis (Braun & Clarke, 2013, as cited in Merriam & Tisdell, 2016). Furthermore, a qualitative perspective allows the researchers to have a key role in its analysis focusing on the comprehension and interpretation of a particular phenomenon (Bhattacharjee, 2012). Lastly, the results obtained through a qualitative analysis are then presented in the form of descriptions and themes allowing for a complete interpretation of the data collected (Creswell, 2014).

Moreover, scientific research can be classified according to its purpose as exploratory, descriptive and explanatory (Bhattacharjee, 2012). First, exploratory research can have three objectives: to analyze the extent of either a phenomenon, an issue or an action, to produce an initial notion of said phenomenon or to evaluate the viability of starting a more focused study on the issue. Second, descriptive research attempts to provide a comprehensive account of data in order to describe a phenomenon. Lastly, explanatory research looks to gather the reasons behind the occurrence of a phenomenon. All in all, the present study follows mainly a descriptive approach, since the main objective is to carefully analyze the strategies used in the translation of four songs into Spanish, information that will be useful to further describe phenomena related to the field of humor translation.

According to Bhattacharjee (2012), there are two levels in scientific research: theoretical and empirical. The former deals with the creation and development of abstract concepts on natural or social phenomena. In other words, it is concerned with the first steps to

create theories regarding a specific topic of interest. The latter is focused on the use of those theories to have some knowledge on their behaviour in a real setting with the purpose of obtaining better results or better theories. Moreover, Williams and Chesterman (2002) explained that empirical research “seeks new data, new information derived from the observation of data and from experimental work; it seeks evidence which supports or disconfirms hypotheses, or generates new ones” (as cited in Saldanha & O’Brien, 2014, p. 15). In that sense, given the present paper does not construct a theory regarding song and humor translation, it has an empirical focus as it aims to analyze new data to have a better understanding of the topic.

Furthermore, Bhattacharjee (2012) proposes two ways in which researchers can lead their investigation. On the one hand, researchers can employ an inductive method; that is to say that the researchers will want to infer some theories, concepts, and patterns from the data that is under their investigation. On the other hand, in deductive research the theories, concepts or patterns are used to evaluate their behaviour in a real setting with different data. In contrast, Saldanha and O’Brien (2014) propose three types, two of them being inductive and deductive and one more called abductive, which deals with taking particular hypotheses from a research study and the desire to develop those theories further (p. 27). All things considered, this study uses only the deductive type, as different pre-existing categories are used to analyze the translation techniques regarding the selected data.

2.2.2 Population and Sampling

For the purpose of this study, the data analyzed comes from four songs from the TV series *Crazy Ex-Girlfriend*:

- A. “A Boy Band Made Up of Four Joshes”, appearing in episode 3 from season 1, “I Hope Josh Comes to My Party”.
- B. “Love Kernels”, appearing in episode 1 from season 2, “Where is Josh’s Friend?”.

C. “Ping Pong Girl”, appearing in episode 2 from season 2, “When Will Josh See How Cool I Am?”.

D. “The Math of Love Triangles”, appearing in episode 3 from season 2, “All Signs Point to Josh ... Or Is It Josh’s Friend?”.

These songs were selected as they were considered to be of a high humoristic nature as well as valuable sources to be analyzed according to the song translation strategies chosen for this study. From a first glance it can be evidenced that the songs contain a wide variety of jokes. For instance, the linguistic-formal joke, which deals with aspects more closely related to linguistics such as rhymes, metalinguistic references and homonyms and in the case of the songs, this phenomenon is seen in multiple word plays and sentences that contain double meanings in the ST that may or may not have been conveyed in the TT (Zabalbeascoa, 2001). In addition, it is relevant to mention that all of the songs performed in the series are placed in the protagonist's mind (Rebecca Bunch) and only she can imagine a complete music video for the song, see and listen to it. In addition, all of the performances are done by the main characters of the series and they exemplify or expand the storyline of the series.

2.2.3 Procedure

For the development of this study, first, the data to be used was collected by gathering the original English lyrics of the songs and transcribing the lyrics for the dubbed Spanish versions. Subsequently, as the aim of the first analysis was to classify the jokes presented on the four songs according to Zabalbeascoa’s (2001) proposal, the researchers analyzed each song and focused on the jokes that were present in them. Then, each one was categorized and an explanation for this choice was provided, taking into consideration the definition that Zabalbeascoa gave for each category. Finally, a table with the summary of the jokes found in the data was compiled. For the second analysis, the aim was to understand which strategies were used to translate the original jokes to the Spanish dubbed version. In this sense, each joke

that was previously categorized was considered and analyzed according to Fuentes Luques's (2001) classification with the addition of a category by Agost (1999) called non-translation (as cited in Navarro, 2017). Lastly, a table with the summary of the strategies found on the data was designed.

2.3 Findings

2.3.1 To classify the type of jokes present in four songs using Zabalbeascoa's (2001) typology

In this section the findings and analysis of the jokes found in each of the songs selected is presented. For this purpose, each of the songs is addressed by first giving a general description of it and the context in which it occurs in the TV show. Afterwards, a table is introduced in order to allow for the lyrics to be observed as the analysis is described (see Tables 1, 2, 3 and 4). Lastly, a table summarizing the typology identified in the songs is given (see Table 5).

2.3.1.1 “A Boy Band Made Up of Four Joshes”. Season 1, episode 3 (34:52 min). In this song Rebecca Bunch, the protagonist, throws a party with the purpose of getting closer to Josh even though she doesn't know many people in West Covina and had a traumatic experience with parties in her childhood; as a little girl she decided to throw a party but that very same day his parents had a huge fight in front of her and her two friends and her father decided to leave. Through the song, Rebecca idealizes Josh in the form of a boy band who, according to her, will help her solve all her mental issues.¹

Table 1.

Analysis of the jokes in the song “A Boy Band Made Up of Four Joshes”

Jokes	Analysis
Hey girl, I know that as a kid	In the video they present a boy band with four

¹ For the video, see Racheldoesstuff (2015).

You never got to see that boy band concert on
Pay-Per-View,
But it's okay
Because I'm here now,
And I'm all the boy band you'll ever need.

members; they are all Josh with different outfits representing that he is all that Rebecca needs to solve her mental issues. It corresponds as an international joke as boy bands are extremely popular not only in the present generation but in previous ones. Examples can be given in Latin America with the group called Menudo; in the USA with NSYNC and the Backstreet Boys and in England with The Beatles. What makes this part be classified as humor by the researchers is that there is this combination of contradicting patterns of what constitutes a boyband. Merriam-Webster dictionary defines a boy band as “a small ensemble of males in their teens or twenties who play pop songs geared especially to a young female audience” (n.d.). In the song there is only one male singer that is “cloned” three times to assemble the boy band; what is contradicting is to have a boy band made up of only one person. Besides, this puts into evidence or explodes the notion of the idealization of Rebecca towards Josh by having a boy band made up of four joshes.

Girl, I know things haven't always been so
easy for you,
Kids were mean,
And your daddy walked right out the door,
too.
Maybe we should have a session,
Address your anxiety and depression

Explaining some of Rebecca's issues there is one that can be related to every cultural group, which is the experience of having a dad that left the family home resulting in some childhood trauma. Researchers could exemplify this concept under the notion of what is called “Daddy issues” which,

‘Cause I got a funny feeling if we do...

according to Setiawian and Yuwono (2011), is the result of having a difficult relationship with one's father or it is caused by the absence of one; situations that would have some effect on future personal connections. This pattern is exemplified in different TV series and movies; for instance, the character Nelson from *The Simpsons*. This would be considered as an international joke as it is a very well-known social issue that is not inherited from one culture.

Furthermore, a paralinguistic joke can be found when Josh mimics with his hand a person walking as he sings “walked right out the door too”, making this an overall complex joke.

Baby, you can kiss

All your childhood traumas goodbye.

You're never gonna miss

All that stress, you've been keeping inside.

All your psychological problems

Girl, we're gonna solve them

‘Cause we're not just a boy band made up of four Joshes,

We're also a team of licensed mental health professionals.

In these two specific lines there is a representation of the famous song called “Bye, bye, bye” by NSYNC. A dance move where the word goodbye is represented in a similar way, demonstrating a paralinguistic joke and a non-verbal joke. Therefore, expressing a complex joke.

We'll help you understand the reasons

That your mom made you sad

And why every man you date is just a

Stand-in for your dad.

You'll stop revisiting your fears,

Again, the international joke of having some mental problems when it comes to Rebeca's father. Here, it puts into evidence the attachment that she creates in order to replace

Once we wipe away your tears,
Trust us, girl,
Your prognosis isn't bad.

that father figure that she lacks.

Baby, you can kiss
All your unexplained symptoms goodbye!

In these two specific lines there is once again a representation of the famous song called "Bye, bye, bye" by NSYNC. A dance move where the word goodbye is represented in a similar way, demonstrating a complex joke (paralinguistic joke and non-verbal joke).

You're never gonna miss
All those nightmares in which you tend to
die!

A paralinguistic joke where the representation of one of the ways in which a person can die (by hanging) is expressed with the hand and a stethoscope that one of the Joshes has. He does not express this verbally although the word die already gives a strong signal of the type of nightmares that she has, all of these is expressed in a humoristic way through singing and dancing.

We'll get you through those developmental
stages
That you've been stuck in for ages

This can be analyzed from the point of view that she does not fully represent a mature person given all her actions in the series. It could be considered as another way to say that she is "childish" and that she might overcome that stage by being Josh's girlfriend. Again, mental issues are a very important part of the humoristic elements of the song and they could be considered as international given that those problems are not specific to one culture only.

‘Cause we’re not just a boy band made up of four Joshes,	More mental issues come afloat and the reiteration that all she needs is Josh to save her from all those problems. This adds to the international joke by having this be an over-exaggeration of the problems and the people who are certified to treat it.
<u>We’re also a team of nationally recognized Mental health professionals</u>	
<u>Trained in cognitive Behavioral therapy with specialties in Personality and sleep disorders</u>	
<u>And love!</u>	

2.3.1.2 “Love Kernels”. Season 2, episode 1 (09:42 min). In this song Rebecca’s friend, Paula, is trying to convince her that Josh does not love her and only wants casual sex, since during this time in the show Rebecca and Josh are involved in a relationship based on sex only. Rebecca then lists the things that Josh does or says that leads her to think that he loves her and that the relationship they have is not only sexual.²

Table 2.

Analysis of the jokes in the song “Love Kernels”

Jokes	Analysis
<hr/>	
[REBECCA] How do I know he loves me? It's the little things Little compliments here and there that I secretly stockpile in my woman-brain. I can live for days off a single “You really listen to me” <u>I'm like a sexy fashion-cactus</u>	At the beginning of the song Rebecca appears in the desert dressed as a cactus while she expresses the similarities between her and the plant in question. Hence, indicating a paralinguistic joke.
<u>Livin' from compliment to compliment</u> <u>Hint to hint</u>	Moreover, Rebecca starts stating that she would store every little comment Josh makes

² For the video, see Racheldoesstuff (2015).

