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**Humour in Translation – According to Jim (translating humour
for subtitling)**

**Humor u prevodu – According to Jim (prevođenje humora u
svrhu titlovanja)**

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1. INTRODUCTION

The focus of my master-paper is humor in translating, what does it actually comprises, how successful can it be achieved and what are the challenges a translator and a subtitler come across in the process of translating humor.

The linguistic discussions on humor would be incomplete without the component of translation and interculturality, i.e. the possibility to convey a joke from the source language into the target language.

The translation of humorous place is challenging because a translator has a task first to recognize the joke in the source text and then to be competent enough to keep the joke in the translated text. With all the effort a translator makes, in particular situations it seems impossible to create an appropriate counterpart of a joke in the target language. Moreover, when a joke is culture-bounded or is a pun (word-play). The universal jokes about stereotypes (women are bad drivers, men never cook, pretty women are stupid etc.) or dark sense of humor are easier to translate because they are more or less similar in various languages and cultures.

The challenge becomes even bigger for a subtitler, because a subtitler needs to focus equally on the translating process as a translator has and additionally needs to produce an acceptable subtitle. In one of the following chapters, I will focus on the phenomenon of subtitling and on the challenges of subtitling humor. Beside linguistic preconditions, a subtitler must think on the space and time constraints of a subtitle.

The corpus I will be using in this master paper is American TV show “According to Jim”. After the theoretical considerations of the linguistic theories of humor, phenomenon of subtitling and challenges of translating humor, I will present dialogues from the aforementioned TV show in the source language. Afterwards, I will translate it into the target language (Croatian) and at the end, I will give remarks on whether it was possible to keep the humorous place in the translated text and is it possible to use the translated text as a subtitle.

2. THE OVERVIEW

The work consists of four chapters and an appendix. At the very beginning, I will write about modern linguistic theories of humor, focusing on the incongruity-resolution theory and the two-stage model, introduced by Jerry Suls.

Afterwards, my attempt is to present the phenomenon of subtitling, how it looked at the very beginning, what were the challenges in creating subtitles, why is a subtitle more acceptable variant than a dub. The stress will be put on the constraint a subtitler meet in the process of subtitling.

In the next chapter, I will be focusing on the translation of humor and the challenges of subtitling humorous places. The humor is a particular corpus for translation, because a translator first have to recognize it in the source text and then be able to convey it in a proper way into the target language. Even when all requirements are meet, it seems impossible always to keep the essence of joke in the translated text. The effort is even bigger to create a subtitle of a particular humorous place, taking in mine that a joke should be equally fun, but should also fit into one or two lines on the scene.

At the end comes the analysis of the corpus, i.e. the short insight into the TV show *According to Jim* that serves as a corpus in this master-paper and afterwards the dialogues in source language and in target language and short explanation about possibility to produce a subtitle after the translation of the original text.

The paper consist also an appendix with a list of characters, who appear in the dialogues I will be using as a corpus.

3. HUMOR IN LINGUISTIC FRAMEWORK

In order to speak about humor from the linguistics point of view, one should first define what the humor at the first place is. From Aristotle until today, there were various attempts to define this phenomenon, however without creating a unique approach to humor. There are two sections, who define humor differently: while ‘the first one shows that is impossible to define “a priori” the category of humor, let alone to provide more detailed internal subdivisions, the second one rejects the use of laughter as a defining criterion for humor’ (Attardo 1994: 3).

Although there is no ‘consensus’ on the definition itself and the subdivision into comic, humor, comedy, irony, satire etc., most of the linguists and psychologists see humor as an ‘all-encompassing category, covering any event or object that elicits laughter, amuses, or is felt to be funny’ (Attardo, 1994:4).

Beside the definition of humor, for many authors it was also challenging to classify theories of humor, thus since Renaissance those classifications have looked differently.

According to Attardo (1994:1-2), there are three types of theories used in humor:

- a. *Essentialist theories*, focused on the definition of the ‘essence’ of a phenomenon, i.e. dealing with the question what makes the phenomenon what it is.
- b. *Teleological theories*, which describe what are the goals of a phenomenon.
- c. *Substantialist theories*, which tend to explain a phenomenon in the concrete “contents” of the phenomenon.

While the linguistic theories focus mainly on the essence; the psychological approaches focus on the modalities of the production and development of humor. Nevertheless, this classification of theories is not strict division between different theoretical approaches, because they all intertwine with each other. That is why we have e.g. incongruity theories, classified as psychological, but still deal with the essence of humor.

Raskin (1985: 31-40), quoted in Attardo (1994:47), brings the today commonly accepted classification of modern theories of humor, divided into these three groups:

- a. *Incongruity theories*, based on the contrast between expectation and reality.
- b. *Hostility theories*, also known as aggression or superiority theories.
- c. *Release theories*, which see humor as a trigger for liberation.

3.1. Incongruity theories

Incongruity-based theories of humor have been discussed already in the Aristotle's times, but the roots of modern incongruity theories go back to Immanuel Kant and Arthur Schopenhauer. According to Kant, 'laughter is an affection arising from sudden transformation of a strained expectation into nothing (Attardo, 1994:48). The modern authors, such as McGhee (1979:6-7), quoted in Attardo (1994:48), explain that 'when the arrangement of the constituent elements of an event is incompatible with the normal or expected pattern, the event is perceived as incongruous'.

Incongruous is in standard dictionaries defined as inappropriate, not suitable in a particular situation (Oxford Advanced Learner's Dictionary, 2000: 657)

While most of the authors see incongruity as a trigger for humor, the others pose the question whether the incongruity itself is enough for a joke, or should the incongruity be resolved in order for humor to be 'complete' (Ritchie, G., 2020, July 16. <https://homepages.abdn.ac.uk/g.ritchie/pages/papers/aisb99.pdf>). This is known as the incongruity-resolution (IR) model. The various proposals in literature on how to define the IR came up with six distinctions useful for describing this theory: scope, sequentiality, location of incongruity, routes to incongruity, facets of resolution and extent of resolution (Ritchie, 1999:3.

https://www.academia.edu/403873/Developing_the_Incongruity_Resolution_Theory).

We will focus here on the idea that the sequence of events is important for audience to grasp humorous event, which means that the audience first perceive incongruity and then comes the resolution, which evokes humor. The proponent of such perception was Jerry Suls with his two-stage model. Suls' model presents a joke as structured of two parts: the set-up and the punchline. The punchline creates incongruity and then a cognitive rule must be found, which

enables the content of the punchline to follow naturally from the information established in the set-up (Ritchie, G., 2020, July 16. <https://homepages.abdn.ac.uk/g.ritchie/pages/papers/aisb99.pdf>).

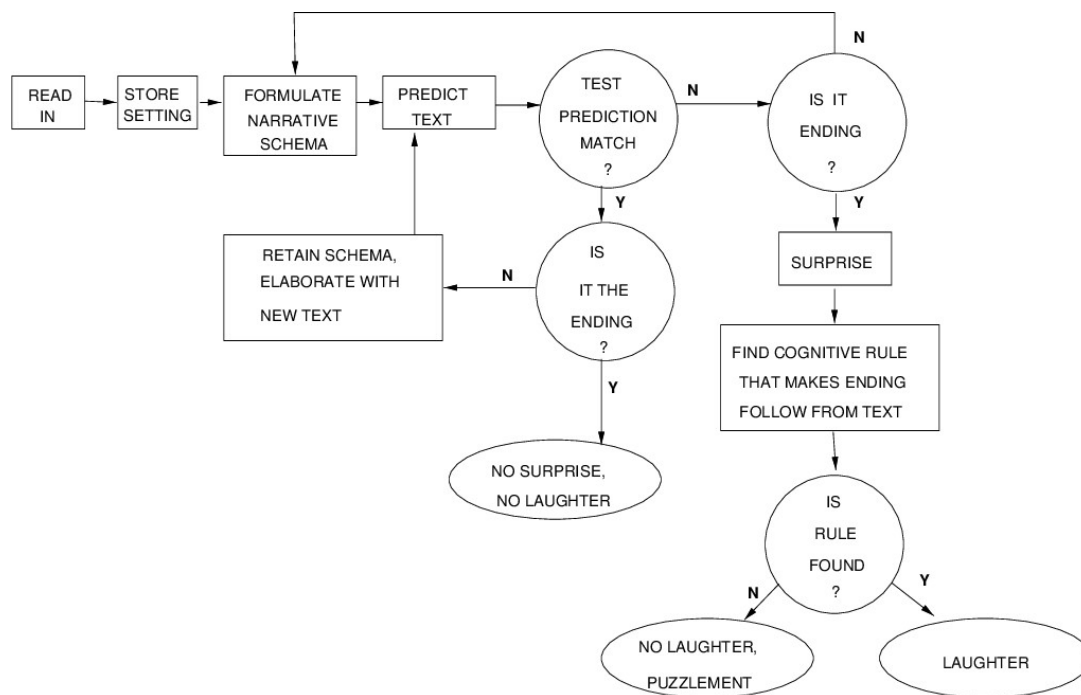


Figure 1: Jerry Suls' two-stage model¹

According to Suls' model, audience first receive the information, and if it appears that one part of the information does not fit in the whole picture, it comes to incongruity. After that, one tend to find a cognitive rule, i.e. the logical proposition or a fact of experience, in order to overcome the inappropriateness from the previous phase and if one finds it, the apparent incongruity 'resolves' and becomes congruous, which leads to humor. Shortly said:

- 'the punch-line provides the information content,
- there is the need for a cognitive rule and
- there is a resolution process' (Ritchie, 1999:3.

https://www.academia.edu/403873/Developing_the_Incongruity_Resolution_Theory).

¹ https://www.academia.edu/403873/Developing_the_Incongruity_Resolution_Theory, 1 September 2020, 10:38.

3.2. Hostility theories

The earliest theories mention the negative aggressive element of humor, defining that 'laughter arises from a sense of superiority of the laughter toward some object' (Attardo, 1994:49). The most influential proponents of the hostility theories are Thomas Hobbes and Henri Bergson. They state that the laugh at misfortune of someone else makes one feel superior.

3.3. Release theories

Release theories support the idea that people laugh out of need to release tensions and negative energy. Among many advocates of the release theories is Sigmund Freud, who thought that 'beguiling is done by means of the techniques of humor, such devices as punning, "representation by the opposite" and so on, stating that e.g. an insult is funny when it first appears as a compliment' (Monro, D. H., 1988, 349-55, <https://msu.edu/~jdowell/monro.html>).

4. SUBTITLING

According to the Dictionary of Translation Studies (Shuttleworth, Cowie, 1997:161), subtitling is ‘a term used to refer to one of the two main methods of language transfer used in translating types of mass audio-visual communication such as film and television’, which is ‘defined as the process of providing synchronized captions for film and television dialogue’. The subtitles usually consist of one to two lines with max. thirty five characters and are placed at the bottom of the picture.

At the very beginning, I would shortly present the other method of language transfer used for film and television, called dubbing. In general terms, dubbing is a technique used in the translation of television and films programs by covering the original voice by another voice in target language. Although most of the countries in the world tend to subtitle their television and cinema programs, some countries, such as Germany, Italy and France, prefer dubbing instead. In this way, those countries focus on the prevalence and importance of the mother tongue through dubbing of the imported films. On the one hand, this is understandable and might be useful, but on the other hand, it is often frustrating to listen to some German dubber revoicing Anthony Hopkins or Morgan Freeman.

4.1. The Evolution of Subtitling

The predecessor of the today subtitles were called intertitles and they were printed on paper and inserted between the film sequences. Later on, they were called subtitles and from 1917 they were placed on the image (Ivarsson, Carroll, 1998:9). Regarding the fact that from 1927 on the audience could hear the actors, the inserted titles between the scenes disappeared. The big film companies came to the idea of making different language versions of the same film. Eventually, this led them to the method of dubbing. ‘By the 1929 the major US production companies already had fully equipped dubbing studios in Europe with a permanent staff of actors who specialized in the dubbing of films in the most important European languages’ (Ivarsson, Carroll, 1998:10). But not all countries had enough money for dubbing, so many have continued to develop the method of subtitling. After many attempts of the inventors and

moviemakers to put the subtitles directly onto the film prints, 'in 1930 a Norwegian inventor Leif Eriksen took out a patent for stamping titles directly onto the images of a positive copy of the film (Ivarsson, Carroll, 1998:12). Eight years later in 1938, the first film ever to be transmitted in the history of television, titled *Der Student von Prag*, was broadcast on the BBC in the original language (German) with English subtitles. Through the years that came, the film production has worked hard on the new ideas of getting their products to the global market. At the end of the 1980s, after the introduction of laser subtitling, the international broadcasters tended to reach their international audience, so many of them found subtitling cheaper and faster alternative than dubbing.

As Ivarsson and Carroll (1998:6) note, in the late 20th century it came to the prevalence of subtitling. For many countries, this was 'a relatively inexpensive way of conveying the meaning of audiovisual productions to local audiences (Ivarsson, Carroll, 1998:1). Beside Scandinavian countries, Netherlands, Belgium and Greece, which subtitle most of the foreign-language films on television and in the cinema (Ivarsson, Carroll, 1998:6), Bosnia and Herzegovina also subtitle all foreign-language programs. Considering the fact that we see TV shows and movies in different languages, it is not surprising that many viewers understand and/or even speak English, Spanish or Turkish language.