<p><u>Storin' them in my body through long periods of drought</u></p> <p>I may look dry, but if you cut me open you'll find only water inside</p> <p>Incidentally that's also a useful fact for how to survive in the desert</p>	<p>just like cacti store water and can live with that for many days. However, the comments made throughout the song are definitely not about her nor expresses any romantic feelings towards her as they reference general comments or phrases. Thus, this is an international joke since it points towards Rebecca's obsession and lack of acceptance of reality.</p>
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<p>But how do I know he loves me?</p> <p>I guess the only way to prove it is with abstract symbolism"("Those jeans are cute!")</p> <p>("Want some of my smoothie?")</p> <p><u>("Wait! You should put this pillow under your knees first")</u></p>	<p>Through the song some sexual references are included, evidencing instances of sexual humor, which can be categorized as international jokes. This type of humor is defined as those jokes that are related to sexual phenomena, more specifically to "sex or sexuality, or the sex organs and their functions" (The American Heritage Dictionary as cited in Mayer et al., 2019, p. 1001). Moreover, in a study by Ruch and Hehl (1998), it was established that sexual humor is determined by the type of content it focuses on, making it a primary cause of humor in the occasions where it occurs (as cited in Mayer et al., 2019). In this instance, an implicit reference to sex is made as Josh suggests that it would be better for Rebecca to kneel on a pillow before practicing oral sex.</p>
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<p>He gives me love kernels</p> <p>Each little crumb another tasty clue</p> <p>Love kernels</p>	<p>In this line, it is directly established for the first time a theme that will be hinted at multiple times throughout the whole song.</p>
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<u>'Cause if you read between the lines he's sayin' I love you</u>	Rebecca constantly insists that Josh is talking about her and about how much he actually loves her, when Josh does not even mention her in any way or form. This can be classified as an international joke as this situation cannot only happen in the American culture, but also in all cultures.
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Love kernels Save those kernels up to make a bowl of popcorn Love kernels <u>A handful is the proper serving anyway</u>	An international joke is made here by connecting Josh's allegedly love declarations to the idea of using kernels to make popcorn. It is alluded that there are so little demonstrations of love from Josh that it would only be enough to get a handful of the food, but still Rebecca is so desperate to prove that Josh loves her that she would be okay with it being just a small amount and justifies it by arguing that nevertheless a handful of popcorn is what is best.
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<u>I know when you say</u> <u>"I wanna go to Colorado sometime"</u> <u>It means you're thinkin' 'bout the future with me</u> <u>I know a 3 am text means</u> <u>I was in your dreams before you woke up to pee</u>	Here an international joke is observed as well. It can be seen that Josh does not bring up Rebecca, however, she affirms that he is referring to and thinking about her, and about being together in the future.
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<u>[GIRL]</u> <u>It's a 3 am 'sup' text</u>	The term "sup" refers to the common text used in the USA in an informal conversation meaning "what's up?" which is used as a way of initiating an exchange. In this sense, a
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linguistic-formal joke is being applied since a ‘sup’ text can also be heard as subtext, which refers to something having a hidden or less obvious meaning. This in turn can connect to Rebecca’s case, who will not admit that the text can mean something different from just Josh thinking about her and about being with her.

Another important point to notice that can fit under the paralinguistic joke category is that in the video while this line is being said, one of the girls Rebecca is with is holding up a phone with a text saying “u up?” on the screen, which can be understood as “are you awake?” or “are you up?”. However, the meaning can change given the time the text was sent. The Free Dictionary defines this expression as “A text sent to ask if someone is awake, typically as a pretense for a casual sexual encounter, especially late at night” (n.d.). Therefore, this furthers the idea of the “subtext” as Rebecca does not want to believe or give that meaning to that text so she says that she received it because Josh is thinking about her in his dreams and has the urge to text her before he uses the bathroom, which can also enter in the international joke category, making this a complex joke.

[REBECCA]

And I know you care when you say

"I'm going to a movie tonight, my friend
bailed, wanna come?"

Here Rebecca explains one of the things that Josh says. She feels the necessity to add proof or reasons for other people to make them believe that he really is in love with her.

<u>It means I'm the most important person in his life</u>	Thus, representing another instance of an international joke.
<u>Next to his friend</u>	
<u>But he's known his friend since he was like five. So that's saying a lot</u>	
Ok, rude.	This constitutes a paralinguistic joke as two elements come into place. First, verbal by stating that she is like a hamster in a cage.
I'd do anything for those love droplets	Second, non-verbal by being on four legs with a fury hat and performing the way hamsters drink water when inside a cage.
<u>Like a hamster in a cage—Slurp slurp</u>	Furthermore, another international joke is identified as a reference to sex can be encounter in these lines. The mention of “droplets”, Rebeccas’ position on the floor, and the way she licks the hamster water bottle can be implicitly related, once again, to oral sex. Hence, this is classified as a complex joke.
Love droplets	
Each a letter on a page in the novel of our love	
Love droplets	
Fallin' down from the sky	
And when I mix it in with the tears I cry it makes a	
Full glass of water	
God, I'm thirsty after all that popcorn	
I'll be patient	This is considered by the researchers as a cultural-institutional joke. The song mentions a specific scene of an American movie and mentions the starring actor as well. The movie “Kazaam” (1996) was not well-received by the audience making it popular for being bad (cf. Kazaam Connections, n.d.). Therefore, by mentioning it calls for the previous knowledge of the movie and the understanding that it was not a good movie making it more of a joke.
Until the droplets become a river that needs a dam	
I'll be patient	
<u>Until the kernels rain down like candy on Shaquille O'Neal</u>	
<u>In the movie Kazaam</u>	
<u>Whatever you got, baby, I'll take it, baby</u>	Rebecca proceeds to list even more things

[JOSH]

What you up to today?

and some of them are very far from being love declarations, adding to the international joke stated before.

[REBECCA]

I'll take it

[JOSH]

Your house smells like lemon

[REBECCA]

I'll take it

[JOSH]

Where is my phone?

[REBECCA]

It's a stretch, but I'll take that too

I'll take all your love kernels

This video ate up our production budget

Love kernels

We used up literally every cent

Love kernels

Darryl is now played by a broom on a stand

But like your love kernels

We'll do our best with what we have

Finally, the singer addresses the audience by telling them that the budget for that song was expensive. This event can be categorized as breaking the fourth wall, which is something understood by audiences around the world, making it an international joke. This phenomenon consists in using meta-references as a way of letting the audience know, explicitly or implicitly, that the world they are seeing is not the reality (Scholes, 1970 as cited in Lepre, 2014). It is a tactic that began taking place in theatre but which has translated to television and movies as well (Markanovic, 2015). Moreover, it can

be used to convey humor, as established by the Lionheart Theatre (2016), “Breaking the fourth wall is often used as an ironic device meant to trigger laughs”.

Note. The scenography for this particular video alludes to some of the work of the singer Beyonce. It can be seen in her previous albums and music videos such as in “If I were I boy”, where some spoken verses and similar shots of the participants in the video are recreated in the song “Love kernels”. Besides, from Beyonce’s more recent work “Brown skin girl”, some scenographies such as the meeting of female figures are seen together with similar props can be observed in the song as well. In addition, the showrunner and co-creator Aline Brosh McKenna declared in an interview with USA Today that it was indeed inspired by pop music, including Beyonce’s music career (Mallenbaum, 2016). Thus, it can be said that in this case, this represents more of a reference to the artist than a parody.

2.3.1.3 “Ping Pong Girl”. Season 2, episode 3 (24:33 min). In this episode Rebecca is trying to get Josh’s attention by showing him she is good at sports, in this case ping pong; a skill she bragged about having when in reality she does not know anything and just started to learn. Through the song she imagines herself as a great player and fantasizes about how Josh will react when he sees her playing.³

Table 3.

Analysis of the jokes in the song “Ping Pong Girl”

Jokes	Analysis
[JOSH & BAND] Whoa Yeah	In this song the general stereotype of how guys think is represented and joked about. Through the song, Josh and the band

³ For the video, see Racheldoesstuff (2015).

<p>Okaaay Hey! <u>Whoa</u> <u>Bros</u> <u>Beer</u> <u>Sports!</u></p>	<p>constantly sing short phrases that relate to the idea that men only think about alcohol, sports and sex, a conception that can be found both in American and latin american cultures, making it an international joke.</p>
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<p>[JOSH] <u>When she walked into the ping pong hall</u> <u>Casually tossing a ping pong ball</u> <u>I could tell she's the most perfect girl who's ever existed</u></p>	<p>The international joke here appears in how Rebecca comes to the conclusion that through being good at a sport Josh will fall completely in love with her and will think she is perfect. This relates to the incoherent idea that by appealing to something that a man likes they will in turn immediately fall in love with the woman, so women should lie, making this line funny by how absurd it is.</p>
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<p>[BAND] Dude!</p>	
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[JOSH]
Oh man, look at her pong that ping
When she plays she doesn't care if anyone's watching
She does it for herself, and that puts my fears to rest

[BAND]
Bro!

[JOSH]
After each rally, she chugs beer instead of water
She's so aloof it borders on cold

And that's what makes me want her!

Ping pong girl

She's so independent

This fantasy beats out flight attendant

She's playing ping pong on her own terms

So I'm the pursuer!

In this instance, the joke is that Rebecca is convinced that Josh will find her being good at ping pong to be sexy enough to even become a sexual fantasy, just like the idea of fantasizing about having sex with a flight attendant, making it an international joke. In addition, at this moment on screen appears a flight attendant and she starts playing ping pong with Rebecca, evidencing a paralinguistic joke. Therefore, this turns into a complex joke.

[BAND]

Pursuer

[JOSH]

Ping pong girl

Her forehand is a jet stream

And her backhand's right out of a sex dream

And that's the best messy bun

I'd ever seen in the world

Again, this is another example of the idea that women who play sports are hot and therefore everything they do is sensual. Furthermore, the oversexualization of ping pong terms that are not close to erotic terms is funny due to their unrelatedness. This can be interpreted as an international joke.

My p-p-ping-pong girl

Girl

Girl

Dudes sing these kinds of songs!

Once again, an international joke is made out of the idea that the type of things mentioned in the song are what all men want and think about.

Whoa

Bro

Sega

Jock itch!

On screen while saying this word, Josh mimics holding a game controller making allusion to the fact that SEGA is a corporation that develops video games; thus,

furthering the joke that all men think about video games. In this case, there can be seen both an international and a paralinguistic joke, making it another example of a complex joke.

[JOSH]

When she serves the ball, look how she throws it

She's so hot but she doesn't know it

She probably just found that outfit laying around

[BAND]

[Like in the trash!]

This is an international joke about the idea that women take a long time to get ready, so the fact that allegedly she did not think about what she was going to wear makes her different and sexy.

[JOSH]

Look at her skill on the ping-pong...uh, court?

Since the song takes place from Rebecca's point of view and she is the one imagining the band singing, here the international joke is in the fact that she actually does not know anything about ping pong; therefore, she does not know the official name of the place where people play it, continuing to develop the idea that she is only interested in ping pong for Josh.

Nothing's hotter than a chick who's good at sports!

Whoa! She scored a thousand points!

I think I love her

[BAND]

That's a lot of points!

Again joking about the idea that men would instantly fall in love with a woman who does well in a sport, which was established as an international joke.

[JOSH]

Ping pong shows that she has control over her body

The previous joke is taken further by making reference to the idea that men can also feel threatened by a girl who is good at sports, so

But it doesn't threaten my masculinity like
basketball or hockey!

since ping pong is a sport that is not related to big amounts of strength like more popular US sports such as basketball or hockey then men would feel okay.

In addition, there can also be evidenced that the sports mentioned are two popular sports among men in the USA, while in Latin America they are not so appreciated, in the sense that they generally do not gather massive amounts of viewers. Thus, this would represent an instance of a complex joke, by having both an international and national joke.

Ping-pong girl
She's like Serena or Venus!
Just watching her swing affects my penis
You know us dudes
We love to talk about our penises

Another joke related to the idea that men would feel attracted towards a woman who knows how to play a sport and that they always think about sex, hence it is an international joke.

[BAND]
Our penises

[JOSH]
Ping pong girl
She is so indifferent
It makes me want a tangible commitment
She and I should give a 30-year mortgage a
whirl!?
My p-p-ping pong girl
[JOSH & BAND]
Girl
Girl

The international joke about men falling in love with sporty and cold women gets taken further by implying it would make them want a serious relationship, even getting to the point of getting a house together and getting married. The exaggeration in Rebecca's train of thought makes it funny.

Girl

Marriage!

Girl

Girl

Let's share a Costco card!

Girl

Girl

(cut)

Costco is an American corporation not so well known in Latin America as most countries do not have any warehouses in their territory (Costco, n.d.), making it a cultural institutional joke. In order to be able to buy products there people need to pay for a membership; therefore, continuing with the joke of starting a serious relationship together to the point that they would share expenses.

In addition, a non-verbal joke can be identified here as the song is a parody of punk pop bands such as Green Day or Blink 182 which can be determined by the sound of the music, the outfits used and the overall visuals seen in the video.

2.3.1.4 “The Math of Love Triangles”. Season 2, episode 3 (03:47 min). Here, Rebecca is trying to decide if she wants to be with Josh or Greg (Josh’s best friend), so her thoughts take her to the idea of a love triangle and she wants to use math in order to solve it. Through the song, she interacts with math professors and creates puns related to geometrical terms.⁴

Table 4.

Analysis of the jokes in the song “The Math of Love Triangles”

Jokes	Analysis
[REBECCA] What's a girl to do when she's stuck between	This international joke comes from relating the idea of barbies and kens which are

⁴ For the video, see Racheldoesstuff (2015).

men <u>It's like she's a Barbie with two perfect Kens</u>	popular toys for little girls with the members of a love triangle.
<u>But wait, it just occurred to me</u> <u>Maybe I can solve this with geometry</u>	An international joke can be established as how ridiculous it is that Rebecca somehow ends up connecting her love life with mathematics and genuinely believes that it would help her solve her problem.
Yes, smarts can help this <u>sitchyuation</u> untangle	In this linguistic-formal joke, Rebecca is creating a new word by joining two other words, sticky and situation, taking advantage of the similar pronunciation plus using a baby voice to mean that she is in a tricky or complicated situation.
So professors: teach me The math of love triangles (spoken) Yay, time for book facts!	
[TEACHERS] A triangle is a polygon With three edges and three vertices Take the base times the height, cut that in half To find the area of the surfaces	
[REBECCA] <u>Uh-huh, I wasn't really listening, but I can see</u> <u>The center of the triangle is lil' ol' me!</u>	The song tries to portray Rebecca as a dumb girl by telling the audience that she did not hear the mathematical explanation of triangles and instead just saying that everything is focused on her. Therefore, this is an international joke.

The math of love triangles
Isn't hard to learn

[TEACHERS]

You're not taking in what we're saying
We're a little bit concerned

[REBECCA]

Yes, the math of love triangles
Is as simple as can be
Whichever Tom or Dick I might pick
The center of the triangle is lil' ol' me!

To make this linguistic-formal joke, Rebecca uses a shortened version of the expression “Tom, Dick, and/or Harry” which is used to mean people in general. It can also be interpreted as playing with the similar pronunciation between Dick and pick and the vulgar meaning of “Dick”.

[TEACHERS]

Actually a triangle has multiple centers

This triangle's scalene

[REBECCA]

That's astute
So I need to decide which man's more acute

The first instance in which Rebecca makes a direct pun by playing with the pronunciation of acute, which refers to the triangles that have all three corners with angles under 90°, and “cute” which is used to describe the physical appearance of someone. All further puns are classified as linguistic-formal jokes.

[TEACHERS]

Here's Pythagoras' Theorem

[REBECCA]

Will this help me choose?
If not I'll be swinging from a hypote-noose

Rebecca is playing with the pronunciation of hypotenuse, which is the longest side of a right-angled triangle and relates back to the mention of the Pythagoras' Theorem, and by

	replacing the part “nuse” with “noose”, she expresses her frustration with her situation. In addition, on screen she mimics with her hand hanging from a rope at this moment, making this a complex joke by having both a linguistic-formal and paralinguistic joke.
<p>[TEACHERS] <u>Let's take a look at what this line bisects</u> [REBECCA] <u>Is that spelled B-I-S-E-X?</u></p> <p>[TEACHERS] Those are good puns but please pay attention</p>	<p>Another play with words with the similar pronunciation of “bisects” and “bi sex” meaning bisexual.</p>
<p>[REBECCA] <u>Oh no, professors, am I facing suspension?</u> <u>Whee, a swing! It's literal suspension!</u></p> <p>The math of love triangles Isn't hard to learn</p> <p>[TEACHERS] We're starting to suspect You don't sincerely want to know about triangles [REBECCA] Yes, the math of love triangles Is as simple as can be I need to choose between men, but until then The center of the triangle is lil' ol' me</p>	<p>Another pun relating a suspension from school with literally being suspended in the air. This is enforced by the fact that on screen a literal swing appears and Rebecca climbs on it. Thus, evidencing a complex joke made up by a linguistic-formal and paralinguistic joke.</p>
<p><u>Is this a triangle?</u></p>	<p>This international joke, also aided by the</p>

[TEACHERS]

No, that's a shoe

[REBECCA]

Is this a triangle?

[TEACHERS]

No, that's you

[REBECCA]

So I'm a triangle?

[TEACHERS]

What? No

[REBECCA]

One, two, three, six, eight, three, go!

[MATT, spoken]

You don't seem to know how to count

[SCOTT, spoken]

We are sincerely worried about you

[REBECCA]

Catch me!

[JEFF, spoken]

You're ruining the number!

[TEACHERS]

This angle's right

movements done on screen, continues to play on the idea that Rebecca is dumb by her indicating random things like her shoe or herself and asking if it is a triangle and by at the end her counting clearly wrong. Hence, another instance of a complex joke, this time with an international and a paralinguistic joke.

More instances of wordplay. In this case, first, with two of the meanings of “right” as an angle of 90° and as something being

[REBECCA]

Which angle's right?

[TEACHERS]

No, not right like correct

[REBECCA]

Ooh, are you erect?

[TEACHERS]

No, 90 degrees

[REBECCA]

That's really erect!

The math of love triangles

Is super duper fun

correct. Then with the pronunciation of correct and erect, the latter as in the sexual term but also as having a correct posture, as she corrects the posture of one of the math professors, referencing a paralinguistic joke. Subsequently, she keeps playing on the sexual connotation of the term after being told they meant an angle of 90°. Therefore, in this instance, this turns into a complex joke.

[TEACHERS]

We're tired of all your tangents

That's also a triangle pun

The teachers make a pun relating the meaning of tangent in geometry and the idea that Rebecca is talking about things that are not related to the topic at hand.

[REBECCA]

Ooh, thanks for teaching me man math!

You all deserve a kiss

[TEACHERS]

Lady, we're all gay

We get nothing out of this

This is an international joke made out of the idea that Rebecca assumes that all those men want her, so they would be delighted to receive a kiss from her, but instead they declare they are gay.

[REBECCA]

Neither man will notice

My learning disability

'Cause the center of the triangle

Is lil' old

Sexy little baby

Me

A non-verbal joke can be seen as through the song it is evidenced that it is a parody of Marilyn Monroe in the movie *Gentlemen Prefer Blondes* and the song “Diamonds are a girls’ best friend”. The scenes with the math professors can be connected to the musical number in the movie. In addition, it can also be categorized as a cultural-institutional joke since the movie and the character reference might not be available to everyone, making this a complex joke.

Table 5.

Summary of the types of jokes encountered

Category	Definition	Example
International	It refers to jokes that can be easily understood as they do not depend on particular linguistic or cultural matters taking into account the source language (SL) and the TL.	<p>“<u>But it’s okay</u> <u>Because I’m here now,</u> <u>And I’m all the boy band you’ll ever need</u>”.</p> <p>Boy bands are extremely popular not only in the present generation but in previous ones, as well as in all over the world.</p>
Cultural-institutional	It involves mentions of institutions or different cultural elements that are part of the source culture and that would have to be adapted or changed in the TT, unless it is assumed the audience is familiar with those aspects.	<p>“<u>Let’s share a Costco card!</u>”</p> <p>Costco is an American corporation not so well known in Latin America as most countries do not have any warehouses in their territory.</p>

National	It includes those related to stereotypes, topics and comedy genres that are either part of the particular history of the original culture or that play a role in its popular culture.	“But it doesn't threaten my masculinity like <u>basketball</u> or <u>hockey!</u> ” The sports mentioned are two popular sports among men in the USA, while in Latin America they are not so appreciated, in the sense that they generally do not gather massive amounts of viewers.
Linguistic-formal	It is related to jokes that incorporate linguistic phenomena such as rhymes, homonyms, polysemous words, metalinguistic references, etc.	“Yes, smarts can help this <u>sitchyuation</u> untangle” Creation of a new word by joining two other words, sticky and situation, taking advantage of the similar pronunciation plus using a baby voice to mean that the protagonist is in a tricky or complicated situation.
Non-verbal	It entails those that are related to visual elements, sound elements or a mix of both and that do not rely on verbal elements.	“Song: The math of love triangles” A non-verbal joke can be seen as through the song it is evidenced that it is a parody of Marilyn Monroe in the movie Gentlemen Prefer Blondes and the song Diamonds are a girls' best friend; the scenes with the math professors can be connected to the musical number in the movie
Paralinguistic	It comprises a mix of verbal and non verbal elements which can include those that seem to be non	“All those nightmares in which <u>you tend to die!</u> ” The representation of one of the

	verbal but that actually are the ways in which a person can die (by representation of a linguistic hanging) is expressed with the hand element, like mimics or the and a stethoscope that one of the articulation with no sound of a Joshes has. He does not express this word.	verbally.
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Complex	It encompasses two or more of the previously mentioned types of jokes.	<p><u>“Oh no, professors, am I facing suspension?”</u></p> <p><u>Whee, a swing! It's literal suspension!”</u></p> <p>Another pun relating a suspension from school with literally being suspended in the air. This is enforced by the fact that on screen a literal swing appears and Rebecca climbs on it. Thus, evidencing a complex joke made up by a linguistic-formal and paralinguistic joke.</p>
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2.3.2 To analyse the humor translation strategies used in the translation of four songs through the classification by Fuentes Luque (2001)

In this section the findings and the analysis of the strategies used in each of the songs are presented. The general description of the songs and the context in which they take place have already been presented above (see excerpts 2.3.1.1, 2.3.1.2, 2.3.1.3 and 2.3.1.4). Consecutively, a table that defines and summarizes the strategies identified in the songs is presented (see Table 6), with the addition of the ‘No translation’ strategy proposed by Agost (1999) as cited in Navarro (2017), given that this strategy is also present in the songs analyzed. Afterwards, some tables are introduced in order to allow for the lyrics to be observed as the analysis is described (see Tables 7, 8, 9 and 10).