When it comes to the audio-visual media translation, the world is divided into four blocks (Baker, 1998: 244):

- a. Source-language English-speaking countries, with hardly any non-Anglophone imports
- b. Dubbing countries, mainly German-, Italian-, Spanish- and French-speaking countries in and outside Europe.
- c. Voice-over countries, such as Russia and Poland, where one narrator interprets the lines of the entire cast while the volume of the original soundtrack is turned down.
- d. Subtitling countries.

Linguistically seen, 'the subtitles can be intralingual (e.g. for deaf and hard of hearing) or interlingual (speech in one language and subtitles in another) and technically seen they are

divided into open subtitles (as a part of the original film or broadcast) and closed subtitles (broadcast separately and transmitted for example as teletext)' (Baker, 1998 :247).

4.2. Advantages and disadvantages of subtitling

And here we come to the advantages of the subtitled audio-visual material. Audience has a chance to hear simultaneously the source of information in the original language and to read the subtitle in the target language, so the brain comprises both audio-visual sources into one comprehensive information. Many countries tend to increase 'literacy, teach and maintain minority languages and consolidate official languages such as e.g. English (children in Europe start to learn foreign language at a young age)' (Ivarsson, Caroll, 1998:34) through subtitling.

On the other hand, the subtitles on the screen might divert viewer's attention from the content presented on television or in the cinema. It happens often also that the subtitles are not synchronized with the takes, so we see one picture on the screen, but the subtitle from the previous scene or vice versa. Although the subtitlers try to remain faithful to the original text, it is not always possible to subtitle everything that has been said, so the audience sometimes get the paraphrased information instead of the exact translation. At the end, one of disadvantages of subtitling is also the amount of mistakes made by the translator.

4.3. The subtitlers' challenges

The subtitlers 'not only require outstanding language ability and journalistic talent, they must also have good visual sense, a thorough understanding of film and reading rhythms and a wide range of other skills (Ivarsson, Caroll, 1998:1).

In the small countries, lacking of funding, the subtitlers are very often untrained and insufficiently qualified amateurs, who are either the foreigners whose mother tongue is actually the language of the original text or the ones who have learned the language through school, alone or during their stay abroad. However, the increasing use of subtitling of foreign

audio-visual programs has lately led to the ‘emergency of a well-defined job profile for the subtitler’ and to the developing of ‘special training courses for this profession’ (Ivarsson Carroll, 1998:2).

Unlike other translators, subtitlers have to think of spotting, they need to understand different idiomatic varieties, wide range of topics and of course be able to comprise the information in short sentences because of time limits.

We all sometimes criticize the subtitlers, because they have translated an utterance completely wrong or have given another sense to the utterance. It comes often to the ‘expert criticism’, so e.g. scientists protest against incomplete or incorrect translation of the information related to their field of expertise. However, from one point of view, ‘sometimes the experts are wrong because they do not realize that the translation is not for the experts but for the general public’ (Ivarsson, 1992:76).

What makes the job far more easier today than in 1990s is the fact that the subtitlers now get the whole material to watch and that they have access to different sources of information. In the early days, a subtitler would get the text for translation, without seeing the movie and the context in which a particular scene takes place.

The process of translating and subtitling is extremely demanding, thus the professional who do this job also ‘have the same copyright under the Berne and world Conventions as writers, so they should be given the credit they deserve for their work’ (Ivarsson, Carroll, 1998:59).

4.4. The Practice of Subtitling

The subtitling for various media differs, in sense that subtitles for e.g. film and video are shorter than those for the cinema. ‘The number of subtitles in an average 90-minute film is 900 for the cinema version, 750 for the video version and 650 in the television version’ (Ivarsson and Carroll, 1998:71)

For a subtitler it is of course important to have the necessary equipment to work, such as computer, video monitor, stopwatches, different computer programs, dictionaries etc.

According to Ivarsson and Carroll (1998:11-12), the process of subtitling was at the beginning divided into two separate work processes – the spotting and the translation.

As mentioned above, in the early stages of subtitling, the first spotting was not done by the subtitler, but by a technician who very often had little or no knowledge of the original film language. The technician would see the film and note the start and the end of each utterance.

After that, the subtitler would translate the list of utterances made by spotter, often without seeing the film, taking care about the determined number of characters.

Nowadays translators do all the work related to the process of subtitling. After receiving the material (DVD, script), they first *watch the entire material*, preparing the vocabulary. In this preparatory phase it is important to clear all uncertainties, such as forms of address (should ‘you’ be translated as ‘ti’ or ‘vi’ in Croatian), family relations (is ‘uncle’ our mother’s brother or our father’s brother), titles, name spelling, lyrics, etc.

The next phase is ‘one of the most important features of the subtitler’s work’ and that is *timing*, ‘the process of defining the in and out times of each subtitle’ (Ivarsson, 1992:82)

In the third, and according to Ivarsson (1992:83), the most difficult phase, a subtitler has to *shorten the text* when necessary, because sometimes it is difficult to condense everything what has been said in few seconds into two lines below the picture. A subtitler has to decide what is important to keep in order not to lose the sense, when to make subtitle breaks, when can the text merge into another take and how to present the non-verbal language going on on the screen.

In the phase of *editing*, a subtitler has another challenge to cope with - muddled speech. No matter how many times you listen to an utterance, it sometimes seems impossible to understand what did an actor/actresses say. Whether it comes to repetitions, slips of tongue, garbled speech or complex syntax, a subtitler has to be capable to create an understandable and fitting translation. The meaningless words, such as ‘well’ and ‘you know’ can also be omitted, because they are irrelevant for the understanding of the scene on the screen.

When the subtitler is finished with his work, it would be desirable to give it over to his colleague for revision.

5. TRANSLATING HUMOR

Before focusing on the humor translating, it is important to define the aspects of translating in general. According to Newmark (1988:19-21), the process of translating is a comprehensive process, in which we ought to take care of the method of approach (intuitional or analytical), that we translate with four levels consciously in mind (the source-language level, the referential level, the cohesive level and the level of naturalness) and that the translation should be revised.

We differentiate translation methods, based on whether we focus on the source language or the target language (Newmark, 1988:45):

Source-language emphasis

- Word-for-word translation
- Literal translation
- Faithful translation
- Semantic translation

Target-language emphasis

- Adaptation
- Free translation
- Idiomatic translation
- Communicative translation

5.1. The challenges of translating humor

While many authors claim that it is impossible to translate humor, the others offer ideas how to do it good. As David Bello states (Hoffman J., 2012, October 19. <https://www.nytimes.com/2012/10/21/books/review/the-challenges-of-translating-humor.html>), ‘the trick to translating humor is to abandon the idea of perfect fidelity and instead try to find a joke that rings some of the same bells as the original’.

According to Raphaelson-West (1989:130) (Spanakaki K, 2007, April. <https://translationjournal.net/journal/40humor.htm>), there are three categories of humor or jokes: linguistic jokes (puns), cultural jokes (ethnic jokes) and universal jokes (the unexpected). The first two types of jokes or humor bring the most difficulty to a translator. The puns are homophones, homonyms, slip of the tongue or mimes, for which it is sometimes

impossible to find an equivalent in the target language. However, ‘if the purpose of the pun is merely to raise laughter, it can sometimes be ‘compensated’ by another pun on a word with a different but associated meaning’ (Newmark, 1988:217).

The culture-bound humor presents another challenge for a translator, because culturally oriented jokes often lose the sense when translated, or the target audience does not understand them so the humor is lost. What is typical for one culture does not have to mean anything in the other culture. For example, making a joke about a famous German football player or an actor in the USA is not necessarily funny. On the other hand, for example, transferring a joke from the American television serial and films is easier because they are seen worldwide and almost everybody knows American celebrities. Whether a cultural, historical or ethnical joke would be understood and accepted or not depends often on the audience itself and how good is someone acquainted with the topic.

Cheryl: Jim, would you clear up the table, please?

Jim: Honey, I just made dinner (pointing at takeaway food). I only have two hands.

Cheryl: And I only have one.

Jim: Yeah, Who's fault is that?

Cheryl: Yours. 'Ought you not sneak on me in the shower.

Jim: I don't know. In the movies the women love it.

Cheryl: Yeah, well, in the movies it's Russel Crowe.

This dialogue is taken from my corpus, i.e. from the TV show *According to Jim* (Season 1, episode 7), and all those who know that Russel Crowe is one of the most handsome and good-looking American actors will understand the joke. The others, whom this name does not ring a bell, will just read it without any need to laugh.

Newmark (1988:217) states that when ‘a pun is used in a source text to illustrate a language, or a slip of the tongue, or the sense is more important than the witticism, it has to be transferred, translated and usually explained’.

However, many authors find that explanations kill the joke and do not make it funny anymore. So they suggest to leave the joke as it is, i.e. in the source language, and to admit oneself that we sometimes simply have to leave the joke go.

When coming across a difficult transferrable joke, the translator herself/himself has to decide whether to translate it bad, to leave it as it is or to produce a funny effect by making a similar joke, i.e. the joke with different words but similar sense.

5.2. Why is humor specific in subtitling?

The humor is difficult to translate, but what is more difficult is to translate it for subtitling. The challenges that arise in subtitling humor are numerous and some of the most evident are:

- changing the medium from oral into written,
- the impossibility to translate the actor's performance including voice, gestures and mimics,
- reduction (time and space constraints) and
- takes change.

The fact that an average person can say many more words in 6-8 seconds (the length of one take) than can fit into one to two lines of a subtitled text makes a subtitler's job extremely difficult.

The constraints of time and space force the subtitler to decide what could be transferred to the target text and what can or have to be omitted. While doing the cuttings and making these decisions, the point is always to produce the best possible result. Taking into consideration that an utterance have to fit a particular scene and frame, a subtitler has to simultaneously meet the technical preconditions of a subtitle, linguistic and grammatical preconditions and keep the spirit of a joke in such a compressed text.

It is not enough just to be an experienced translator in order to do the subtitling, because it is easy to translate an utterance by broader explanation when necessary. Nevertheless, when subtitling, one has to consider 'the position of line breaks, the number and length of lines, the use of punctuation marks, the color and size of the font, typeface, and timing, simplifying vocabulary, simplifying syntax, merging short dialogues, deletions and adjustment of the

marked language/speech to more clear and standard language' (Spanakaki K., 2007, April. <https://translationjournal.net/journal/40humor.htm>).

Therefore, as Katia Spanakkai claims in her article *Translating Humor for Subtitling* (Ibid), 'the subtitler needs to use the limited space and time in an optimal way, in order to virtually retain the meaning effect in the subtitle translation'.

Nevertheless, even when it is possible to meet most of the requirements for a successful subtitling, and you manage to find the proper translation of the original text, to keep it in the time and space framework and it looks as a solid work, it seems oft that the joke is lost. It sounds funny in the source text, but when translated, it sounds lame.

At the end, what when a subtitler cannot find an equivalent term in the target language or what if it is not possible to convey the same sense and meaning into the target language? These and many other questions are left to a subtitler alone to cope with, bearing in mind the aforementioned conclusion, that sometimes a joke has to be omitted, adjusted to the target audience or paraphrased.

6. CORPUS ANALYSIS

In this chapter, I will be using the dialogues from a TV show *According to Jim*, as a corpus for the analysis of the humor translating for subtitling. The TV show consists of 182 episodes, ran through eight seasons.

The corpus itself includes various humorous situations and enables one to meet with the easy translatable dialogues, but also with the more challenging ones. The spirit of the jokes made in this TV show are close to humor in Bosnia and Herzegovina, thus it was not hard to understand them. Nevertheless, it was not possible to use all of the translated dialogues as subtitles, because they were simply too long.

According to Jim is a popular American television show centered on the life of a man called Jim. Together with his gorgeous wife Cheryl and their five children, Jim lives in the suburb of Chicago, where he works as a contractor in the Ground Up Design with his brother-in-law Andy. He seems to be an egocentric, stingy and rude man. However, he is a loving father and husband, who does not like to be surrounded by other people. The only company he likes is his family, his brother-in-law Andy, his blues band and he can stand his sister-in law Dana, when he has to. She puts Jim into place and she does not understand why her sister married such a man. Jim and his wife often have different approaches to raising children and to keeping social relations with neighbors and school parents. Their everyday life is full of funny situations, usually caused by Jim. Nevertheless, his children share his passion to irony and teasing of their uncle Andy, thus they contribute to the amusement of audience.

What made the sitcom so popular is probably the fact that it speaks about everyday life of an average family and that the situations happening in the show could happen to everybody.

Before starting with the analysis itself, I would first explain the method in which each dialogue/scene will be presented. I will first write the season, and then the episode from which a particular scene is taken (e.g. S1-E12 standing for season 1, episode 12). Then comes the source text and after that the target text translated into Croatian. At the end I will give a short explanation about the humorous place from the text.