Table 6.*Summary of the translation strategies encountered*

Category	Definition	Example
Literal translation	It occurs when the joke is translated word by word. In some cases, this can cause confusion in the receiver of the TT as humor might be unclear, but in other cases it actually works well.	<p>English: <u>"Wait! You should put this pillow under your knees first"</u></p> <p>Spanish: <u>"Espera, primero deberías poner esta almohada bajo tus rodillas"</u></p> <p>The line is directly translated and there is no addition for explanation or to compensate for any humor loss. The international sexual joke is transmitted properly.</p>
Explanatory Translation	It happens when the meaning is accurately transferred but the humor effect gets lost.	<p>English: "Yes, smarts can help this <u>sitchyvation</u> untangle"</p> <p>Spanish: "Sí, la geometría resolverá todo <u>el dilema</u>"</p> <p>Through the translation, the meaning is understood, but the wordplay gets completely lost, reducing the humor effect this line aims to convey.</p>

Compensatory	It takes place when a joke gets	English: “We’ll help you
Translation	introduced in another segment of the text to compensate for any previous loss of humor.	understand the reasons that <u>your mom made you sad</u> ” Spanish: “Te ayudaremos a entender Por qué te <u>traumó mamá</u> ” There is a stronger sense in the phrase “traumó mamá” as the song deals with mental health issues, alluding to psychological trauma seems fitting to add to the humor aspect.

Effective	It arises when the joke is adapted or	English: “ <u>Just watching her</u>
Translation	reformulated and aims to reproduce the humor of the original version.	<u>swing affects my penis, you know us dudes, we love to talk about our penises</u> ” Spanish: “ <u>Y me va a provocar un pene erectus, yo soy muy hombre y me gusta pensar solo en eso</u> ” The way the joke is presented is adapted, but the idea of men being attracted to sporty women

prevails as well as the
stereotype of them always
thinking about sex.

No translation It occurs when the joke is not translated. English: “It's a 3 am 'sup' text”

Spanish: “Él pensaba en ti, ¿o
no?”

The words and the sexual
connotation of the joke are not
translated which affects the
humor intended.

2.3.2.1 “A Boy Band Made Up of Four Joshes”

Table 7.

Analysis of the humor translation strategies implemented in the song “A Boy Band Made Up of Four Joshes”

English	Spanish	Analysis
Hey girl, I know that as a kid	Hola nena,	
You never got to see that boy	Sé que de niña no pudiste ver	
band concert on Pay-Per-	el concierto de tu banda	
View,	favorita en pago por evento	
<u>But it's okay</u>		In the dubbed version of this
<u>Because I'm here now,</u>	<u>Pero está bien</u>	International joke the
<u>And I'm all the boy band</u>	<u>Porque yo estoy aquí</u>	strategy used is literal
<u>you'll ever need.</u>	<u>Y soy la única banda que</u>	translation because the
	<u>necesitas</u>	meaning and the humor are

		still the same and are understood.
<p>Girl, I know things haven't always been so easy for you, Kids were mean, <u>And your daddy walked right out the door, too.</u> Maybe we should have a session, Address your anxiety and depression 'Cause I got a funny feeling if we do...</p>	<p>Yo sé bien que no te ha sido fácil sobrevivir Todos te molestaban Te hacían sufrir <u>Te abandonó tu padre</u> Yo quisiera ayudarte Deberíamos tener una sesión</p>	<p>Here the strategy used for the translation is explanatory. This is done by changing the order of the words. Overall, the international joke is kept as it still represents the notion of "daddy issues". However, the paralinguistic joke disappears as the movement and the words do not match with what is shown in the episode, and decreases the humoristic effect of the joke.</p>
<p><u>Baby, you can kiss</u> <u>All your childhood traumas</u> <u>goodbye.</u> You're never gonna miss All that stress, you've been keeping inside. All your psychological problems Girl, we're gonna solve them 'Cause we're not just a boy band made up of four Joshes, We're also a team of licensed mental health professionals.</p>	<p><u>Y olvidarás traumas que te</u> <u>causó tu niñez</u> Nunca extrañarás te lo juro que no el estrés todos tus problemas mentales Los resolveremos Porque no solo somos muchos Josh También somos terapeutas de mucha calidad</p>	<p>Although the majority of the translation is literal, the words are put into place differently and some are omitted. This makes the joke lose some of its humoristic characteristics. Therefore, it is considered to be an explanatory strategy. Besides, the reference related to the boy band NSYNC is not conveyed; thus, the humor is not present in this joke.</p>
<p>We'll help you understand the reasons</p>	<p>Te ayudaremos a entender Por qué te traumó mamá</p>	<p>Here in the dubbed version a joke is introduced where in</p>

That your mom made you sad

the original it does not have this humoristic characteristic. There is a stronger sense in the phrase “traumó mamá” as the song deals with mental health issues, alluding to psychological trauma seems fitting to add to the humor aspect. This is classified as compensatory.

And why every man you date
is just a

Y por qué con los que sales
sustituyen a papá

For this joke the strategy used is literal. In this case the humor effect is conveyed as in the original.

Stand-in for your dad.

You'll stop revisiting your fears,

Dejaré atrás tus miedos

Cuando lágrimas sequemos

Once we wipe away your tears,

Tu diagnóstico no puede estar mal

Trust us, girl,

Your prognosis isn't bad.

Baby, you can kiss

Nena, tú podrás olvidarte de

All your unexplained
symptoms goodbye!

tu enfermedad

In this instance, the translation is not literal but instead it provides a general understanding of the joke. However, by doing so it does not have much of the humoristic component that the original version wants to give. Again, with the omission of the international joke of saying ‘goodbye’ as in the song “Bye, bye, bye”

		by NSYNC. This is classified as explanatory.
<u>You're never gonna miss</u> <u>All those nightmares in</u> <u>which you tend to die!</u>	<u>No extrañarás pesadillas de</u> <u>tu soledad</u>	In this joke there is not a word-by-word translation but it provides a rough idea of the meaning. In addition, it does not show the joke itself, as the lyrics and the gesture (a rope around the neck) are needed for the humor to be fully understood. Therefore, this translation is classified as explanatory.
<u>We'll get you through those</u> <u>developmental stages</u> <u>That you've been stuck in for</u> <u>ages</u>	<u>No podrás seguirte</u> <u>atormentando</u> <u>Vivirás ya sin miedo</u>	There is no translation of the words nor the meaning of the joke, which is to express Rebecas's childish personality to the audience. As a result, this strategy is simply classified as no translation.
<u>'Cause we're not just a boy</u> <u>band made up of four Joshes,</u> <u>We're also a team of</u> <u>nationally recognized</u> <u>Mental health professionals</u> <u>Trained in cognitive</u> <u>Behavioral therapy with</u> <u>specialties in</u> <u>Personality and sleep</u> <u>disorders</u>	<u>Porque somos especialistas</u> <u>en todo</u> <u>somos cuatro Joshs</u> <u>Que practicamos métodos</u> <u>mentales</u> <u>Que pueden ayudar con tu</u> <u>insomnio singular</u> <u>Ya Que somos un</u> <u>Grupo de doctores de calidad</u> <u>Con amor</u>	The joke as a whole depends on the different types of specializations that are related to mental issues. These are stated by the performer but in the translated version this vital information is left out. There is no translation of those

And love!

components and the humor is not transmitted properly.

2.3.2.2 “Love Kernels”

Table 8.

Analysis of the humor translation strategies used in the song “Love Kernels”

English	Spanish	Analysis
[REBECCA]	[REBECCA]	
How do I know he loves me?	¿Cómo sé que me ama? Son	
It's the little things	los detalles	
Little compliments here and		
there that I secretly stockpile	Los elogios que aparecen en	
in my woman-brain. I can	mi y que guardo en secreto.	
live for days off a single	Viviría con tan solo uno	
You really listen to me	[JOSH]	
	Tú si me escuchas	
<u>I'm like a sexy fashion-cactus</u>		
	[REBECCA]	
	<u>Soy como un sexy cactus</u>	
	<u>vanguardista</u>	
		In this short sentence the words and the meaning are translated without the need to add more to explain or to compensate for any loss of humor. The translation strategy used is literal and does convey the humor effect intended.
<u>Livin' from compliment to</u>	<u>que vive de elogio</u>	
<u>compliment</u>	<u>en elogio.</u>	
<u>Hint to hint</u>	<u>de pista en pista</u>	
		The complete sentences that make up the joke are translated using a literal

<u>Storin' them in my body</u>	<u>los guardo en mi cuerpo</u>	translation. Besides, it does not change the meaning nor the humor effect in it.
<u>through long periods of drought</u>	<u>durante largos períodos de sequía</u>	

I may look dry, but if you cut me open, you'll find only water inside	tal vez me vea seca, pero si me abres, lo único que encontrarás es agua
---	---

Incidentally that's also a useful fact for how to survive in the desert	A propósito, ese es un buen consejo de cómo sobrevivir en el desierto
---	---

But how do I know he loves me?	pero ¿cómo sé que me ama?
--------------------------------	---------------------------

I guess the only way to prove it is with abstract symbolism	de probarlo es con simbolismo abstracto
---	---

("Those jeans are cute!")

[JOSH]

("Want some of my smoothie?")

Qué bonitos pantalones

¿Quieres de mi smoothie?

("Wait! You should put this pillow under your knees first")

"Espera, primero deberías poner esta almohada bajo tus rodillas"

In this short sentence the literal translation strategy is used. There is no addition to explain or to compensate for any loss of humor.

He gives me love kernels

[REBECCA]

Each little crumb another tasty clue

Me da

Granos de amor

Love kernels

Sus migajas me ayudan a

'Cause if you read between the lines he's sayin' I love you

entender

Granos de amor

Si lees entre líneas él me ama que placer

The strategy used is effective as there is an adaptation of the joke and the humoristic effect remains; Rebeca's idea that everything that Josh says is a representation of his love for her.

Love kernels	granos de amor	In this joke only a part of the idea is conveyed. That is the protagonist's idea of only needing Josh's love.
Save those kernels up to make a bowl of popcorn	Con ellos yo haré palomas de maíz	
Love kernels	Granos de amor	
<u>A handful is the proper serving anyway</u>	<u>Si me las sirves tú seré feliz</u>	However, in the translation the idea of quantity (a handful) is lost and being this an important characteristic of the humor, it is compromised by being reduced and not given its intended effect. Therefore, the strategy used is explanatory.

<u>I know when you say</u>	<u>Si tú dices que</u>	For this joke there is a change in the first line. In the original sentence it is just a sentence in which Josh expresses his desire to go to Colorado and most importantly it does not include Rebecca in that idea. But, in the dubbed version this sentence is transformed into a question in which he asks the protagonist if she would like to go to Colorado. This question expresses more of an invitation and transmits the idea that Josh indeed thinks about her or wants to travel with her, which is not what the overall joke is about
<u>"I wanna go to Colorado sometime"</u>	<u>¿Quieres ir un día a Colorado?</u>	
<u>It means you're thinkin' 'bout the future with me</u>	<u>Será porque en tu futuro estoy yo</u>	
<u>I know a 3 am text means I was in your dreams before you woke up to pee</u>	<u>Quieres que esté junto a ti un mensaje que muy tarde a mi llegó</u>	

making the humor effect decrease. Moreover, for the second part of the joke the idea of having a “sub-text” is not translated. Instead, it is adapted to recall a similar meaning but loses the humoristic effect that it is trying to convey. Therefore, the strategy used for this verse is classified as explanatory.

[GIRL]

It's a 3 am 'sup' text

[CHICA]

Él pensaba en ti, ¿o no?

The words and the sexual connotation of the joke are not translated. Therefore, a no translation strategy is used which affects the humor intended.