S1 – E4

Jim: Well this year's gift, honey, this year's gift is wow.

Cheryl: Do you wanna give me a hint?

Jim: Well, it's a slightly higher retail value than last year.

Cheryl: Isn't he the best?

Dana: Oh yeah, why aren't there more men like you? Oh yeah, evolution.

Jim: Dušo, ovogodišnji poklon je sjajan.

Cheryl: Hoćeš li mi dati natuknicu?

Jim: Pa, malo je skuplji od prošlogodišnjeg.

Cheryl: Nije li najbolji?

Dana: Oh jest, zašto nema više muškaraca poput tebe? Ah da, evolucija.

We find the humorous place here at the end of the dialogue, where Dana clearly shows her opinion about Jim, saying that there is no more men like him because they evolved, alluding that he is a cavemen. The translated text in Croatian is of the almost same length as the source text, so it would function good as a subtitle. The sense of a joke is also present.

S1 - E6

Jim: Wait a minute. Are you in love with Nick?

Cheryl: What?

Jim: I mean if you are, if you are, just say so and I'm out of here. I'll pack my bags. Where are my bags?

Cheryl: We don't have any. We never go anywhere.

Jim: Čekaj malo. Jesi li ti zaljubljena u Nicka?

Cheryl: Što?

Jim: Mislim, ako jesi, samo reci i ja odoh odavde. Spakirat ću svoje torbe. Gdje su moje torbe?

Cheryl: Nemamo nijednu. Nikad nigdje ne idemo.

Cheryl brings the joke in the source text, when she says to Jim that they do not have any bags for him to pack and leave because they never travel anywhere. I omitted the repetition of ‘*if you are*’ in order to take care of space and time for the subtitle, but the translated text did not lose a humorous sense and the translation itself does not lack it.

S1 - E7

Cheryl: Jim, would you clear up the table, please?

Jim: Honey, I just made dinner. I only have two hands.

Cheryl: And I only have one.

Jim: Yeah, Who's fault is that?

Cheryl: Yours. 'Ought you not sneak on me in the shower.

Jim: I don't know. In the movies the women love it.

Cheryl: Yeah, well, in the movies it's Russel Crowe.

Cheryl: Jim, možeš li pospremiti stol, molim te?

Jim: Dušo, upravo sam napravio večeru. Imam samo dvije ruke.

Cheryl: A ja imam samo jednu.

Jim: Da. Čija je to krivica?

Cheryl: Tvoja. Nisi mi se trebao prišunjati u tušu.

Jim. Ne znam. U filmovima to žene vole.

Cheryl: Da, ali u filmovima to uradi Russel Crowe.

In this dialogue, there are actually two humorous places. The first one is when Jim claims that he just made dinner, showing at the takeaway food. And the second one is when Cheryl makes a joke about Jim's physical appearance (*'in the movies it's Russel Crowe'*). The source text was not difficult to translate and it could be used as a subtitle.

S1 - E16

Jim: Hey honey, you know what would make my knee feel a lot better?

Cheryl: What?

Jim: Some Nachos.

Cheryl: No! You're cutting back on snacking. You're gonna exercise more ... or ... at all.

And we're gonna have to do something about your stress level.

Jim: Cheryl, you're my wife. How I feel about things is none of your business.

Jim: Hej dušo, znaš od čega bi mom koljenu bilo bolje?

Cheryl: Od čega?

Jim: Od Nachosa.

Cheryl: Ne! Ostavit ćeš se grickanja. Vježbat ćeš više ... ili ... uopće. I moramo učiniti nešto po pitanju tvog stresa.

Jim: Cheryl ti si mi žena. Ne tiče te se kako se ja osjećam.

This scene has also two humorous places, which are both ironic and funny, showing the whole beauty of marriage. Cheryl's statement that Jim should practice more and then after a short pause, to practice at all, makes the scene funny. After that, Jim says that Cheryl is his wife, but that she should not care for his problems. The source text is successfully translated and could in any means function as a subtitle.

S1 - E17

Jim: Is Cheryl here?

Andy: She came back couple of hours ago. She's upstairs.

Jim: She seems mad?

Dana: No! She danced around in her wedding dress, kissing your picture.

Jim: Je li Cheryl ovdje?

Andy: Vratila se prije nekoliko sati. Gore je.

Jim: Čini se ljutom?

Dana: Ne! Plesala je okolo u vjenčanici, ljubeći tvoju sliku.

After Jim asks if Cheryl is angry with him, Dana replies ironically that she is not. The source text could be easily translated into the target language, keeping the sense of the joke the same. It can be used as a subtitle.

S1 - E21

Cheryl: Jim, I think I deserve a little free time every few months.

Jim: Cheryl, you have six hours of free time every day. Just because you choose sleeping to use it is not my fault.

Cheryl: Jim, mislim da zaslužujem malo slobodnog vremena svakih nekoliko mjeseci.

Jim: Cheryl, imaš šest sati slobodnog vremena svaki dan. To što ti izabereš iskoristiti ga za spavanje nije moj problem.

There was no challenges in translating Jim's ironic statement about how Cheryl spends her free time. Seeing all the requirement of a subtitle, the translated text could be used as one.

S2 - E1

Dana: Hey Cheryl, are you ready to go?

Cheryl: Oh yeah. Let me get my purse.

Jim: Where're you going?

Dana: Oh, we're going car-shopping. For me.

Jim: Did you see what kind you want?

Dana: Yes, a blue one.

Dana: Hej Cheryl, jesi li spremna?

Cheryl: Jesam. Samo da uzmem torbicu.

Jim: Gdje idete?

Dana: Idemo kupiti automobil. Za mene.

Jim: Jesi li vidjela kakav želiš?

Dana: Da, plavi.

Dana's answer that she wants a blue car confirms the stereotype that women have no clue when it comes to cars. Taking into consideration that in my mother tongue we have similar

stereotype about women and cars, the translation could be literary done and it is short and fitting enough to serve as a subtitle.

S2 – E5

Cheryl: Did you brush their teeth?

Jim: Yes, I did.

Cheryl: Round in circles, like the dentist said, not back and forth?

Jim: Cheryl, why do you care? They're gonna lose those teeth anyway.

Cheryl: And yet, you still comb your hair.

Cheryl: Jesi li im oprao zube?

Jim: Da, jesam.

Cheryl: U krug, kako je zubar rekao, ne naprijed-nazad?

Jim: Cheryl, zašto ti je stalo do tog? Svakako će izgubiti te zube.

Cheryl: A ti se ipak još uvijek češljaš.

After Jim says that is it useless to care about their children's teeth, because they are going to lose them anyway, Cheryl responds that he is losing his hair, but he still combs it. In my opinion, this is a universal joke and it can be translated word for word, conveying the joke properly. The translated text is suitable for subtitling.

S2 - E6

Cheryl: Do you remember when Dad took us to see „The Exorcist“? I still have trouble going to bed sometimes!

Dana: Of course you do, you sleep with Jim.

Cheryl: Sjećaš li se kad nas je tata vodio da gledamo „Egzorcista“? Još uvijek se ponekad bojim ići u krevet.

Dana: Naravno da se bojiš, spavaš sa Jimom.

Just like in the first dialogue, here we can see Dana's opinion about Jim, comparing him with an exorcist. When the audience is familiar with the film, Dana's remark triggers laughter immediately. One could understand the joke perfectly fine in the target language.

S2 - E8

Reverend Pierson: I will never forgive you for what you did to me that day, Jim. Never.

Jim: (...) I think you have to. You're a minister. That's your job.

Velečasni Pierson: Nikad ti neću oprostiti za no što si mi tog dana uradio. Nikad.

Jim: (...) Mislím da moraš. Ti si svećenik To ti je posao.

Jim's childish comment about ministers who always have to forgive makes the scene funny. Without consisting of any complicating words, the joke was translated without any constraints and it is good to be used as a subtitle.

S2 - E9

Dana: Wow Cheryl, you and Jim went to the ZOO and they let him out.

Dana: Cheryl, pa ti i Jim ste išli u zoološki vrt i pustili su ga da iziđe.

Alluding at Jim's behavior, Dana acts surprised with a fact that Jim was allowed to go home from a ZOO. The translated text is short enough and suitably translated to serve as a subtitle.

S2 - E10

Jim: I can't believe it. You're actually gonna go to Crannis' party without me, aren't you?

Cheryl: Yes, I am.

Jim: Well, you know what Cheryl, I'm having a cutlery sale. 50% off every knife in my back.

Jim: Ne mogu vjerovati. Ti ćeš stvarno ići na zabavu kod Crannisa bez mene, jelda?

Cheryl: Da, hoću.

Jim: Znaš sta Cheryl. Imam rasprodaju pribora za jelo, 5% popusta na svaki nož u mojim leđima.

The humorous place here is when Jim plays that he is hurt by Cheryl's behavior and he accuses her of sticking knives into his back. In order to make the translated text easier, I chose to omit unnecessary words such as 'well'. Still, the translation could be a little bit too long for a subtitle.

S2 - E11

Jim: Come on now, look what you did. He's thinking about taking another job.

Cheryl: Well, I don't know why are you so upset about it. I mean, you did what's good for you. Why can't Andy do what's good for him.

Jim: Because it's not good for me.

Jim: Vidi što si sad uradila. On razmišlja o prihvaćanju drugog posla.

Cheryl: Pa ne znam zašto si zbog tog uzrujan. Ti si učinio ono što je dobro za tebe.

Zašto ne bi Andy učinio ono što je dobro za njega?

Jim: Zato što nije dobro za mene.

'Why can't Andy do what's good for him? – Because it's not good for me.' A hearer can expect here a 'normal' remark about the situation, but instead she/he gets a bit of Jim's selfishness. That is what makes the scene humorous. Taking into consideration that the translation of the source text itself is not problematic, the translated text could be a subtitle.

S2 - E12

Andy: You know, when we were kids, we collected money for UNICEF. She actually called the UN to see if the money went where it was supposed to go. She's good to the bone.

Jim: Yeah, she is. I'm planning on getting into heaven with 'Cheryl plus guest'.

Andy: Znaš, kad smo bili djeca skupljali smo novac za UNICEF. Ona je nazvala UN

da vidi je li novac otišao tamo gdje je trebao otići. Dobra je do srži.

Jim: Da, jest. Ja planiram ući u raj kao Cherylina pratnja.

The translation of the joke '*I'm planning on getting into heaven with 'Cheryl plus guest'*' kept its essence and one understands perfectly what is meant with it. However, the source joke sounds funnier than the translated one. The 'set-up' of the joke '*good to the bone*' is not literary translated, i.e. the '*bone*' is not translated as '*kost*', but as '*srž*'. However, I find the translation adequate.

S2 – E15

Jim: Cheryl, that was a good idea. Open up your mind, will you? You know what, if Henry Ford's wife had your kind of attitude, we would have conceived Gracie on a back of a horse.

Jim: Cheryl, to je bila dobra ideja. Otvori malo vidike, hoćeš li? Znaš što, da je žena Henryjia Forda imala takav stav kao ti, začeli bismo Gracie na konju.

If a subtitler presumes that the listener/reader has basic knowledge on American car industry and knows that Henry Ford was a founder of Ford Motor Company, then the joke in the translated text will make sense. It is economically translated and present a well-done subtitle.

S2 - E18

Cheryl: You bought two German shepherds to protect me?

Jim: I didn't buy them. They're rentals. They're good too.

Cheryl: Kupio si dva njemačka ovčara da me štite?

Jim: Nisam ih kupio. Umirovljeni su. Ali i oni su dobri.

The humorous place is in Jim's explanation that two dogs, which he brought to protect his wife, are rentals, but could still do the job. The key point is that he did not buy them, because he is stingy. The source text is adequately translated and can be used as a subtitle.

S2 - E20

Dana: I'd like to hire you to remodel my office, I know it's your slow season, so I thought I throw in some for you.

Jim: That's really nice Dana. You know, I just have a strict policy, I don't work with family.

Dana: What about Andy, he works for you?

Jim: That's the reason why I have strict policy.

Dana: Rado bih te zaposlila da mi preurediš ured. Znam da ti je trenutno sporija sezona pa sam mislila da ti 'sredim' posao.

Jim: To je stvarno lijepo od tebe Dana. Ali znaš, imam striktna pravila., ne radim s obitelji.

Dana: A što je s Andyijem, on radi za tebe?

Jim: Zbog toga i imam striktna pravila.

'What about Andy, he works for you? – That's the reason why I have strict policy' is a humorous place in this scene. The language of the source text is simple, so it is easy for a subtitler to produce a solid translation and a subtitle.

S2 - E25

Cheryl: The gift I want for Mother's Day is for you to walk more.

Jim: Cheryl, I am in construction industry. I am in great shape.

Cheryl: Oh sweetie, what shape is that? A circle?

Cheryl: Poklon koji želim za Majčin dan je da ti hodaš više.

Jim: Cheryl, radim u građevinskoj industriji. Ja sam u odličnoj formi.

Cheryl. O dragi, kakva je to forma/oblik? Krug?

What makes Cheryl's remark *'Oh sweetie, what shape is that? A circle?'* funny in the source text is its ambiguity. However, when translated into the target language one needs two nouns to translate *'shape'* and the ambiguity is lost. In the set-up *'to be in great shape'* is translated

as *'biti u odličnoj formi'*, but in the resolution sentence *'shape'* actually means *'geometrijski oblik'*.

S2 - E27

Ruby: Hi, Mom.

Cheryl: Hi, sweetie. (...) Hey, hey, give me that. Honey, what do I tell you about eating food from the floor?

Ruby: That's just for Daddy.

Cheryl: That's right.

Ruby: Zdravo mama.

Cheryl: Zdrav draga. (...) Hej, hej, daj mi to Dušo, što ti govorim o jedenju hrane s poda?

Ruby: To je samo za tatu.

Cheryl: Upravo tako.

The joke in the dialogue above is that eating from the floor is just for Daddy, for Jim. It is word-for-word translated into the target language and is equally funny. It can work well as a subtitle.

S3 - E1

Jim (on the phone): Hey Cheryl. (...) Yes, I can pick up some toilet paper. Two-ply!?! What are we? Royalty!?!

Jim (na telefonu): Halo Cheryl. (...) Da, mogu usput kupiti toaletni papir. Dvoslojni!?! Što smo mi? Kraljevska obitelj!?!

Jim does not spend money gladly, and his cheapness breeds always a lot of fun. In this particular scene, he is not willing to buy a two-ply toilet paper, because they are not 'royalty'. Like if she asked for a four-ply. The joke is well accepted in the target language and could be appropriately translated. If the space and time were not limited, it could function as a subtitle.

S3 - E3

Jim: Can't we just have some civilized dinner conversation?

Dana: All right, Jim. Read any good book lately?

Jim: Ha ha ha. Well, you know Dana, I've been busy raising a family. But don't worry, honey. Maybe you'll meet your husband in a book.

Jim: Možemo li voditi normalni civilizirani razgovor za večerom?

Dana: U redu, Jim. Jesi li pročitao kakvu knjigu u posljednje vrijeme?

Jim: Ha ha ha. Znaš Dana, bio sam zauzet podizanjem obitelji. Ali ne brini, dušo. Možda upoznaš svog muža u knjizi.

The cross-fire of irony that happens here between Jim and Dana makes the whole situation hilarious. First Dana ridicules Jim by asking him if he read any book lately. But then Jim shoots back by rubbing her nose with for Dana painful subject, men, implying that it would be better for her to find herself a husband instead of reading books. This type of jokes is intercultural and could be very well accepted in various languages. Regarding the length and semantics of the translated text, this could be a well-translated subtitle.

S3 - E6

Dana: Ruby, I gave you the thumbs up!

Ruby: I thought you make it go higher!

Cheryl: Dana, you can't help her with the answers.

Dana: Cheryl, I can't help it. It's so painful to watch. Like Jim trying to pick which fork to use in a fancy restaurant.

Dana: Ruby, podigla sam ti palčeve.

Ruby. Mislila sam da pokazuješ da trebam ići na veće brojeve.

Cheryl: Dana, ne možeš joj pomagati s odgovorima.

Dana: Cheryl, ne mogu si pomoći. Tako je bolno gledati. Kao kad Jim u elegantnom

restoranu bira koju viljušku upotrijebiti.

Dana's implication that Jim does not know how to behave in a fancy restaurant '*Like Jim trying to pick which fork to use in a fancy restaurant*' makes the scene humorous. There was no trouble to translate the source text into the target language. However, I find the translated too long to be used as a subtitle.

S3 - E7

Gracie: Aunt Dana, look at my witch cookie.

Dana: Oh scary.

Andy: Really good for a 3-years-old.

Gracie: I'm seven.

Andy: Yeah. Then not so impressive.

Gracie: Teta Dana, pogledaj moj vještici keksić.

Dana: Oh strašno.

Andy: Stvarno dobro za trogodišnjakinju.

Gracie. Meni je sedam.

Andy: Ahaa. Onda i nije tako impresivno.

Andy's comment on Gracie's culinary skills makes one simultaneously laugh and judge him for being rude to a little girl. But on the other side this type of jokes is typical for *According to Jim*. It is simple to translate into the target language and can be a subtitle.

S3 - E11

Gracie: Daddy, it's Santa.

Jim: Honey, it's Thanksgiving. Think it through.

Gracie: Tata, to je Djed Božićnjak.

Jim: Dušo, Dan zahvalnosti je. Promisli malo.

In this scene the humorous place is Jim's utterance '*Honey, it's Thanksgiving. Think it through*' alluding that Gracie is not especially bright and making the scene funny. Both '*Santa*' and '*Thanksgiving*' are well-known terms, so it should not be hard for the audience to grasp the joke. The fact that it is short and humorously acceptable it could be a could subtitle.

S3 - E12

Cheryl: Hey ... honey, I was thinking about what I've said last night. I've kinda overreacted.

I just wanna say I'm sorry.

Jim: Well, thank you. It means a lot to me.

Cheryl: Yeah.

Andy: What was that all about?

Jim: I've no idea.

Andy: Did you guys have fight last night?

Jim: I didn't.

Cheryl: Hej ... dušo, razmišljala sam o onom što sam rekla sinoć. Malo sam pretjerala.

Samo ti želim reći da mi je žao.

Jim: Hvala ti. To mi puno znači.

Cheryl: Da.

Andy: Što je to bilo?

Jim: Nemam pojma.

Andy: Jeste li se vas dvoje sinoć svađali?

Jim: Ja nisam.

The humorous place '*Did you guys have fight last night? – I didn't.*' is a stereotype about men-women relationship and how men never listen to what women say. The stereotype is not cultural-bound, thus it is appropriately translated into the target language. The space and timing are in both, source and translated, texts similar and the understanding of the joke is present, so it presents a good example for a subtitle

S3 - E16

Dana: But, but, that's my wedding stuff. You can't give her my wedding. What are we gonna do when I get married?

Jim: Well, we'll just jump into our flying cars and celebrate the Cubs World Series.

Dana: Ali to su stvari za moje vjenčanje. Ne možeš joj dati moje vjenčanje. Što ćemo kad se ja budem udavala?

Jim: Uskočit ćemo u naše leteće automobile i slaviti pobjedu Cubsa.

Jim can hardly believe that Dana will ever get married, so with his joke that they '*ll just jump into their flying cars and celebrate the Cubs World Series*' he reinforces his opinion. The term '*Cubs World Series*' is cultural-bound and it does not mean that everyone understands what that mean. Nevertheless, one does not need to understand in detail what kind of sport and win they are talking about, as long as it is obvious that it is sport and that Cubs usually never win. For a subtitle there is enough information in the translated text and other parameters important for subtitling are also respected.

S3 - E19

Cheryl: What is with you?

Jim: What?

Cheryl: What!? You said you're okay with this Ted thing and next thing I know you're punching him out.

Jim: I didn't punch him out. He ran into my elbow.

Cheryl: Što je s tobom?

Jim: Zašto?

Cheryl: Zašto!? Rekao si da ti je u redu sve ovo s Tedom, a onda ga odjedanput udaraš.

Jim: Nisam ga udario. Natrčao je na moj lakat.

The joke in the above dialogue is Jim's childish remark that he did not punch Ted, but that Ted ran into his elbow. The sense of the joke is successfully conveyed into the target language and it arises laughter by target audience. I believe it is possible to use the translated text as a subtitle.

S3 - E21

Andy: Dana, I'm gonna be a dad. Anything new with you? No, right?

Andy: Dana, postat ću tata. Išta novoga kod tebe? Ne, jelda?

This kind of a joke is so present among siblings, when one start with an information and then lower the boom, in order to ridicule his sister/brother, that it was no trouble to translate it into Croatian. The fact that it is adequately translated and shorter than the source text, it meets all subtitling requirements.

S3 - E23

Andy: Oh, there are you. Jim, she's in here.

Jim: Oh Cheryl, thank God. When I got home from work and you weren't in the kitchen, I just feared the worst.

Dana: What? That you'd have to make your own dinner?

Andy: A tu si. Jim, ovdje je.

Jim: Oh Cheryl, hvala Bogu. Kad sam došao kući s posla, a ti nisi bila u kuhinji, pomislio sam na najgore.

Dana: Na što? Da ćeš si sam morati napraviti večeru?

Although the utterance is not literary translated, it still keeps the spirit of a joke made by Dana. She ridicules Jim and his dependence on Cheryl, creating a universal joke and a joke that one can appropriately translate into the target language and use as a subtitle.

S3 – E28

Dana: That's my shirt.

Andy: Please, it never looked so good on you. You don't have a tenth of the butt I have.

Dana: I have exactly a tenth of the butt you have.

Dana: To je moja majica.

Andy: Ma molim te, na tebi nikad nije izgledala ovako dobro. Nemaš ni desetinu moje guze.

Dana: Imam točno desetinu tvoje guze.

This dialogue tend to be understood ambiguously, in a sense that Andy is concentrated on his good looking body, and his sister is focused on the fact that he is fat and she is good looking. That is exactly what makes the scene funny. It was not difficult to translate the source text, however because the translated text is a bit longer than the source text, I am not sure it could be used as a subtitle.

S4 - E1

Jim: Cheryl, look at me. Do I have wings? I'm not a saint, I'm not perfect. I have flaws.

Cheryl: And you're waiting from me to disagree?

Jim: Would it kill you?

Jim: Cheryl, pogledaj me. Imam li krila? Ja nisam svetac, nisam savršen. Imam mane.

Cheryl: I sad očekuješ da se ne složim s tobom?

Jim: Je li bi te ubilo?

Is there anything funnier than the conversation between long-married couples? The humorous place here comes at the end of the utterance, when they say '*And you're waiting for me to disagree? – Would it kill you?*'. The entire scene is properly translated into Croatian, the sense is kept and the space and timing are respected.

S4 - E3

Andy: Wow Jim, you and old Blue had some good times together.

Jim: Oh yeah. I hate to see her going. Hey, you want her?

Andy: Okay, sure. Thanks.

Jim: 200 \$.

Andy: Wow Jim, ti i roštilj ste proveli dobra vremena zajedno.

Jim: Oh da. Mrzim što odlazi. Hej, želiš li ga ti?

Andy. Da, može. Hvala.

Jim: 200 dolara.

Although Andy is used to Jim's opinion about sharing and giving things away for free, his short-lasting belief followed by Jim's answer '200 \$' makes the scene ridiculous. When translating, I had to adjust certain terms, because it would be unclear if I would translate 'Blue' as 'plavi' or leave it simply as 'blue'. Still, the source text is well transferred and the joke is kept in the translated text-

S4 - E5

Kyle: Daddy.

Jim: Yes, my son?

Kyle: What color is God?

Jim: Blue. That's why America put the blue in the flag. What are you drawing?

Kyle: A picture of me and God playing soccer.

Jim: Oh, that's cute, honey. But God doesn't play soccer, he plays football.

Kyle: Tata.

Jim: Da, sine moj?

Kyle: Koje je boje Bog?

Jim: Plave. Zato je Amerika stavila plavu u zastavu. Što crtaš?

Kyle: Crtež mene i Boga kako igramo nogomet.

Jim: Oh, to je slatko dušo. Ali Bog ne igra nogomet, on igra američki nogomet.

In American English this joke sounds perfectly normal. However, this is one of cultural-bound jokes. The fact that Americans understand the difference between soccer and football does not mean that the target audience will understand it. For those who follow this TV show and know how passionate Jim is about (American) football, it would be clear what he is talking about, even if they are not familiar with the game itself. When translating, I have simply assigned this attribute “American” to the noun, and the translated text sounded somehow more understandable.

S4 - E7

Maggie: We’ve having family plot for years. See, you’re going to be next to Cheryl, Dana will be next to her husband, God willing. And Andy will be next to ... his special friend.

Andy: Mum, I’m not gay. How many times do I have to tell you that?

Maggie: Imamo obiteljsku grobnicu već godinama. Vidiš, ti će biti pored Cheryl, Dana će biti pored svog muža, ako Bog da. A Andy će biti pored ... svog posebnog prijatelja.

Andy: Mama. Nisam homoseksualac. Koliko puta ti to moram reći.

Making a pause, just like Maggie did in *‘and Andy will be next to ... his special friend’*, makes the situation funny, although she did not clearly stated that she thinks her son is gay. But the implication hidden after her pausing is humorous. I chose to translate *‘gay’* as *‘homoseksualac’* instead of using the more pejorative term *‘peder’* or to leave *‘gay’*, because I think it is more suitable in the target language. The chosen sequence is suitable for a subtitle.

S4 - E10

Jim: Wow, that kid is really good.

Cheryl: Yeah.

Jim: Where did that come from?

Cheryl: Me.

Jim: Pa to dijete je stvarno dobro.

Cheryl: Da.

Jim: Otkud to?

Cheryl: Od mene.

In this short sequence Cheryl makes a joke, by stating that Kyle has inherited her good nature, not Jim's. There are no obstacles with translation or possibility to use it as a subtitle.

S4 - E13

Jim: When you act jealous when you're married, it's romantic. When you act jealous when you're dating, you're a psycho.