[REBECCA]

And I know you care when
you say"I'm going to a movie
tonight, my friend bailed,
wanna come?"It means I'm the most
important person in his lifeNext to his friendBut he's known his friend
since he was like five. So
that's saying a lot

[REBECCA]

Te importono hay que dudarlocuando te plantan y tú me
hablas yo sé queTal vez te importo tanto
como el que te dejó sé que es
esoLo conoce desde que era niñoeso es mucho tiempo

There is some information that is left behind in the dubbed version. For instance, the need to explain the situation in which the joke develops first, which is that after being stood up by a friend he decides to invite Rebecca to the same place. Therefore, the humor effect is lost as the situation is not expressed in the translation. In this sense, the explanatory strategy is used.

Ok, rude.	Grosera	The joke is placed at a
I'd do anything for those love droplets	Haría lo que fuera Gotas de amor	different time where the humor effect is lost as there is
<u>Like a hamster in a cage—</u>	Por unas gotas de amor	no coordination between
<u>Slurp slurp</u>	Creelo	what is being said and what is
Love droplets	Gotas de amor	projected in the episode. It
Each a letter on a page in the novel of our love	<u>Como un hamster enjaulado</u> <u>yo bebo tu amor</u>	can be said that by doing this the strategy used is
Love droplets	Gotas de amor	explanatory as the intended
Fallin' down from the sky	Caen del cielo amor	paralinguistic joke is not
And when I mix it in with the tears I cry it makes a	Junto a mis lágrimas en un vaso están	transmitted since it was
Full glass of water	Aquí lo tengo a un lado	moved to another segment of the song.
God, I'm thirsty after all that popcorn	Con las palomitas me dio mucha sed	
<hr/>		
I'll be patient	Ten paciencia	In this joke, an explanatory
Until the droplets become a river that needs a dam	Espera un poco más tu gotas de amor tendré	strategy is used as despite the translation not including
I'll be patient	Ten paciencia	“like candy”, the meaning is
<u>Until the kernels rain down</u>	<u>Hasta que todos los granos</u>	understood. In addition, the
<u>like candy on Shaquille</u>	<u>caigan en Shaquille O'neal</u>	cultural-institutional name is
<u>O'Neal</u>	<u>como pasó en Kazaam</u>	kept the same as in the
<u>In the movie Kazaam</u>		original lyrics. This reference is not well-known in Latin America. Therefore, the
		humoristic undertone might not have the same impact that it would have had in Latin American audiences if the cultural reference had been

		adapted to a more familiar representation.
<u>Whatever you got, baby, I'll take it, baby</u>	<u>Te juro mi amor lo que quieras acepto</u>	Here the translation is quite literal given that there are small sentences that make up the whole joke. Therefore, the majority of the sentences are translated in their literal meaning.
[JOSH] <u>What you up to today?</u>	[JOSH] <u>¿Qué vas a hacer hoy?</u>	
[REBECCA] <u>I'll take it</u>	[REBECCA] <u>Lo acepto</u>	
[JOSH] <u>Your house smells like lemon</u>	[JOSH] <u>Tu casa huele a limón</u>	
[REBECCA] <u>I'll take it</u>	[REBECCA] <u>Lo acepto</u>	
[JOSH] <u>Where is my phone?</u>	[JOSH] <u>¿En dónde está mi teléfono?</u>	
[REBECCA] <u>It's a stretch, but I'll take that too</u>	[REBECCA] <u>Exageras por Dios acepto</u>	
<u>I'll take all your love kernels</u>	<u>Perdona lo acepto</u>	In this joke the humoristic component, the break of the fourth wall, is transmitted. By doing so, the translation strategy used is effective as the verses were adapted in order to transmit the meaning as well as the joke.
<u>This video ate up our production budget</u>	<u>Y está canción se acabó el dinero</u>	
<u>Love kernels</u>	<u>Amor</u>	
<u>We used up literally every cent</u>	<u>No queda nada lo invertimos aquí</u>	
<u>Love kernels</u>	<u>Amor</u>	
<u>Darryl is now played by a broom on a stand</u>	<u>Una escoba hizo el papel de Darryl</u>	
<u>But like your love kernels</u>	<u>pero con tu amor</u>	

<u>We'll do our best with what</u>	<u>Se pagará a los actores</u>
<u>we have</u>	

2.3.2.3 “Ping Pong Girl”

Table 9.

Analysis of the humor translation strategies implemented in the song “Ping Pong Girl”

English	Spanish	Analysis
[JOSH & BAND]	[JOSH & BANDA]	
Whoa	Whoa	
Yeah	Yeah	
Okaaay	Muy bien	
Hey!	<u>¡Cerveza!</u>	
<u>Whoa</u>	<u>Whoa</u>	The translation of this joke can be considered as effective since it is reformulated by dividing it between the first two verses of the song. The joke still has the original effect of using the international stereotype that men only think about sports and alcohol.
<u>Bros</u>	<u>Yeah</u>	
<u>Beer</u>	<u>Muy bien</u>	
<u>Sports!</u>	<u>¡Deportes!</u>	
[JOSH]	[JOSH]	
<u>When she walked into the</u>	<u>Cuando vino a jugar ping</u>	This is another instance of an effective translation. The lyrics are adapted in a way in which the joke works, considering that the absurdity in the idea of men being
<u>ping pong hall</u>	<u>pong</u>	
<u>Casually tossing a ping pong</u>	<u>Comenzó a jugar qué</u>	
<u>ball</u>	<u>emoción</u>	
<u>I could tell she's the most</u>	<u>Pude ver que es la chica</u>	
<u>perfect girl who's ever</u>	<u>perfecta</u>	

<u>existed</u>	<u>Eso me gusta</u>	automatically interested in a girl who is good at sports still remains.
[BAND] Dude!	[BANDA] ¡Sí!	
[JOSH] Oh man, look at her pong that ping When she plays she doesn't care if anyone's watching She does it for herself, and that puts my fears to rest	[JOSH] Si la ves no le importa no Pues lo hace sin dudar Por ella misma Con eso aumenta mi temor Me tranquiliza	
[BAND] Bro!	[BANDA] ¡Qué bueno!	
[JOSH] After each rally, she chugs beer instead of water She's so aloof it borders on cold And that's what makes me want her!	[JOSH] Y en cada pausa Toma algo de cerveza Se ve distante y fría también Me hace ya desearla	
Ping pong girl She's so independent <u>This fantasy beats out flight attendant</u> She's playing ping pong on her own terms So I'm the pursuer!	Niña ping pong Es independiente <u>Mi sueño ideal</u> <u>Una aventura</u> Y juega a su manera Y caigo en sus redes	In here a no translation strategy is evidenced. There is no mention of a flight attendant making both the international joke and the paralinguistic joke disappear.
[BAND] Pursuer	[BANDA] ¡Sus redes!	

[JOSH]	[JOSH]	
<u>Ping pong girl</u>	<u>Niña ping pong</u>	In this case an explanatory strategy is used. The literal idea implying that she is good at ping pong is still
<u>Her forehand is a jet stream</u>	<u>Tu golpe es muy fuerte</u>	there; however, the humor aspect of it resulting from the
<u>And her backhand's right out</u>	<u>Como un sueño</u>	oversexualization of
<u>of a sex dream</u>	<u>Eres diferente</u>	unrelated ping pong terms is
And that's the best messy bun	Y tu peinado es algo	not present anymore.
I'd ever seen in the world	despeinado	
	Es triste	
My p-p-ping-pong girl	Es mi niña ping pong	Once again, there is no
Girl	Niña	translation of the original
Girl	Niña	line; thus, losing the
<u>Dudes sing these kinds of</u>	<u>Tus juegos cantaré</u>	international joke relating
<u>songs!</u>		back to the idea of the
		stereotypes of what men want
		and think about.
Whoa	Whoa	A no translation strategy is
Bro	Bro	applied, making the complex
<u>Sega</u>	<u>Será</u>	joke disappear. In this sense,
Jock itch!	Shocking	the idea of video games being
		added to the international
		stereotypes mentioned before
		is lost as well as the hand
		motion employed by Josh;
		with the new lyrics this
		paralinguistic joke is not
		present anymore.
[JOSH]	[JOSH]	The translation of this
When she serves the ball,	Cuando va a sacar	international joke can be

look how she throws it	Ella es muy sexy	classified as having aspects of both an explanatory and a no translation strategy. On one hand, the first line “She’s so hot but she doesn’t know it” uses an explanatory translation as the idea that she is sexually attractive is transmitted, but the fact that she is unaware of this is not properly expressed in Spanish, taking away the fact that her not noticing it is a big part of what makes her sexy. On the other hand, the rest of the lines seem to be a case of no translation, as the idea is changed from a positive to a negative connotation and instead of the joke being that she is attractive because she does not think too much about what she is going to wear, it ends up becoming an insult to the way she dresses, contradicting the previous affirmation of her being “sexy”.
<u>She's so hot but she doesn't know it</u>	<u>Un primor y no sabes de ti</u>	
<u>She probably just found that outfit laying around</u>	<u>Se puso lo que encontró en su vestidor</u>	
[BAND]	[BANDA]	
<u>[Like in the trash!]</u>	<u>¡Qué feo look!</u>	
[JOSH]	[JOSH]	A no translation strategy is used once again. The international joke related to the lack of knowledge about
<u>Look at her skill on the ping-pong...uh, court?</u>	<u>Qué habilidad tan grande</u> <u>O con</u>	

		ping pong terms is not present anymore.
<u>Nothing's hotter than a chick who's good at sports!</u>	<u>No encuentro a nadie que se le compare</u>	Here an effective translation can be evidenced. The lines are adapted and the resulting humor still conveys the international joke of men falling in love with a girl mainly because she is good at sports.
<u>Whoa! She scored a thousand points!</u>	<u>¡Ya! ¡Hizo mil puntos ahí!</u>	
<u>I think I love her</u>	<u>¡Creo que la amo!</u>	
[BAND]	[BANDA]	
That's a lot of points!	¡Ella no es real!	
[JOSH]	[JOSH]	In this case, an effective translation is implemented. The lines are adapted and the humor remains, in the sense that it is still playing with the idea of fragile masculinity. However, it is important to notice that perhaps the humor effect could have increased if the sport used was changed to something more familiar to the latin target audience; nevertheless, hockey is a sport known in Latinamerica for its roughness, so the joke is most likely not lost.
Ping pong shows that she has control over her body	El ping pong nos muestra que siempre está en control	
<u>But it doesn't threaten my masculinity like basketball or hockey!</u>	<u>No me asusta porque yo soy mejor jugando hockey soy muy macho</u>	
Ping-pong girl	Niña ping pong	Another instance of an effective translation is noticed here. The idea of men being attracted to sporty women prevails as well as the
She's like Serena or Venus!	Es toda una Venus	
<u>Just watching her swing affects my penis</u>	<u>Y me va a provocar un pene erectus</u>	
<u>You know us dudes</u>	<u>Yo soy muy hombre y me</u>	

<u>We love to talk about our penises</u>	<u>gusta pensar solo en eso</u>	stereotype of them always thinking about sex.
	[BANDA]	
[BAND]	¡Mi pene!	
Our penises		
[JOSH]	[JOSH]	Here, first there is an instance
Ping pong girl	Niña ping pong	of no translation as
<u>She is so indifferent</u>	<u>Es muy simpática</u>	“indifferent” gets replaced
<u>It makes me want a tangible commitment</u>	<u>Quiero que tu seas mi esposa</u>	with “nice”, taking away the
<u>She and I should give a 30-year mortgage a whirl!</u>	<u>Vamos a compartir mi membresía del costco</u>	joke that men fall for distant
My p-p-ping pong girl	Es mi niña ping pong	and cold women. Then, an
		effective translation occurs
		since the line “tangible
		commitment” is adapted to
		directly refer to marriage,
		which is an accurate
		interpretation of the
		international joke. Lastly,
		although the line “She and I
		should give a 30-year
		mortgage a whirl” is not
		translated literally, the
		meaning behind, which is the
		idea that being good at ping
		pong would make Josh want
		to have a life together is still
		expressed. However, the
		humor effect gets lost as
		Costco is not a well-
		established company in the
		entirety of Latin America;

		therefore, an explanatory translation takes place in this situation.
	¡Bravo!	
Girl	Niña	
Girl	Niña	
<u>Let's share a Costco card!</u>	¡Ya me logró atrapar!	
Girl	Niña	
Girl	Niña	
(cut)	(corte)	

2.3.2.4 “The Math of Love Triangles”

Table 10.