Ryan: You never told me that.

Jim: It was implied. You never treat a girlfriend like a girlfriend, you treat a girlfriend like a wife.

Ryan: Oh man, I've ruined the best thing that's ever happened to me.

Jim: Damn right. I don't think our relationship's gonna ever recover.

Ryan: I'm talking about Dana.

Jim: Kad se ponašaš ljubomorno akd si oženjen, to je romantično. Kad se ponašaš ljubomorno u vezi, onda si psihopat.

Ryan: To mi nisi nikad rekao.

Jim: Podrazumijevalo se. prema djevojci se nikad ne ophodiš kao prema djevojci, nego kao prema supruzi.

Ryan: Čovječe, uništio sam najbolju stvar koja mi se dogodila.

Jim: Upravo tako. Mislim da se naša veza od ovog nikad neće oporaviti..

Ryan: Pričam o Dani.

The barriers in communication can sometimes cause misunderstanding which lead to humorous situations, just like the one in the dialogue above, where Jim believes Ryan talks about the relationship to him, but in fact he was talking about his relationship with Dana.

Although the text is longer, it is not demanding for translation. When it comes to subtitling, it could be used as a subtitle if one shortens it for couple of characters.

S4 - E18

Dana: So, Kyle, I have a big job for you on the wedding day. You get to be aunt Dana's ring bearer.

Cheryl: That's right. You're going to get your hair cut and you're gonna wear tuxedo. You are gonna be a handsome gentleman.

Kyle: Do I have to, Daddy?

Jim: Yes, son. We all have to.

Dana: Kyle, imam važan zadatak za tebe na dan vjenčanja. Nosit ćeš prstenje tetke Dane.

Cheryl: Tako je. Otići ćeš se ošišati, nosit ćeš smoking. Bit ćeš zgodan gospodin.

Kyle: Moram li, tata?

Jim: Da, sine. Svi moramo.

'Do I have to, Daddy? – Yes, son. We all have to.' This is a humorous place in the scene above, where it is understood that all of them have to do something they do not like, just to please Dana on her wedding day. The translated text grasps the purpose of the joke and it can serve as a subtitle.

S4 - E21

Jim: Oh right. Maybe a few beers will make us sound better.

The Band: There you go.

Jim: Or care less.

Jim: U redu. Možda ćemo od nekoliko piva zvučati bolje.

Band: Eto vidiš.

Jim: Ili će nam biti svejedno.

Jim's irony is always funny. Although in this particular translated text I could not translate word-for-word, the essence of the joke is present and the shortness of the entry makes it possible to be used as a subtitle.

S4 - E24

Dana: Hey, I like kids.

Jim: Well, you're better, because they'll put your body through hell. So, here's to Dana, who once was alive and free and now who's trapped and practically dead!

Dana: Hej, ja volim djecu.

Jim: I bolje ti je, jer će ti od tijela napraviti pakao. Za Danu, koja je nekad bila živa i slobodna, a sad je zarobljena i mrtva!

These kind of jokes evoke laughter by the audience, by creating a counter-effect. Instead of wishing her nice things at her bachelorette party, Jim makes her want to run away. The whole situation is somehow amusing. The source text was not difficult to translate and I believe it would create a suitable subtitle.

S4 - E26

Cheryl: Oh, I can't believe I forgot our anniversary.

Dana: I can't believe you're still having them.

Cheryl: Ne mogu vjerovati da sam zaboravila našu godišnjicu.

Dana: Ja ne mogu vjerovati da ih još uvijek imate.

The humorous place in this scene is '*I can't believe you're still having them*', presenting Dana's misbelief that her sister is still married to a guy like Jim. The source-text could be translated word-for-word, keeping the spirit of the joke and respecting the space limitations.

S4 - E27

Cheryl: Oh honey, you look so beautiful. It's just like my own wedding.

Dana: Except I'm marrying somebody good.

Jim: Trust me, he's marrying you, there's something wrong with him.

Cheryl: Ah dušo, izgledaš tako lijepo. Baš kao da je moje vjenčanje.

Dana: Osim što se ja udajem za nekog dobrog.

Jim: Vjeruj mi da nešto nije u redu s njim kad tebe ženi.

Jim's remark about Dana's future husband '*Trust me, he's marrying you, there's something wrong with him*' bring a hint about their always dynamic relationship. They could hardly ever communicate without teasing each other. And that is the amusing part of their communication. The source text is not completely literary translated, but more in the target language spirit. However, with no challenges.

S5 - E2

Jim. You know what? We should take these (cookies) to the guys in bend.

Cheryl: No, Jim, they are awful.

Jim: They're my friends and they deserve cookies too.

Jim: Znaš što? Trebali bismo ove keksiće ponijeti dečkima iz benda.

Cheryl: Ne, Jim, grozni su.

Jim: Oni su moji prijatelji i oni isto zaslužuju keksiće.

What makes this dialogue funny is the misunderstanding in communication between Jim and Cheryl. While Cheryl speaks about cookies, Jim thinks she finds his friends awful. It is amusing to read/listen to that as a neutral bystander. The joke is perfectly acceptable in the target language and could be translated without any issues. It is also suitable to be used as a subtitle.

S5 - E4

Ruby: How many more envelopes do we have to do, Mummy?

Cheryl: Only 200. ... Remember we're helping the homeless.

Dana: Why can't they do it for themselves? It's not like they have job.

Ruby: Mama, koliko još koverti moramo pripremiti?

Cheryl: Samo 200. ... Sjeti se da pomažemo beskućnicima.

Dana: Što to sami ne urade? Nije baš da imaju posla.

Dana is obviously in charge of dark sense of humor, in making a joke about homeless people. But one must laugh at the joke, because it is really ridiculous and easy to transfer from one language into another. It can be used as a subtitle.

S5 - E7

Cheryl: Andy, would you just let me set you up with Connie from our Yoga class? You guys have a lot in common.

Jim: You can't put two desperate losers together and expect something's gonna happen.

Cheryl: Jim, Connie is not a loser.

Cheryl: Andy, hoćeš li mi dozvoliti da te spojim s Connie s joge? Vas dvoje imate puno toga zajedničkog.

Jim: Ne možeš spojiti dvoje očajnih gubitnika i očekivati da se nešto dogodi.

Cheryl: Jim, Connie nije gubitnica.

I am not sure what is funnier, the fact that Cheryl considers her brother is a loser or the seriousness in her voice when she says that Connie is not a loser, instead of saying that Andy is not a loser. The entire attitude of the entire family towards Andy and his 'success' with women is funny. It is possible for a subtitler to do an adequate translation of the source text, meeting all prerequisites for a good subtitle.

S5 - E9

Jim. Phone. Crap. (...)

Gracie: Can I get it?

Jim: Sure. What are the rules?

Ruby: You're never in the bathroom. You're in the meeting.

Jim: Very good.

Ruby: You take a lot of meetings, Daddy.

Jim: Telefon. Sr...e.

Grace: Mogu li se ja javiti?

Jim: Naravno. Koja su pravila?

Ruby: Nikad nisi u kupaonici. Uvijek si na sastanku.

Jim: Vrlo dobro.

Ruby: Tata, ti ideš na puno sastanaka.

Ruby's remark that her Daddy '*takes a lot of meetings*' make the scene amusing, because they all know what does that stand for. The source text is easily translated and I believe a subtitler could use it for subtitling when necessary.

S5 - E10

Andy: I know whenever I call a woman I only have one thing in mind?

Dana: Abduction?

Andy: Znam da ja, kad god zovem neku ženu, imam samo jednu stvar na pameti.

Dana: Otmicu?

Dana's short but killing answers are indeed funny, especially when directed to Andy or to Jim. In this particular situation, she alludes that her brother is so desperate he could abduct a woman. Short and to the point, just like the translation into the target language. This sequence I find possible to be used as a subtitle.

S5 - E12

Jim: I'm not giving back the tape.

Cheryl: Jim, if you don't give the tape, you look crazy and I look crazy for marrying you.

Jim. Ne vraćam kasetu.

Cheryl: Jim, ako ne daš kasetu, ispadaš lud, a ja luda jer sam se udala za tebe.

In this dialogue I chose to shorten the translated text, in order to respect the rule that the translated text should be of a merely same length as the source text. In the same time, I believe it was possible to maintain the essence of the source text, and the joke itself.

S5 - E14

Cheryl: Wait...wait, let me lit the candles so you could make your wish.

Jim: Cheryl, a wish? Now!? I have a sweater vest, French moisturizer and a watercolor set.

For me to wish for anything more would just be greedy.

Cheryl: Čekaj da upalim svijeće pa da možeš poželjeti želju.

Jim: Cheryl, želju? Sada!? Imam džemper, francusku hidratantnu kremu i set vodenih bojica. Kad bih poželio još nešto bio bih usitinu pohlepan.

So much irony in Jim's utterance simply makes one laugh and feel sorry for him for not getting any desirable gift for his birthday. When adding his voice and mimics to the translated text, this makes one complete subtitle.

S5 - E16

Jim. The reason I brought you here is because Andy has dated some real losers. Remember that crazy chic from the DMV?

Bernice: I am that crazy chic from the DMV.

Jim: I know. I'm just saying I remember you.

Andy: It's okay Jim. Bernice looks different. She ... bought a new purse.

Jim: Razlog zbog kojeg sam te doveo ovdje je taj što je Andy izlazio s nekim gubitnicama. Sjećate se one lude cure iz DMV-a?

Bernice: Ja jesam ta luda cura iz DMV-a.

Jim: Znam. Samo kažem da te se sjećam.

Andy: U redu je, Jime. Bernice sad izgleda drugačije. Ona je ... kupila novu torbicu.

I just read the translated text and laughed, because I find this whole TV show hilarious. It is funny how Jim insults Bernice without planning it, and then how the joke is prolonged with his attempt to save the situation and how it ends with Andy's comment about the change Bernice went through, by buying a purse. The translation is done word-for-word and it could be subtitled.

S5- E17

Cheryl: How is it that you didn't hear Julie's dog barking all night?

Jim: I swear, that woman lives to torment me.

Dana: Yeah, I've always liked that about her.

Cheryl: Kako to da ti sinoć nisi čula psa od Julie da laje čitavu noć?

Jim. Kunem se, ta žena živi samo kako bi mene mučila.

Dana: Da. To mi se kod nje uvijek sviđalo.

We find again humorous place in Dana's remark about Jim, liking everybody who does not like Jim. The translated text corresponds to the source text and is suitable for subtitling.

S5 - E19

Cheryl: Jim, did you tell the kids that they could hit Andy?

Jim: Yeah. Do you want me to tell them to stop?

Cheryl: No.

Cheryl: Jim, jesi li ti rekao djeci da mogu udarati Andyja?

Jim: Jesam. Želiš li da im kažem da prestanu?

Cheryl: Ne.

We have here again the same ironic dialogue between Jim and Cheryl about Andy, just like in the aforementioned sequence. It seems amusing for two of them, and then for the audience also, that their kids hit Andy. The utterance is short and not problematic for translation into the target language. It could easily be used as a subtitle, because the translated text is word-for-word translation of the source text, keeping the spirit of the joke and respecting the subtitling constraints.

S5 - E20

Cheryl: You know, I hear a lot of guys are celebrating St. Patrick' Day this year with quite dinner at home.

Jim: Yeah, the nursing home.

Cheryl: Znaš, čujem da puno muškaraca ove godine Dan svetog Patrika slavi uz mirnu večeru svom domu.

Jim: Da, u staračkom domu.

Jim's comment on Cheryl's statement '*Yeah, the nursing home*' is the humorous place in this dialogue. What makes it funny is the fact that he refuses Cheryl's attempt to make him stay home instead of going around in bars. In order to maintain the spirit of joke in the source language, I chose to use phrase '*večeru u svom domu*' for '*dinner at home*', although I would usually translate it as '*večeru kod kuće*'.

S5 - E21

Cheryl: Hey, you know what? I'm gonna do few pages in our holiday scrapbook later. Wanna help me?

Jim: I'm bored, Cheryl. I'm not somebody else.

Cheryl: Hej, znaš što? Kasnije ću napraviti nekoliko stranica u našem spomenaru s godišnjeg odmora. Hoćeš li mi pomoći?

Jim: Cheryl, dosadno mi je, ali nisam netko drugi.

With his answer to Cheryl's proposal '*I'm bored, Cheryl. I'm not somebody else.*' Jim makes a joke about his wife's hobby. In this particular case, the source text causes no problems for a translator or a subtitler.

S5 - E22

Jim: You know what, that's your first mistake. We're not pregnant. She's pregnant. You work for her. The pay sucks, your boss is nuts, and if you try to quit, the state comes after you.

Jim: Znaš što, to je tvoj prva pogreška. Mi nismo trudni. Ona je trudna. Ti radiš za nju. Plaća je loša, šefica ti je luđakinja i ako pokušaš dati otkaz država te goni.

This entire utterance is in fact Jim's way of expressing his opinion on the pregnancy, but in a funny way. In a way easy to be translated and subtitled.

S6 - E1

Dana: Thanks for letting us borrow your truck.

Cheryl: Oh my God, you should see the crib we've just got. It is darling.

Dana: Oh there's this family of bears dancing with ducks and right in the center is –

Jim: - is a guy with a truck who doesn't give a crap.

Dana: Hvala što si nam posudio svoj terenac.

Cheryl: oh da vidiš kolijevku koju smo uzeli. Dražesna je.

Dana: Na njoj je obitelj medvjeda koji plešu s patkama, a točno u sredini je –

Jim: - je tip s terencom kojeg baš boli briga.

The humorous place in the dialogue above is in fact Jim's interruption of Dana's description of her child's crib. What makes him unique and always amusing is that he stands for all people who do not care for others and who do not even want to pretend that they are

interested. The term 'give a crap' is not literary translated, because I thought its purpose could be achieved with a different but semantically similar term.

S6 - E2

Jim: I don't know. I may have another chance at it, because Channel 6 wants me to do another spot on their morning show.

Cheryl: Aaa. They're putting you on TV again?

Jim: Yes.

Cheryl: On purpose!?

Jim: Ne znam. Možda imam još jednu priliku za to, jer Channel 6 želi da gostujem u njihovom jutarnjem programu.

Cheryl: Aaa. Stavljaju te na TV opet?

Jim: Da.

Cheryl: Namjerno!?

Cheryl's question if the Channel 6 put Jim on TV on purpose is so funny, because it seems as if she is asking for additional information, but in fact she is stunned with the fact that Jim will be on TV again. The phrase '*do another spot*' I have translated as '*gostovati*', however I find it corresponding to the translated text. This dialogue could be subtitled.

S6 - E3

Cheryl: Fluffy, jump. Jump.

Jim: Honey, he just had surgery, for crying out loud. After your C-Section you didn't shovel snow for three days.

Cheryl: Fluffy, skoči. Skoči.

Jim: Dušo, upravo je imao operaciju, za Boga miloga. Ti nakon carskog reza tri dana nisi čistila snijeg.

The humorous place here is Jim's remark '*After your C-Section you didn't shovel snow for three days*', like it takes a woman only three days to recover from the C-Section. When read separately, Jim's statements could cause rage and anger, however in the context they are found they are amusing. The translated text is suitable for subtitling.

S6 - E3

Dana: You got a receipt from the vet?

Jim: Is it really that hard to believe that I would do something good?

Cheryl, Dana, Andy: Yes!

Dana: Imaš li račun od veterinara?

Jim: Je li stvarno toliko teško povjerovati da bih ja učinio nešto dobro?

Cheryl, Dana, Andy: Da!

Taking into consideration that Jim usually does not care for anybody (or he acts that way), it does not surprise that Cheryl, Andy and Dana ridicule him when he shows concern for their guinea pig. Thus they all reply with 'yes' when he asks is it so hard to believe that he would do something good. It was possible to translate the source text literary and to keep the humorous place.

S6 - E3

Cheryl: In ten years of fatherhood you've never once cooked for your kids but you're cooking for Fluffy?

Jim: Well, I didn't wanna say this out loud, but fine. I love Fluffy better.

Cheryl: Za deset godina očinstva nijedan jedini put nisi kuhao za svoju djecu, ali kuhaš za Fluffija?

Jim: Nisam ovo htio reći naglas, ali dobro. Fluffija volim više.

Although Jim says he loves Fluffy more than his children, it is obvious that he is making a joke, because despite his behavior he is a loving father. In addition, the joke is well received in the target language and meets all requirements to be used as a subtitle.

S6 - E5

Ruby: Daddy, what happens after you die?

Jim: Well, people cry for a while and then they sell your clothes.

Ruby: Što se dogodi nakon što umreš?

Jim: Ljudi plaču neko vrijeme, a onda prodaju tvoju odjeću.

In this utterance, '*people cry for a while and then they sell your clothes*' Jim is clarifying the truth, but in a funny way. The original text was easy to translate and I believe it is easy to use it as a subtitle.

S6 - E7

Cheryl: No no no. What are you doing? That belongs on that 'Jackass Island'.

Jim: No no no. I called your deaf aunt and apologized. It's okay.

Cheryl: You apologized to a deaf person on the phone?

Jim: Yes. That's why I talked to her very slowly.

Cheryl: Ne ne ne. Što radiš? To spada na 'Ser...in otok'.

Jim: Ne ne ne. Nazvao sam tvoju gluhu tetku i ispričao se. U redu je.

Cheryl: Ispričao si se gluhoj osobi preko telefona?

Jim: Da. Zato sam joj se i obraćao jako sporo.

When Jim wants to reach his goal, it does not matter whom he needs to run over. These situations are usually funny, just like this one when he speaks slowly to a deaf person, as if she cares whether it is fast or slow, she does not hear it anyway. The source text was more or less literally translated into the target language, but I believe it has to be revised in order to be used as a subtitle.

S6 - E9

Ruby: Look at his teeth.

Jim: Yeah.

Ryan: Actually, this is a lady.

Jim: How can you tell it is a lady?

Ryan: Hm, just look at her face, she's crazy.

Ruby: Pogledaj mu zube.

Jim: Da.

Ryan: Ustvari ovo je ženka.

Jim: Po čemu znaš da je ženka?

Ryan: Hm, samo joj pogledaj lice, luda je.

What makes the humorous place here is Jim's expectation when he asks Ryan a question and Ryan's completely unrelated answer. Jim's expectations arise from the fact that Ryan is a gynecologist and could give them a professional information, but Ryan's remark is simply the product of his observation. The source text is conveyed to the target language, without losing the essence of the joke.

6x11

Jim: What's going on here? What is this doctor bill for 200 dollars? What!? Did you have another baby?

Jim: O čemu se ovdje radi? Kakav je ovo liječnički račun od 200 dolara? Kakav? Jesi li to rodila još jedno dijete?

Although the answer to his question is already implied, he still poses it out loud, creating thus a humorous scene. This short utterance is translated word-for-word and one could use it as a subtitle.

S6 - E12

Ruby: Guess what, we're gonna be in the WNBA when we grow up.

Gracie: And then we're going to be famous tennis players, who design clothes.

Cheryl: Oh yeah? Mummy's gonna have a glass of wine.

Ruby: Znače što, mi ćemo biti u WNBA kad porastemo.

Gracie: I onda ćemo biti poznate tenisačice koje dizajniraju odjeću.

Cheryl: Stvarno? Mama ide popiti čašu vina.

The humorous place in the short dialogue above appears in Cheryl's answer to her daughters '*Oh yeah? Mummy's gonna have a glass of wine*'. She finds her daughters' ideas so splendid that she needs to drink something in order to calm herself. The only challenge in the translation of this dialogue is the term '*WNBA*', which I left abbreviated in the source language, because I believe that the translated abbreviation would bring more puzzlement than the original one. In addition, I presumed that an average reader knows what it means.

S6 - E14

Cheryl: Oh, there is my little soccer star.

Jim: Gracie, tell us why we should pay for another year of soccer?

Gracie: I'm out of your hair for three hours every Saturday.

Jim: You may continue.

Cheryl: Ah, to je moja nogometna zvijezda.

Jim.: Gracie, reci nam zašto bismo plaćali još jednu godinu nogometa.

Gracie: Nisam ti pred očima tri sata svake subote.

Jim: Možeš nastaviti.

We find the humorous place here in Jim's answer to Gracie's statement that he would have time for himself if she continues playing football. When one understands the irony of his answer, one could realize that is actually funny. Although the text was more or less easy to

translate, I find the translated text somehow formal and not corresponding fully to its original counterpart.

S6 - E15

Cheryl: You know, maybe I should just get you guys a sitter.

Jim: Cheryl, you promised me once I turn fifty I don't need a sitter anymore.

Cheryl: Znate, možda bih vam trebala naći dadilju.

Jim: Cheryl, obećala si mi da kad napunim pedeset više neću trebati dadilju.

Cheryl's statement itself contains something humorous in itself, but the real punchline is Jim's remark that he is now (at age od 50) old enough for not having a babysitter. The translated text conveys completely the joke from the source text and is suitable for subtitling.

S6 - E15

Jim: You are crazy. There is no way on earth that I am gonna give you my one and only son.

Andy: Okay. Then just admit that your argument is full of crap and give me that grill.

Jim: Take the boy.

Jim: Ti si lud. Nema šanse da ću ti dati svog jedinog sina.

Andy: U redu. Onda priznaj da je tvoj argument totalno bezveze i daj mi roštilj.

Jim: Uzmi dječaka.

From his answer, it seems that Jim is ready to give away his own son for sticking to his ideas and opinion. However, from the pace and tone of the exchanged sentences one understands that the whole conversation is actually a joke. This humorous tone is evident in the translated text also.

S6 - E16

Dana: All right Gracie, come on, blow out the candles.

Gracie: But we should wait for Uncle Andy's date. Oh wait, candles don't burn that long.

Cheryl: Oh God.

Gracie: The sun won't burn that long.

Dana: U redu Gracie, hajde, puši svjećice.

Gracie: Ali trebali bismo pričekati djevojku uške Andyija. Ali ček', svjećice ne gore
toliko dugo.

Cheryl: Oh Bože.

Gracie: Ni sunce neće toliko sjati.

Gracie has inherited Jim's creativeness to tease Andy, so in the short dialogue above we see two humorous places, both in Gracie's statements and both made with an aim to ridicule Andy. This is a perfect example of the hostility theory of humor. The source text is appropriately translated and could be used as a subtitle.

S6 - E17

Jim: No way I'm going to six more musicals. Cheryl, just because Dana's got a little baby, doesn't mean you can turn me into your girlfriend.

Jim: Nema šanse da ću ići na još šest mjuzikla. Cheryl, to što je Dana dobila malu bebu ne znači da mene možeš pretvoriti u svoju prijateljicu.

Here we come again across the situation, where Jim comments on Cheryl's hobbies, showing no interest and desire to be part of them. He states that in such a funny way - *'it doesn't mean you can turn me into your girlfriend'*. It was possible to convey the source text into the target language, keeping the meaning of the joke and the space of the text itself.

S6 - E18

Andy (to Dana): All right, fine. I put on a costume, you put on 20 pounds of baby weight.
Except, tomorrow mine will be gone.

Andy (Dani): OK. Ja sam nabacio kostim, a ti si nabacila 10 kilograma od trudnoće.
S tim što mog kostima sutra neće biti.

We find humorous place in Andy's remark to Dana, teasing her for having couple of pounds more after her pregnancy. Although the sense of the source text is kept in the translated text, I am not entirely satisfied with the sound of the translated text and would it not use as a subtitle.

S7 - E1

Jim: All right, what's going on? Did I forget something?

Ruby: Mom's speaking about feast for King, because you are our king.

Jim: Really?

Ruby: No, just kidding.

Jim: O čemu se ovdje radi? Jesam li nešto zaboravio?

Ruby: Mama spominje gozbu za kralja, jer si ti naš kralj.

Jim: Stvarno?

Ruby: Ne, samo se šalim.

Sometimes jokes are announced before one actually tells them, but in this case it is the end of the dialogue that literary states that the aforementioned utterance was a joke. Knowing the way of communication in Jim's family one could perceive this as a joke without '*no, just kidding*'. The text itself is successfully translated into the target language and it is usable as a subtitle.

S7 - E1

Cheryl: Come on, I just wanna be a part of our neighborhood.

Jim: Why?

Cheryl: So we can have friends.

Jim: Why?

Cheryl: Daj, pa ja samo želim biti dio našeg susjedstva

Jim: Zašto?

Cheryl: Da bismo imali prijatelje.

Jim: Zašto?

The repetition of Jim's question 'why', although the answer is already implied, makes his conversation with Cheryl funny. Like speaking with a five-year-old child who has thousand questions. The scene is translated word-for-word and can serve as a subtitle.

S7 - E3

Jim: What are you doing with clothes on?

Dana: Jim, it's the law.

Jim: No, no, no. Where's your running shorts? You're supposed to be running with me right now.

Dana: You know, I couldn't sleep last night and at 2 o'clock in the morning I finally realized what I don't like about running with you.

Jim: What's that?

Dana: You.

Jim: Zašto si obučena?

Dana: Jim, pa to se mora.

Jim: Ne ne. Gdje ti je šorc za trčanje? Ti bi upravo sad trebala trčati sa mnom.

Dana: Sinoć nisam mogla spavati i u 2 sata ujutro konačno sam shvatila što ne volim u vezi trčanja s tobom.

Jim: Što to?

Dana: Tebe.

Through all her answers, Dana pokes Jim, evoking laughter by the audience. This type of joke can be found in many cultures, just like in Croatian to which is here translated. Taking into consideration that the source text could be properly conveyed and that the translated text does not overreach the desirable number of characters, it could be used as a subtitle.

S7 - E4

Cheryl: Well, yeah, but I thought the whole point of desert on a romantic night is sharing.

Jim: You know, I know you so well I thought you'll think that.

Cheryl: So you got cherry pie even though you know I don't like it?

Jim: Yeah, that way I could have the whole piece.

Cheryl: Ja sam mislila da je dijeljenje smisao deserta na romantičnoj večeri.