Analysis of the humor translation strategies used in the song “The Math of Love Triangles”

English	Spanish	Analysis
[REBECCA]	[REBECCA]	
What's a girl to do when she's stuck between men	¿Qué puedo hacer para estar con ellos dos?	This is an instance of a literal translation where the joke gets translated as well since
<u>It's like she's a Barbie with two perfect Kens</u>	<u>Soy una barbie con dos perfectos ken</u>	barbies and kens are well-known in both cultures.
But wait, it just occurred to me	¡Pero alto! Les preguntaré a los sabios	This joke represents an effective translation. There seems to be a reorganization of the sentence and the omission of the word “maybe”. However, the humor effect found in the absurd connection of love
<u>Maybe I can solve this with geometry</u>	<u>Con la geometría lo resolveré</u>	

with geometry prevails.

Yes, smarts can help this <u>sitchyvation</u> untangle	Sí, la geometría resolverá todo <u>el dilema</u>	In this case an explanatory translation is evidenced. Through the translation, the meaning is understood, but the wordplay gets completely lost, reducing the humor effect this line aims to convey.
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So professors: teach me	Profesores, enseñenme
The math of love triangles (spoken)	el triángulo del amor (hablado)
Yay, time for book facts!	Expliquenme por favor

[TEACHERS]	[PROFESORES]
A triangle is a polygon	El triángulo te enseñaré
With three edges and three vertices	verás que muy fácil todo es un polígono es con solo tres
Take the base times the height, cut that in half	lados y tiene también sus vértices
To find the area of the surfaces	

[REBECCA]	[REBECCA]	An effective translation takes
<u>Uh-huh, I wasn't really</u>	<u>ajá lo que dijeron no me</u>	place in this international
<u>listening, but I can see</u>	<u>importó lo único que quiero</u>	joke. The lines get
<u>The center of the triangle is</u>	<u>es que en el centro del</u>	reformulated in a way that
<u>lil' ol' me!</u>	<u>triángulo esté yo</u>	allows the joke to remain; it
		can still be understood that
		Rebecca is being portrayed as

		a dumb and self-centered person.
<hr/>		
The math of love triangles Isn't hard to learn	El triángulo es fácil Puedo aprender	
[TEACHERS] You're not taking in what we're saying We're a little bit concerned	[PROFESORES] Oye no sabes lo que dices Eres bruta para entender	
[REBECCA] Yes, the math of love triangles Is as simple as can be <u>Whichever Tom or Dick I</u> <u>might pick</u> The center of the triangle is lil' ol' me!	[REBECCA] Sí el triángulo es fácil Pues nosotros somos tres <u>No hay que decidir</u> <u>¿Para qué?</u> Si sé que en el centro estoy yo	The joke indicated in this line is not translated, losing as well the humoristic impact contained in the double entendre of the word "Dick".
[TEACHERS] Actually a triangle has multiple centers	[PROFESORES] Pero en el triángulo no solo hay un centro	
<hr/>		
This triangle's scalene [REBECCA] <u>That's astute</u> <u>So I need to decide which</u> <u>man's more acute</u>	El triángulo escaleno [REBECCA] <u>¡Qué astuto! Creo que mejor</u> <u>me quedaré con el agudo</u>	In these lines an explanatory translation can be identified. The general idea is understood, but the joke contained in the pun gets reduced. The translation tries to offer another angle on this joke that would work in the target language; nevertheless, by placing the
<hr/>		

		pun in “agudo”, the idea of Rebecca caring about her lover’s physical appearance is not present any longer.
[TEACHERS]	[PROFESORES]	
Here's Pythagoras' Theorem	El teorema de pitágoras	
[REBECCA]	[REBECCA]	A no translation strategy is used and the humor in the play of words connecting the pronunciation of “nuse” with the idea of dying plus the gesture shown on screen are not alluded to in the dubbed version.
Will this help me choose?	Ya no tendré excusas	
<u>If not I'll be swinging from a hypote-noose</u>	<u>Si me ayudo a resolver el problema con mi hipotenusa</u>	
[TEACHERS]	[PROFESORES]	These lines have not been translated. The meaning is not the same and the original humor incorporated by the pun gets lost in the translation. However, a compensatory strategy is put into place by using a rhyme and creating another sexual joke.
<u>Let's take a look at what this line bisects</u>	<u>Dividiremos esta bisectriz</u>	
[REBECCA]	[REBECCA]	
<u>Is that spelled B-I-S-E-X?</u>	<u>Les haré el amor y será en un triz</u>	
[TEACHERS]	[PROFESORES]	
Those are good puns but please pay attention	Qué buenos chistes, ya pon atención	
[REBECCA]	[REBECCA]	Here a case of a literal translation where the humor effect is maintained occurs.
<u>Oh no, professors, am I facing suspension?</u>	<u>Oh, no, profesores. ¿Me pondrán una suspensión?</u>	
<u>Whee, a swing! It's literal suspension!</u>	<u>Wiii un columpio, fue muy literal la suspensión</u>	The wordplay and the paralinguistic joke still prevail and make sense.

The math of love triangles	El triángulo es fácil
Isn't hard to learn	Puedo aprender
[TEACHERS]	[PROFESORES]
We're starting to suspect	Logramos comprender
You don't sincerely want to	Que de los triángulos en
know about triangles	realidad no aprenderás

[REBECCA]	[REBECCA]
Yes, the math of love	Sí, el triángulo es fácil
triangles	Pues nosotros somos tres
Is as simple as can be	No hay que decidir
I need to choose between	¿Para qué?
men, but until then	Si en el centro del triángulo
The center of the triangle is	estoy yo
lil' ol' me	

<u>Is this a triangle?</u>	<u>¿Este es el triángulo?</u>
----------------------------	-------------------------------

<u>[TEACHERS]</u>	<u>[PROFESORES]</u>
<u>No, that's a shoe</u>	<u>Tu tacón es</u>

<u>[REBECCA]</u>	<u>[REBECCA]</u>
<u>Is this a triangle?</u>	<u>¿Este es el triángulo?</u>

<u>[TEACHERS]</u>	<u>[PROFESORES]</u>
<u>No, that's you</u>	<u>Eres tú</u>

<u>[REBECCA]</u>	<u>[REBECCA]</u>
<u>So I'm a triangle?</u>	<u>¿Yo soy el triángulo?</u>

<u>[TEACHERS]</u>	<u>[PROFESORES]</u>
<u>What? No</u>	<u>¿Qué? No</u>

Another literal translation is present in these lines. In addition, the humor is still conveyed through the continuation of the joke around Rebecca's allegedly lack of intelligence and the coordination with the actions shown on screen.

[REBECCA]

One, two, three, six, eight,
three, go!

[REBECCA]

Uno, dos, tres, seis, ocho,
tres, ¡ya!

MATT, spoken]

You don't seem to know how
 to count

(hablado)

No sabes ni contar

[SCOTT, spoken]

We are sincerely worried
 about you

En serio estamos

preocupados por ti

[REBECCA]

[REBECCA]

Catch me!

¡Atrápame!

(hablado)

[JEFF, spoken]

You're ruining the number!

Arruinas el número

[TEACHERS]

This angle's right

[PROFESORES]

Ángulo recto

[REBECCA]

Which angle's right?

[REBECCA]

¿El ángulo correcto?

[TEACHERS]

No, not right like correct

[PROFESORES]

No, el ángulo recto

[REBECCA]

Ooh, are you erect?

[REBECCA]

Oh, estás erecto

[TEACHERS]

No, 90 degrees

[PROFESORES]

Eso es un error

In the first part of this verse, an explanatory translation can be evidenced. The idea of the pun originally made with “right” is represented in the dubbed version by using a word that rhymes; nonetheless, the lack of only one word in Spanish that refers to both the right and correct angle reduces the humor effect to an extent. Secondly, in the line “Oh, are you erect?” a literal

<u>[REBECCA]</u>	<u>[REBECCA]</u>	translation is made conserving the humoristic characteristics of the original joke. Lastly, for the last two lines, there does not seem to be any translation of the original meaning; thus, making the continuation of the previous joke disappear and making it likely to have a lesser effect on the audience.
<u>That's really erect!</u>	<u>Ay, son un primor</u>	
The math of love triangles Is super duper fun	El triángulo amoroso muy divertido es	
<u>[TEACHERS]</u>	<u>[PROFESORES]</u>	The pun and the humor in this case get completely omitted as an instance of no translation occurs.
<u>We're tired of all your tangents</u>	<u>El triángulo es perfecto</u> <u>No tanto como tu crees</u>	
<u>That's also a triangle pun</u>		
<u>[REBECCA]</u>	<u>[REBECCA]</u>	An effective translation can be evidenced here. The international joke created by Rebecca's assumption on the teachers' sexualities is effectively understood and reproduced.
Ooh, thanks for teaching me man math!	Oh, gracias por enseñarme matemáticas	
<u>You all deserve a kiss</u>	<u>Un beso les daré</u>	
<u>[TEACHERS]</u>	<u>[PROFESORES]</u>	
<u>Lady, we're all gay</u> <u>We get nothing out of this</u>	<u>Todos somos gay</u> <u>es todo lo que diré</u>	
<u>[REBECCA]</u>	<u>[REBECCA]</u>	
Neither man will notice My learning disability 'Cause the center of the triangle Is lil' old Sexy little baby	No será notorio que no sé qué debo hacer Soy el centro de su corazón y no de [inaudible] el eterno mí	

Me

On the whole, it can be established that some decisions were made in terms of translation that will have an effect on the audiences who watch the TV show. It can be said that for the dubbed version, the translators attempted to translate both the meaning and the humor, and although in some occasions it seems to have gone smoothly, there are other instances where what was put first was the meaning and an adaptation took place in which the humor effect got reduced or completely deleted. Thus, there appears to have been a bigger focus on portraying the overall meaning of the songs, its purposes and its connection to the series than on particular humoristic aspects that the writers of the songs wanted to express. Furthermore, another reason behind choices such as an explanatory or a no translation strategy, might have been the possible avoidance of miscommunication or confusion in the audience with jokes that might have not been properly understood or expressed if left with their original implications, like in the case of linguistic-formal jokes. Moreover, in the matter of the audiences that only have access to the dubbed version, it could be argued that they will definitely understand the context of the songs, get a general knowledge of the meaning behind them, and they will most likely grasp the international jokes and more general jokes; however, they will probably miss on extra details that make the songs more enjoyable and funnier.