Jim: Znaš, toliko te dobro poznajem da sam znao da ćeš upravo to misliti.

Cheryl: Pa si kupio pitu od trešanja, iako si znao da ju ne volim?

Jim: Da, tako ja mogu dobiti čitav komad.

S7 - E5

Mary-Beth: All right. So, let me get this straight, you just want me to come over here and do your dishes and then go just like I'm some kind of a maid.

Jim: Oh honey, you're not a maid. You pay a maid.

Mary-Beth: U redu. Ovako, da razjasnimo, ti samo želiš da ja dođem ovdje, operem ti posuđe i da onda odem kao da sam sluškinja.

Jim: Oh dušo, ti nisi sluškinja. Sluškinji se plati.

As mentioned in the remarks before, one could be angry at Jim because of his selfishness and egoism, seen in two dialogues above also. However, acting as a jerk he creates amusing situations. The translated texts contain all the necessary information from the source text in order to be understood and equally funny, however I consider that the first part of the first dialogue should be revised.

S7 - E6

Jim: No, Ruby is nor going on a date. She's a little girl.

Andy: Ruby's dating? I'm not even dating. What the crap?

Jim: Ne, Ruby ne ide na spoj. Ona je mala djevojčica.

Andy: Rubi ide na spoj? Pa ni ja ne idem na spoj. Koji vrag?

The humorous place is found in Andy's reaction on the information that Ruby is dating. His astonishment makes him look even more miserable because of his love life. The short source text is almost word-for-word translated into the target language and is suitable for the subtitling.

S7 - E6

Jim: Nobody's getting any action because she's not dating this kid. She's not going on a date. She's too young.

Dana: I'm sure it's harmless. Don't you remember middle school, you were there for five years?

Jim: Neće biti nikakve akcije jer ona ne ide na spoj s tim kincem. Ne ide na spoj. Premlada je.

Dana: Sigurna sam da je to bezazleno. Zar se ne sjećaš srednje škole, bio si tamo pet godina.

In order to understand the joke made by Dana '*Don't you remember middle school, you were there for five years?*' one should be acquainted with the American school system and know that the middle school lasts for three years. In addition, the difference between American and the Bosnian and Herzegovinian school system makes it difficult for translator to find an adequate translation of the term 'middle school'. However, taking into consideration that in our country high school lasts for three or four years, 'five' still signalizes that one had to stay one year longer than she/he was supposed to. That is the reason why I kept the literary

translation of the source text; nevertheless I would not use it in subtitling before finding more suitable translation.

S7 - E8

Ruby: I think this milk's expired already.

Jim: No, those dates are just to scam. Just like Kyle's cough medicine.

Kyle: I slept for three days.

Jim: Yeah, but you didn't cough once, did you?

Ruby: Mislim da je ovom mlijeku već istekao rok.

Jim: Ne, ti datumi služe samo da prevare. Kao i Kyleov sirup protiv kašlja.

Kyle: Spavao sam tri dana.

Jim: Jesi, ali nijednom se nisi zakašljao, zar ne?

S7 - E9

Kyle: I like being a mop.

Jim: Right. Let's get your helmet and we're gonna do the stairs.

Kyle: Baš volim biti tarač.

Jim: Hajde stavi kacigu i idemo počistiti stepenice.

Jim's simplifying conversation with his children is great source for jokes and amusement. Although one would expect that he worries about the fact his son slept for three days after taking the cough medicine, he focuses more on the fact that the medicine was good, because Kyle did not cough during his sleep. Or that he could break his arm, pretending to be a mop. Even after being translated into target language, the essence of the jokes is kept and they can be used as subtitles.

S7 - E9

Jim: Grace, what are you doing? Easy.

Gracie: I can't find my stupid soccer cleats.

Andy: Oh hold on, princess. You really need cleats to sit on the bench?

Jim: Grace, što radiš? Polako.

Gracie: Ne mogu naći glupe kopačke.

Andy: Samo malo princezo. Zar ti trebaju kopačke da bi sjedila na klupi?

Although Andy is almost always the target of his nieces, sometimes he teases them back, creating equally funny scenes. He ridicules Gracie for practicing soccer, but never playing, alluding that she is a lousy player. The joke is conveyed from the source text into the translated text and can be subtitled.

S7 - E10

Gracie: I guess I just wanted to make sure Mommy got the party she wanted.

Jim: You're sweet kid. You got that from me, you know?

Gracie: But, I'm gonna look like her, right?

Gracie: Valjda sam samo željela da mama dobije proslavu kakvu je željela.

Jim: Ti si slatko dijete. To si naslijedila od mene, znaš?

Gracie: Ali izgledat ću kao ona, jelda?

Gracie loves her Dad and I love her sense of humor. The joke here goes on the account of her Dad, when Gracie says that she would rather look like her mother. I have translated the source text literary and it is ready for subtitling.

S7 - E12

Jim: You know what, it may look like a pain, but in the end it'll all be worth it, because I'll have two screaming kids, puking on me at 4 o'clock in the morning!

Jim: Ma znate što, možda izgleda kao mučenje, ali isplatit će se na kraju, jer ću imati dvoje vrišteće djece koja će povraćati na mene u 4 sata ujutro!

This humorous place is a typical example of the irony, whereas one thing is said but something else is thought. Reading the sentence it seems as Jim will be happy after his children are born, but he ‘describes’ that happiness in such a way that he creates puzzlement, which ends up as a joke. The source text is word-for-word translated and it kept its humorous note.

S7 - E14

Andy: What the hell? Why are you wearing that?

Jim: What? Can a man class up his breakfast a little bit?

Andy: A man can, but not you.

Andy: Što je to dovraga? Zašto si to obukao?

Jim: Što? Zar se muškarac ne može malo dotjerati za doručak?

Andy: Muškarac da, ali ne ti.

Andy’s comment that Jim is not a man, but God know what, maybe a caveman, evokes laughter in public. The fact that he never wears a suit and now he has his breakfast wearing one just amplifies Andy’s statement. The dialogue is translated into target language, taking into consideration all humor translating and subtitling preconditions.

S7 - E14

Andy: So, so, so, what do you think of her, ha? She’s cute, right?

Jim: Yes, she’s cute.

Andy: Damn it, she’s too good for me.

Jim: Come on, all women are too good for you.

Andy: I, što misliš o njoj? Slatka je, jelda?

Jim:., Jest, slatka je.

Andy: Kvragu, predobra je za mene.

Jim: Ma daj, sve žene su predobre za tebe.

It is important to be self-conscious, however Andy's low self-esteem and self-critique make him only a perfect bait for Jim's teasing. By generalizing that all women are too good for him, he really brings him down, but makes the audience laugh at Andy's unlucky destiny. There were no challenges in translating source text into the target language.

S7 - E15

Gracie: There's no way this milk can stretch over three bowls of cereals.

Jim: You know what, when your Daddy was raised during the Great Depression, you know what we had to put on our cereals? Tears.

Ruby: The Great Depression was in the 30s.

Jim: Honey, we were so poor, we couldn't afford calendars.

Gracie: Nema šanse da ovo mlijeka razvučemo na tri zdjele žitarica.

Jim: Znete li što smo mi stavljali na žitarice kad sam ja rastao za vrijeme Velike depresije? Suze.

Ruby: Velika depresija je bila tridesetih godina.

Jim: Dušo, mi smo bili siromašni, nismo si mogli priuštiti kalendar.

The very story that Jim tells to his children in order to avoid going to the store to buy some milk has something humorous in itself, because it is false. Moreover, even after being caught in his lie, he invents a new one, because he always sticks to his stories, no matter how absurd and ridiculous they were.

Bearing in mind that the text was efficiently translated, one can use it as a subtitle.

S7 – E17

Jim: My wife is a big fat liar. And I thought this marriage is based on your honesty.

Jim: Moja žena je velika lažljivica. A ja sam mislio da se naš brak zasniva na tvom poštenju.

Jim's attempt to show Cheryl in bad light makes this dialogue amusing, especially when he says *'And I thought this marriage is based on your honesty'*. The translation of the source language is properly done, keeping the essence of the joke, however taking into consideration that the translated text consists of more characters than the original one, it is questionable whether it can be a subtitle.

S8 - E1

Jim: Oh sorry honey, I'm just so tired, being up whole night with the twins.

Cheryl: You didn't get up once!

Jim: What are you talking about? When you got up, you woke me up. And when you walk, your bones crack. How old are you?

Jim: Oprosti dušo, tako sam umoran jer sam bio budan s blizancima cijelu noć.

Cheryl: Nisi nijednom ustao!

Jim: O čemu pričaš? Kad ti ustaneš, probudiš i mene. A kad hodaš, puckaju ti kosti.

Koliko ti imaš godina?

The entire dialogue is funny because it brings a typical conversation of parents with little babies. But what makes it even funnier is Jim's attention to present Cheryl as the main reason for his sleeplessness, by saying *'And when you walk, your bones crack. How old are you?'*. The question is of course ironical, but it still evokes laughter both in the source text and in the translated text. The translated text could serve as a subtitle.

S8 - E1

Jim: Listen, I got Bears game to watch this afternoon and they never win when I'm tired..

Cheryl: Are you planning on sitting downstairs all day, watching television?

Jim: Of course not, honey. I'm gonna go to a bar.

Jim: Čuj, moram gledati utakmicu Bearsa, a oni nikad ne pobijede kad sam ja umoran.

Cheryl: Je li ti planiraš čitav dan sjediti dolje i gledati televiziju?

Jim: Naravno da ne, dušo. Otići ću u kafić.

The humorous place here is Jim's answer to Cheryl's question if he plans to sit home all day and what TV: *'Of yourse not, honey. I'm gonna go to a bar'*. He made a ridiculous situation by focusing on where he will watch the game instead of the problem that he will be sitting the whole day without doing anything. The translated text manages to keep the joke conveyed from the source text and is suitable to be a subtitle.

S8 - E3

Sheila: Wow, you're really a good father.

Jim: Oh thank you. But you only think that because you are really bad mother.

Sheila: Ti si stvarno dobar otac.

Jim: O hvala ti. Ali ti to misliš samo zato što si ti stvarno loša majka.

Jim's social contacts and feeling for others emerges always humorous situation, just like the one above, when he cannot simply thank for the compliment but has to insult the lady by calling her a bad mother. The term *'wow'* I have omitted here. I was in doubt whether to delete it or to leave it because it is common in the target language. However, I do not think it is of crucial importance for understanding the joke. The subtitle meets the necessary requirements and can therefore be used as a subtitle.

S8 - E4

Andy: What's with the camera?

Ruby: We're doing a school project on Morbid Obesity.

Gracie: So, just act natural.

Andy: Čemu kamera?

Ruby: Radimo projekt za školu o bolesnoj gojaznosti.

Gracie: Dakle, samo se ponašaj prirodno.

Ruby and Gracie are so innovative in making jokes that they invented a name for a school project in order to ridicule Andy's obesity. The humorous place here is Gracie's utterance *'So,*

just act natural'. It was possible to translate the joke from the source text into the target language, without losing the humorous place and following the rules for subtitling.

S8 - E6

Andy: I've just got dumped. And it cost me ten cents.

Jim: Oh Andy, don't you have unlimited texting?

Andy: Upravo sam ostavljen. I koštalo me deset centi.

Jim: Andy, zar nemaš neograničene poruke?

Jim focuses here again on the less important part of the information, making audience laugh, by saying '*Oh Andy, don't you have unlimited texting?*'. I believe the translation is done adequately and taking into consideration space and timing constraint, it is possible to use it as a subtitle.

S8 - E8

Jim: Excuse me, do you mind if I lie down next to my wife of 19 years, 5 kids and 1000 lightbulbs?

Daniel: Namaste.

Jim: You're damn right I'm gonna stay.

Jim: Oprostite, je li bi vam smetalo da legnem pored svoje žene s kojom dijelim 19 godina braka, 5 djece 1000 žarulja?

Daniel: Namaste.

Jim: Naravno da ću ostati.

Humorous place in this scene is Jim's answer to Yoga teacher, when he deliberately answers with '*You're damn right I'm gonna stay*' to teacher's '*Namaste*', creating a funny allusion that he does not understand what '*Namaste*' means. The translated text contains all the information from the source text. However the pun lacks in the translated text, because it was

hard to translate the word play '*namatse – gonna stay*' into the target language. Therefore the joke does not sound funny in the translated text and it is not suitable for subtitling.

S8 - E9

Mandy: Can I just talk to you about the last check you wrote me? It was 36\$ short?

Jim: Well, I charged for the equipment run off fee.

Mandy: For your piano!?

Jim: You're welcome to bring your own.

Mandy: Možemo li samo porazgovarati o posljednjem čeku koji si mi ispisao? Bio je manji za 36\$?

Jim: Pa naplatio sam naknadu za korištenje opreme.

Mandy: Za svoj klavir!?

Jim: Pa slobodno možeš donijeti svoj.

'*You're welcome to bring your own*' is a humorous place in the dialogue above. The way Jim says it, as it is perfectly normal to walk around with a piano, makes the conversation amusing. The source text could be translated into the target language, keeping the sense of the joke and respecting the rules of subtitling.

S8 - E10

Jim: Yes, but then you start to using this mug every morning to drink your tee. And I remember you telling me that you were pregnant with Kyle while drinking out of this mug.

Cheryl: Oh my God, you're not making that up.

Jim: No. Because I remember hoping that you were making that up.

Jim: Da, ali onda si počela piti čaj iz ove šalice svako jutro. I sjećam se kako si mi rekla da si trudna s Kyleom dok si pila iz ove šalice.

Cheryl: Oh Bože, pa to nisi izmislio.

Jim: Ne, jer se sjećam kako sam se nadao da ti izmišljaš.

S8 - E11

Cheryl: Come on honey, we never see my movies.

Jim: But we never see the movies I wanna see. I haven't see a movie I wanna see in 15 years.

Cheryl: And that's my fault?

Jim: Well, is that my fault?

Ruby: We're going to the movies? I wanna see "Jami McFame goes to London".

Kyle: I hear she rocks out with the Queen.

Ruby: We'll wait in the car.

Jim, Cheryl: Ahaaa.

Jim: I always forget it's the kids who ruined out lives.

Cheryl: Daj dušo, nikad ne gledamo moje filmove.

Jim: Ali ne gledamo ni filmove koje ja želim gledati. Ima 15 godina kako nisam pogledao film koji želim.

Cheryl: I to je moja krivica?

Jim: Je li moja?

Ruby: Idemo u kino? Želim gledati "Jami McFame ide u London".

Kyle: Čujem da partija s kraljicom.

Ruby: Čekat ćemo u autu.

Jim, Cheryl: Ahaaa.

Jim: Uvijek zaboravim da su djeca ta koja su nam upropastila život.

In the dialogues above, we read the typical family conversation, which is crowned with Jim's amusing comments about his children ruining his life: '*No. Because I remember hoping that you were making that up*' and '*I always forget it's the kids who ruined out lives*'. I believe the essence of the joke is conveyed from the source text into the translated text.

S8 - E13

Andy: What are they fighting about?

Jim: I don't know and I don't care. Ruby's going through one of those difficult times that all girls go through. You know, between the ages of 14 and 80.

Andy: Zašto se svađaju?

Jim: Ne znam i ne zanima me. Ruby prolazi kroz jedno od onih teških razdoblja kroz koje sve djevojčice prolaze, između 14 i 80 godine.

The humorous remark in this dialogue is made by Jim, when he states that girls are in the puberty from the age of 14 until the age of 80. The fact that actually 'eighteen' and 'eighth' sound similar just like 'osamnaest' and 'osamdeset', it was possible to translate the joke into the target language too.

S8 - E15

Jim: Wow, I can't believe it. I'm all alone.

Cheryl: I'm right here.

Jim: Oh well then, would you mind taking a walk?

Jim: Wow, ne mogu vjerovati da sam sam.

Cheryl: Ja sam ovdje.

Jim: Pa je li bi ti smetalo da prošetam?

S8 -E16

Cheryl: They're honoring you with their star-volunteer award.

Gracie: They wanna give it to Dad?

Cheryl: Yes.

Kyle: Our Dad?

Cheryl: Aha.

Ruby: This Dad?

Cheryl: Yes!

Cheryl: Nagradit će te nagradom za najboljeg volontera.

Gracie: Žele ju dati tati?

Cheryl: Da.

Kyle: Našem tati?

Cheryl: Aha.

Ruby: Ovom tati?

Cheryl: Yes.

S8 - E16

Cheryl: Jim, there's an award dinner.

Jim: Dinner? With ... people?

Cheryl: And speeches and dancing.

Jim: Oh Cheryl, you know, I'd love to go. But unfortunately that night I'm reading to the blind. And the next night I'm going to be smelling for the noseless.

Cheryl: Jim, ima nagradna večera.

Jim: Večera? S ... ljudima?

Cheryl: I govorima I plesanjem.

Jim: Cheryl, volio bih ići, li nažalost tu noć čitam slijepima. A noć kasnije ću njušiti za beznose.

In all three dialogues above, Jim's attitude towards people and his non-chalant behavior are trigger for laughter. In the E15, the humorous place is '*Oh well then, would you mind taking a walk?*', in E16 the humorous place is actually made by children when they in disbelief that their Dad would do something good repeat the same questions, and in the last dialogue from E16 the joke is made by Jim '*I'd love to go. But unfortunately that night I'm reading to the blind. And the next night I'm going to be smelling for the noseless*'. All three dialogues were translated keeping the sense of humor from the source text.

S8 - E17

Andy: Yeah, but Jim, a coupon-book?

Jim: Kyle gave her one last year. She loved it.

Andy: Kyle's nine! He spells coupon with a 'K'.

Andy: Jim, knjižica s kuponima, stvarno?

Jim: Kyle joj je dao jednu prošle godine i svidjela joj se.

Andy: Kyleu je devet godina. On piše kupon sa 'C'.

The humorous place in this scene is *'Kyle's nine! He spells coupon with a 'K'*, alluding that Kyle is too young and still uneducated. The source text is translated into the original text almost word for word. The only change I had to make in order to maintain the joke is to change 'K' with another letter, because *'kupon'* is already written with a 'K' in the target language. Maybe I managed to make the translated text funny enough, but it lacks the spirit of the pun from the source text.

S8 - E18

Danny: You are gonna love it up here. The beer is free, the bend is almost great and you get to ride your motorcycle without a helmet.

Jim: Great! How did you die?

Danny: Riding my motorcycle without a helmet.

Danny: Svidjet će ti se ovdje gore. Pivo je besplatno, bend je skoro pa odličan i možeš voziti motocikl bez kacige.

Jim: Super! Kako si ti umro?

Danny: Vozeći motocikl bez kacige.

The joke here is made through Danny's contradictory statements. First he says enthusiastically that they could ride a motorcycle without a helmet, but then he creates a humorous scene by revealing that he actually died riding his motorcycle without a helmet. The source text is translated word-for-word and the humorous place is conveyed into the translated text.

Andy: God, I'd like to call to the stand your son Jesus.

Jim: Jesus? You can't call Jesus. I'd used his name in vain at the Super Bowl.

Andy: Not a problem. He forgives everybody. Plus, I'm hoping he autographs my Bible.

Andy: Bože, pozivam Isusa za svjedoka.

Jim: Isusa? Ne možeš pozvati Isusa. Izustio sam njegovo ime uzalud na Super Bowlu.

Andy: Nikakav problem. On svima oprašta. A usput se nadam da će mi potpisati Bibliju.

In our last dialogue in this paper, Andy is 'responsible' for the humorous place by saying he hopes Jesus will autograph his Bible. I managed to translate the original text into the target language. The one thing I was not sure about was should I leave '*Super Bowl*' in the original text or should I try to translate it. Taking into consideration that it is characteristic of the USA, I decided it would be more natural to keep the original term. The joke is kept in the translated text, but it is a bit longer than the source text, so it may not be possible to subtitle it.

7. CONCLUSION

After analyzing the corpus from the TV show *According to Jim*, we could conclude that humor translating for subtitling can sometimes be challenging. The humor in the corpus itself is in its essence very similar to the humor in the target language, which made the translation process easier. However, there were dialogues that needed for an explanatory translation and thereby were not suitable for subtitling.

The first part of this master-paper deals with the theoretical approaches to humor in linguistics, the translating humor challenges and translating humor for subtitling. In the last part of the paper, we find analysis of the dialogues from the corpus. First, a dialogue in the source language was brought, which was then translated into the target language and at the end there is an estimation on how successful the translation itself was, was it possible to maintain the essence of the humorous place and could the translated text be used for the subtitling.

Luckily, *According to Jim* is a show that presents the life of an ordinary family, so except couple of culture-bound dialogues, it can be compared or even completely accepted in many other cultures in the world. The language is simple and the sequences are short, which contributes to the process of translating and subtitling.

The type of humor that prevail in the source text is irony, brought up through the everyday family situations. Almost 95 % of source dialogues could be literary translated into the target language. The remaining dialogues were culture-bound, thus they were either descriptively translated or left in the original language.

Nevertheless, not all 'successfully' translated texts could be used for subtitling because they did not meet the time and space preconditions for a proper subtitle. Some of the aforementioned dialogues were too long to be used as subtitles and the others have lost their humorous essence, i.e. they were not as funny in the translated text as in the source text.

This shows us how difficult it can be for a subtitler to convey the humour from one language into another one, keeping the humorous place and respecting the subtitling prerequisites. One has to be a well-trained translator with broad general knowledge and sense for time and space on the screen.

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APPENDIX – THE LIST OF CHARACTERS

JIM is a middle-aged married man with five children, who is a contractor, co-owning a firm with his brother-in-law. At first, he seems to play a macho man, but deep inside he cares for his family a lot. He does not like social gatherings, especially in his house. The food and football play an important role in his life. Although an adult man, he often acts childish and therefore annoys his wife Cheryl. However, he manages each time to convince her how much he loves her. Jim is extremely ironical and likes to tease his brother-in-law Andy and his sister-in-law Dana.

CHERYL is a loving and carrying wife and mother. She runs the household and makes sure that everything functions as it should. In short, she is a pillar of the family. Cheryl is a typical American housewife, who thinks everything has to be perfect, so she cooks always, she looks good, she enrolls her kids into all different activities, she is active in church and their community in general. Nevertheless, with Jim at her side, it is sometimes difficult to lead a perfect life. Her family together with her brother Andy and sister Dana are the most important for her.

DANA is Cheryl's sister and she is always around. Although attractive and successful, she has troubles with men until she meets a gynecologist Ryan Gibson, whom she marries and has a child with him. Her relationship with Jim is intense, she finds he acts as a caveman, but they share a passion for football. They compliment each other constantly, but in an ironic sense, of course. Her nieces and nephews love to spend time with her and they find her cool.

ANDY is Cheryl and Dana's brother and he co-owns a construction firm with Jim. He lives just across the street, so he is also a constant guest in his sister's house. Jim is his idol and his best friend; they share an interest for music and football, but also create a lot of childish mess. His chubby appearance does not make it easy for him to find a girl, so the whole family makes jokes on his account. Even his nieces cannot wait to trick him or tease him. Maybe he is not the most attractive man, but he is good-natured and kind.

REVREND PIERSON is a current priest in Jim and Cheryl's community. He is very caring and the people like him and his preaching. After he realizes that one of his most active

parishoners has married his childhood enemy, he shows in Jim's house. Although by being a 'God's man' he should be able to forgive, he is furious at Jim and the two could not get along.

RUBY is the oldest child in the family and the star kid, who is good in school and is successful in her hobbies. Being a combination of her parents, she is cute and darling, but could also be very ironic and make fun of others, e.g. her uncle Andy. Ruby ticks perfectly good with her younger sister Gracie. Beside the rare fights, they make mess together, almost finish each other sentences and they seem to like their fathers' way of living and thinking.

GRACIE is the younger daughter of Jim and Cheryl. Sh listens to her parents and enyoj in the attention she becomes from her family. Together with her sister, she is always ready for making mess. By Gracie, it is obvious that the apple does not fall far from the tree; hence, she has her father's sharp tongue and readiness to argument her point of view. She tries various sports, but is not especially good in any.

KYLE is the third kid and the first son in Jim's family. He is a nice child, but not bright as his sisters. He let them trick him often. Although his dad expected him to have the interests the boy usually have, Kyle was not interested into football at all, or in any other sport whatsoever. As he grew up, he fit into his sisters' tandem, so they fast became a trio who prepared drama situations for ther parents.

MAGGIE is Cheryl, Dana and Andy's mother. She lives far away and although they are all adults, they are still afraid of her. She is a determined lady, who likes to tell them all what to do.

DR. RYAN GIBSON is Dana's husband. He is gynecologist and is crazy about Dana. After being accepted by Jim and Andy, he seeks oft for Jim's advice. However, unlike Jim, he is thoughtful, gentle and romantic. Although he is genuinely an honest person, he sometimes makes mistakes under Jim's influence.

BERNICE is Andy's date. She has OCD and has social barriers. Jim and the family find she is not the best choice for Andy.

JULIE is the neighbor from Jim and Cheryl. She writes books for children and bases her grumpy characters on Jim. Although she respects Cheryl, it seems she cannot find the common wod with Jim.

MARY-BETH is Jim and Chery' neighbor, who helps Jim with the household, while Cheryl is by her mother. She is a carrying lady, ready to jump in whenever Jim needs her help. But after she realizes that Jim just uses her, she sop being naïve and shows her strong side.

SHEILA is a mother of the famous child star Jami McFame, who is personal assistant and agent to her daughter. She has no authority whatsoever and suffers under the torture of her rude teenage daughter.

MANDY is Ruby's piano teacher and Andy's girlfriend. She is a pretty and smart woman, who comes well along with Andy's sisters. However, she does not like the fact that Jim has so much bad influence on Andy, so she tells him often what she thinks about his ignorant behavior.

DANNY is a very good friend of Jim who dies in a motorcycle accident. He and Jim had some wild times together when they were younger. After Jim chokes on a shrimp, the two meet in Heaven.