3. Conclusions

The present document dealt with a branch of AVT focused on the phenomenon of revoicing; more specifically on dubbing, which refers to the original audio being replaced for a track in the TL. Furthermore, an emphasis was put on humor, the types of jokes that can be

found and the strategies involved in its translation. In this sense, this paper aimed to find out the humor translation strategies used in four of the songs from the American TV series *Crazy Ex-Girlfriend*, namely “A Boy Band Made Up of Four Joshes”, “Love Kernels”, “Ping Pong Girl”, and “The Math of Love Triangles”. For this purpose, both the English and Spanish dubbed lyrics of the songs selected were analyzed quantitatively applying the classifications proposed by Zabalbeascoa (2001) and Fuentes Luque (2001) with the added category of “no translation” proposed by Agost (1999, as cited in Navarro, 2017); the first one mentioned was used in order to determine the type of jokes employed through the original songs and the following two to focus on the translation strategies used to create the dubbed version.

Firstly, regarding the analysis of the types of jokes encountered in the songs, it can be determined that international jokes and complex jokes were implemented the most in the lyrics. On the one hand, the international category, which refers to jokes that are not dependent on particular cultural or linguistic factors and thus are easy to understand, was the most used. For instance, in the song “A Boy Band Made Up of Four Joshes”, the jokes related to boy bands, mental health and daddy issues enter this category, as they can be recognized and found humorous in both the American and the Latin American culture. Having this type of joke can lead to thinking that the translation of humor in these instances would be easy to portray and express in the TL as the joke can remain intact and there is no need to compensate for a possible loss of humor.

On the other hand, the second category most repeated in the songs was complex jokes, which alludes to occasions where two or more jokes can be identified. For example, there were many instances containing a mix of an international joke and a paralinguistic joke (where verbal and non-verbal elements are incorporated), such as Rebecca establishing a sexual reference and at the same time something appearing on screen making reference to the lyrics being sung with her body position; or a mix between a linguistic-formal joke (where

linguistic phenomena are used) and a paralinguistic one, like Rebecca making a word play due to the similarity in the pronunciation of two words and simultaneously expressing one of the meanings with a hand movement. In these cases, it can be assumed that the complexity in terms of translation increases as well, since there are more factors that need to be taken into account in order to fully express the humor intended. Other categories that were also present in this analysis were linguistic formal, cultural, paralinguistic and non-verbal jokes. However, these occurred very few times.

Secondly, in terms of humor translation strategies, all the categories considered, except for compensatory translation, were present on multiple occasions. Explanatory translation, which happens when the meaning is expressed but the humor impact is reduced or disappears, was the one most used, directly followed by the no translation strategy, which simply entails not translating the original lyrics. These two options can be interpreted as being connected to the fact that complex jokes were the second most applied type of humor in the first analysis. Since translating them can be more challenging, it is no surprise that in some cases the option chosen was to prioritize maintaining the meaning and decreasing the humor to some extent, while in others the decision was to simply omit the translation and come up with a different approach to the lyrics. In addition, it is important to mention two other categories that were evidenced, which were literal and effective translation. When the former took place, the joke was directly translated and the humor effect was not affected and was perceived to be transmitted accordingly to the original intent; the latter directly entails adapting the text in question in a way in which the SL humor is replicated. In this sense, this can also relate back to the previous analysis where international jokes were the main source of humor identified, highlighting the idea that the translation of international humor might be conveyed more easily. Lastly, compensatory translation, which refers to adding jokes in

another part of the text to make up for lost humor, was found to be used only on a few occasions, probably emphasising the difficulty of creating humor.

Previous studies such as Sáez (2013) and Navarro (2017) aimed to know the translation strategies of humor in AVT formats: the former of a TV and the latter of a movie. The two studies employed different classifications for the strategies taking into account the differences in their research focus. For example, Saez took into consideration Zabalbeascoa (1993 and 1996) on the humoristic elements to classify the jokes into the different categories proposed. Whereas, Navarro took into account the translation strategies by Fuentes Luques (2001) and added a category by Agost (1999) called non-translation. The present study incorporated both classifications in order to understand the type of jokes presented in the songs as well as the translation strategies used in their corresponding dubbed versions. Furthermore, in other studies the focus was made on the instances of humor that refer to cultural aspects. For instance, Diaz (2018) wanted to analyze how the strategies were approached when these elements of humor containing cultural references were evidenced in the American sitcom *Modern Family* for the translation of the Spanish subtitles. In addition Lopez (2017) aimed to know the intertextual humor aspects of animated Dreamwork movies in both the dubbed version and the subtitles in Spanish. Taking into consideration that the cultural characteristics are part of the understanding of the jokes within the culture of the language addressed. Nonetheless, these important and related aspects of the translation of humor were not taken as the focus for the present study as the data did not show several instances where these concepts were observed.

It was beyond the scope of this study to analyze how the songs were translated in terms of music, rhythm and other categories that can be found in song translation strategies. For instance, the Pentathlon principle by Peter Low (2005) expresses five categories that can be used to analyze songs and their translation where aspects such as singability, sense,

naturalness, rhythm and rhyme would shape the analysis of each song. However, this was not included in this present paper as the focus was rather on the humoristic aspects that the data presented along with the translation of those elements. Future research studies could implement this component in the analysis, as it could be of interest to understand the role that these principles play in the selection of translation strategies. In addition, another component that was not included and that researchers believe would be of relevance given the nature of the data selected is the analysis of the lip syncing and how this would either restrict, help or modify the translation strategies used in this area of study.

Lastly, for a study like this, it could also be possible to have sample groups made up by people who would only be exposed to the original version, people who would only access the dubbed version and people who would see both versions. This would make it possible to establish a further comparison between the humoristic impact the jokes encountered can have in both the original language and the Spanish version by taking into account the reactions of a series of participants in different control groups. In this sense, this could provide a complementary source of data to analyse whether the strategies used, transmitted or developed their purpose by considering the responses and opinions of an audience. Thus, this is another recommended area of study that can be applied in future research related to the translation of humor in songs.

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Appendixes

Appendix A. Lyrics of the song “A Boy Band Made Up of Four Joshes”

English	Spanish Dub
Hey girl, I know that as a kid You never got to see that boy band concert on Pay-Per-View, But it's okay Because I'm here now, And I'm all the boy band you'll ever need.	Hola nena, Sé que de niña no pudiste ver el concierto de tu banda favorita en pago por evento Pero está bien Porque yo estoy aquí Y soy la única banda que necesitas
Girl, I know things haven't always been so easy for you, Kids were mean, And your daddy walked right out the door, too. Maybe we should have a session, Address your anxiety and depression 'Cause I got a funny feeling if we do...	Yo sé bien que no te ha sido fácil sobrevivir Todos te molestaban Te hacían sufrir Te abandonó tu padre Yo quisiera ayudarte Deberíamos tener una sesión
Baby, you can kiss All your childhood traumas goodbye. You're never gonna miss All that stress, you've been keeping inside. All your psychological problems Girl, we're gonna solve them 'Cause we're not just a boy band made up of four Joshes, We're also a team of licensed mental health professionals.	Y olvidarás traumas que te causó tu niñez Nunca extrañarás te lo juro que no el estrés todos tus problemas mentales Los resolveremos Porque no solo somos muchos Josh También somos terapeutas de mucha calidad
We'll help you understand the reasons That your mom made you sad And why every man you date is just a Stand-in for your dad. You'll stop revisiting your fears, Once we wipe away your tears, Trust us, girl, Your prognosis isn't bad.	Te ayudaremos a entender Por qué te traumó mamá Y por qué con los que salen sustituyen a papá Dejaré atrás tus miedos Cuando lágrimas sequemos Tu diagnóstico no puede estar mal
Baby, you can kiss	Nena, tú podrás olvidarte de tu enfermedad No extrañarás pesadillas de tu soledad

All your unexplained symptoms goodbye!	No podrás seguirte atormentando
You're never gonna miss	Vivirás ya sin miedo
All those nightmares in which you tend to die!	Porque somos especialistas en todo
We'll get you through those developmental stages	somos cuatro Joshs
That you've been stuck in for ages	Que practicamos métodos mentales
'Cause we're not just a boy band made up of four Joshes,	Que pueden ayudar con tu insomnio singular
We're also a team of nationally recognized	Ya Que somos un
Mental health professionals	Grupo de doctores de calidad
Trained in cognitive	Con amor
Behavioral therapy with specialties in	
Personality and sleep disorders	
And love!	

Appendix B. Lyrics of the song "Love Kernels"

English	Spanish Dub
[REBECCA] How do I know he loves me? It's the little things Little compliments here and there that I secretly stockpile in my woman-brain. I can live for days off a single	[REBECCA] ¿Cómo sé que me ama? Son los detalles Los elogios que aparecen en mi y que guardo en secreto. Viviría con tan solo uno
[JOSH] You really listen to me	[JOSH] Tú si me escuchas
[REBECCA] I'm like a sexy fashion-cactus. Livin' from compliment to compliment, hint to hint Storin' them in my body through long periods of drought I may look dry, but if you cut me open, you'll find only water inside Incidentally that's also a useful fact for how to survive in the desert But how do I know he loves me? I guess the only way to prove it is with abstract symbolism	[REBECCA] Soy como un sexy cactus vanguardista que vive de elogio en elogio, de pista en pista los guardo en mi cuerpo durante largos períodos de sequía tal vez me vea seca, pero si me abres, lo único que encontrarás es agua A propósito, ese es un buen consejo de cómo sobrevivir en el desierto pero ¿cómo sé que me ama? supongo que la única manera de probarlo es con simbolismo abstracto
[JOSH] Those jeans are cute Want some of my smoothie? Wait, you should put this pillow under your knees first	[JOSH] Qué bonitos pantalones ¿Quieres de mi smoothie? Espera, primero deberías poner esta almohada bajo tus rodillas
[REBECCA] He gives me Love kernels Each little crumb, another tasty clue Love kernels 'Cause if you read between the lines he's sayin', "I love you" Love kernels Save those kernels up to make a bowl of popcorn	[REBECCA] Me da Granos de amor Sus migajas me ayudan a entender Granos de amor Si lees entre líneas él me ama que placer granos de amor Con ellos yo haré palomas de maíz Granos de amor Si me las sirves tú seré feliz

Love kernels

A handful is the proper serving anyway

I know when you say

"I wanna go to Colorado sometime"

It means you're thinkin' 'bout the future with me

I know a 3 am text means

I was in your dreams before you woke up to pee

[GIRL]

It's a 3 am 'sup' text

[REBECCA]

And I know you care when you say

"I'm going to a movie tonight, my friend bailed, wanna come?"

It means I'm the most important person in his life

Next to his friend

But he's known his friend since he was like five. So that's saying a lot

Ok, rude.

I'd do anything for those love droplets

Like a hamster in a cage—Slurp slurp

Love droplets

Each a letter on a page in the novel of our love

Love droplets

Fallin' down from the sky

And when I mix it in with the tears I cry it makes a

Full glass of water

God, I'm thirsty after all that popcorn

I'll be patient

Until the droplets become a river that needs a dam

I'll be patient

Si tu dices que

¿Quieres ir un día a Colorado?

Será porque en tu futuro estoy yo

Quieres que esté junto a ti

un mensaje que muy tarde a mi llegó

[CHICA]

[Él pensaba en ti, ¿o no?]

[REBECCA]

Te importo no hay que dudarle cuando te plantan y tú me hablas yo sé que

Tal vez te importo tanto como el que te dejó sé que es eso

Lo conoce desde que era niño eso es mucho tiempo

Grosera

Haría lo que fuera

Gotas de amor

Por unas gotas de amor

Creelo

Gotas de amor

Como un hamster enjaulado yo bebo tu amor

Gotas de amor

Caen del cielo amor

Junto a mis lágrimas en un vaso están

Aquí lo tengo a un lado

Con las palomitas me dio mucha sed

Ten paciencia

Espera un poco más tu gotas de amor tendré

Ten paciencia

Hasta que todos los granos caigan en

Shaquille O'Neal como pasó en Kazaam

Until the kernels rain down like candy on	Te juro mi amor lo que quieras acepto
Shaquille O'Neal	
In the movie Kazaam	[JOSH]
	¿Qué vas a hacer hoy?
Whatever you got, baby, I'll take it, baby	
	[REBECCA]
[JOSH]	Lo acepto
What you up to today?	
	[JOSH]
[REBECCA]	Tu casa huele a limón
I'll take it	
	[REBECCA]
[JOSH]	Lo acepto
Your house smells like lemon	
	[JOSH]
[REBECCA]	¿En dónde está mi teléfono?
I'll take it	
	[REBECCA]
[JOSH]	Exageras por Dios acepto
Where is my phone?	
	Perdona lo acepto
[REBECCA]	Y está canción se acabó el dinero
It's a stretch, but I'll take that too	Amor
	No queda nada lo invertimos aquí
I'll take all your love kernels	Amor
This video ate up our production budget	una escoba hizo el papel de Darryl
Love kernels	pero con tu amor
We used up literally every cent	Se pagará a los actores
Love kernels	
Darryl is now played by a broom on a stand	
But like your love kernels	
We'll do our best with what we have	

Appendix C. Lyrics of the song "Ping Pong Girl"

English	Spanish Dub
[JOSH & BAND] Whoa Yeah Okaaaay Hey!	[JOSH & BANDA] Whoa Yeah Muy bien ¡Cerveza!
Whoa Bros Beer Sports!	Whoa Yeah Muy bien ¡Deportes!
[JOSH] When she walked into the ping pong hall Casually tossing a ping pong ball I could tell she's the most perfect girl who's ever existed	[JOSH] Cuando vino a jugar ping pong Comenzó a jugar qué emoción Pude ver que es la chica perfecta Eso me gusta
[BAND] Dude!	[BANDA] ¡Sí!
[JOSH] Oh man, look at her pong that ping When she plays she doesn't care if anyone's watching She does it for herself, and that puts my fears to rest	[JOSH] Si la ves no le importa no Pues lo hace sin dudar Por ella misma Con eso aumenta mi temor Me tranquiliza
[BAND] Bro!	[BANDA] ¡Qué bueno!
[JOSH] After each rally, she chugs beer instead of water She's so aloof it borders on cold And that's what makes me want her!	[JOSH] Y en cada pausa Toma algo de cerveza Se ve distante y fría también Me hace ya desearla
Ping pong girl She's so independent This fantasy beats out flight attendant She's playing ping pong on her own terms So I'm the pursuer!	Niña ping pong Es independiente Mi sueño ideal Una aventura Y juega a su manera Y caigo en sus redes
[BAND] Pursuer	[BANDA] ¡Sus redes!

[JOSH]

Ping pong girl
 Her forehand is a jet stream
 And her backhand's right out of a sex dream
 And that's the best messy bun
 I'd ever seen in the world

My p-p-ping-pong girl
 Girl
 Girl
 Dudes sing these kinds of songs!
 Whoa
 Bro
 Sega
 Jock itch!

[JOSH]

When she serves the ball, look how she
 throws it
 She's so hot but she doesn't know it
 She probably just found that outfit laying
 around

[BAND]

[Like in the trash!]

[JOSH]

Look at her skill on the ping-pong...uh,
 court?
 Nothing's hotter than a chick who's good at
 sports!
 Whoa! She scored a thousand points!
 I think I love her

[BAND]

That's a lot of points!

[JOSH]

Ping pong shows that she has control over her
 body
 But it doesn't threaten my masculinity like
 basketball or hockey!

Ping-pong girl

She's like Serena or Venus!

Just watching her swing affects my penis

You know us dudes

[JOSH]

Niña ping pong
 Tu golpe es muy fuerte
 Como un sueño
 Eres diferente
 Y tu peinado es algo despeinado
 Es triste

Es mi niña ping pong

Niña

Niña

Tus juegos cantaré

Whoa

Bro

Será

Shocking

[JOSH]

Cuando va a sacar
 Ella es muy sexy
 Un primor y no sabes de ti
 Se puso lo que encontró en su vestidor

[BANDA]

¡Qué feo look!

[JOSH]

Qué habilidad tan grande
 O con
 No encuentro a nadie que se le compare
 ¡Ya! ¡Hizo mil puntos ahí!
 ¡Creo que la amo!

[BANDA]

¡Ella no es real!

[JOSH]

El ping pong nos muestra que siempre está en
 control
 No me asusta porque yo soy mejor jugando
 hockey soy muy macho

Niña ping pong

Es toda una Venus

Y me va a provocar un pene erectus

Yo soy muy hombre y me gusta pensar solo

We love to talk about our penises	en eso
[BAND] Our penises	[BANDA] ¡Mi pene!
[JOSH] Ping pong girl She is so indifferent It makes me want a tangible commitment She and I should give a 30-year mortgage a whirl! My p-p-ping pong girl	[JOSH] Niña ping pong Es muy simpática Quiero que tu seas mi esposa Vamos a compartir mi membresía del costco Es mi niña ping pong
[JOSH & BAND] Girl Girl Girl Marriage! Girl Girl Let's share a Costco card! Girl Girl (cut)	[JOSH & BANDA] Niña Niña Me casaré ¡Bravo! Niña Niña ¡Ya me logró atrapar! Niña Niña (corte)

Appendix D. Lyrics of the song "The Math of Love Triangles"

English	Spanish Dub
[REBECCA] What's a girl to do when she's stuck between men It's like she's a Barbie with two perfect Kens But wait, it just occurred to me Maybe I can solve this with geometry Yes, smarts can help this sitchyuation untangle So professors: teach me The math of love triangles (spoken) Yay, time for book facts!	[REBECCA] ¿Qué puedo hacer para estar con ellos dos? Soy una barbie con dos perfectos ken ¡Pero alto! Les preguntaré a los sabios Con la geometría lo resolveré Sí, la geometría resolverá todo el dilema Profesores, enseñenme el triángulo del amor (hablado) Expliquenme por favor
[TEACHERS] A triangle is a polygon With three edges and three vertices Take the base times the height, cut that in half To find the area of the surfaces	[PROFESORES] El triángulo te enseñaré verás que muy fácil todo es un polígono es con solo tres lados y tiene también sus vértices
[REBECCA] Uh-huh, I wasn't really listening, but I can see The center of the triangle is lil' ol' me! The math of love triangles Isn't hard to learn	[REBECCA] ajá lo que dijeron no me importó lo único que quiero es que en el centro del triángulo esté yo El triángulo es fácil Puedo aprender
[TEACHERS] You're not taking in what we're saying We're a little bit concerned	[PROFESORES] Oye no sabes lo que dices Eres bruta para entender
[REBECCA] Yes, the math of love triangles Is as simple as can be Whichever Tom or Dick I might pick The center of the triangle is lil' ol' me!	[REBECCA] Sí el triángulo es fácil Pues nosotros somos tres No hay que decidir ¿Para qué? Si sé que en el centro estoy yo
[TEACHERS] Actually a triangle has multiple centers This triangle's scalene	[PROFESORES] Pero en el triángulo no solo hay un centro El triángulo escaleno
[REBECCA] That's astute So I need to decide which man's more acute	[REBECCA]

[TEACHERS]

Here's Pythagoras' Theorem

[REBECCA]

Will this help me choose?

If not I'll be swinging from a hypote-noose

[TEACHERS]

Let's take a look at what this line bisects

[REBECCA]

Is that spelled B-I-S-E-X?

[TEACHERS]

Those are good puns but please pay attention

[REBECCA]

Oh no, professors, am I facing suspension?

Whee, a swing! It's literal suspension!

The math of love triangles

Isn't hard to learn

[TEACHERS]

We're starting to suspect

You don't sincerely want to know about triangles

[REBECCA]

Yes, the math of love triangles

Is as simple as can be

I need to choose between men, but until then

The center of the triangle is lil' ol' me

Is this a triangle?

[TEACHERS]

No, that's a shoe

[REBECCA]

Is this a triangle?

[TEACHERS]

No, that's you

[REBECCA]

¡Qué astuto! Creo que mejor me quedaré con el agudo

[PROFESORES]

El teorema de pitágoras

[REBECCA]

Ya no tendré excusas si me ayudo a resolver el problema con mi hipotenusa

[PROFESORES]

Dividiremos esta bisectriz

[REBECCA]

Les haré el amor y será en un triz

[PROFESORES]

Qué buenos chistes, ya pon atención

[REBECCA]

Oh, no, profesores. ¿Me pondrán una suspensión?

Wiii un columpio, fue muy literal la suspensión

El triángulo es fácil

Puedo aprender

[PROFESORES]

Logramos comprender

Que de los triángulos en realidad no aprenderás

[REBECCA]

Sí, el triángulo es fácil

Pues nosotros somos tres

No hay que decidir

¿Para qué?

Si en el centro del triángulo estoy yo

¿Este es el triángulo?

[PROFESORES]

Tu tacón es

[REBECCA]

¿Este es el triángulo?

So I'm a triangle?	[PROFESORES] Eres tú
[TEACHERS] What? No	[REBECCA] ¿Yo soy el triángulo?
[REBECCA] One, two, three, six, eight, three, go!	[PROFESORES] ¿Qué? No
[MATT, spoken] You don't seem to know how to count	[REBECCA] Uno, dos, tres, seis, ocho, tres, ¡ya!
[SCOTT, spoken] We are sincerely worried about you	(hablado) No sabes ni contar
[REBECCA] Catch me!	En serio estamos preocupados por ti
[JEFF, spoken] You're ruining the number!	[REBECCA] ¡Atrápame!
[TEACHERS] This angle's right	(hablado) Arruinas el número
[REBECCA] Which angle's right?	[PROFESORES] Ángulo recto
[TEACHERS] No, not right like correct	[REBECCA] ¿El ángulo correcto?
[REBECCA] Ooh, are you erect?	[PROFESORES] No, el ángulo recto
[TEACHERS] No, 90 degrees	[REBECCA] Oh, estás erecto
[REBECCA] That's really erect!	[PROFESORES] Eso es un error
The math of love triangles Is super duper fun	[REBECCA] Ay, son un primor
[TEACHERS] We're tired of all your tangents That's also a triangle pun	El triángulo amoroso muy divertido es
[REBECCA] Ooh, thanks for teaching me man math! You all deserve a kiss	[PROFESORES] El triángulo es perfecto No tanto como tu crees

[TEACHERS]

Lady, we're all gay
We get nothing out of this

[REBECCA]

Neither man will notice
My learning disability
'Cause the center of the triangle
Is lil' old
Sexy little baby
Me

[REBECCA]

Oh, gracias por enseñarme matemáticas
Un beso les daré

[PROFESORES]

Todos somos gay
es todo lo que diré

[REBECCA]

No será notorio
que no sé qué debo hacer
Soy el centro de su corazón
y no de [inaudible]
el eterno mí
