Ewa Drab
University of Silesia
edrab.87@gmail.com

Difficulties in Translation
of a TV Series *Community* by Dan Harmon
and Proposals of their Solution

The TV series industry has been having an immense impact on the development of the audiovisual translation field and, therefore, it has attracted attention of translation theorists, who find it important to study the difficulties generated by the television input. As Pilar Orero puts it in her article *Audiovisual Translation: A New Dynamic Umbrella* [2004: vii--viii]: „This made me realize how little is known and how much is to be done to put Screen Translation, Multimedia Translation or the wider field of Audiovisual Translation on a par with other fields within Translation Studies". But she also pinpoints the fact that with technological progress the field deserves a crucial place within translation studies, since all the changes „have changed paper oriented society towards media oriented society". And much has been done since then, though research is open and the works progress toward further understanding of this particular field of translation, not only in Anglophone countries, but also in Poland. The best example would be the work by Michał Garcarz about the translation of slang in TV productions, *Przekład slangu w filmie. Telewizyjne przekłady filmów amerykańskich na język polski* (2007).

Television, and especially sitcoms, or in other words situation comedies, „a comedy series involving the same characters in various day-to-day situations" [„Sitcom", on-line], with live audience response, has made translators study the enormous amounts of text spiked with

jokes, cultural commentaries and allusions, especially difficult to render in translation. Therefore, it seems essential for the study of the field to look into the difficulties and strategies available in the process of translating a sitcom filled with cultural and humorous references. The example which is to serve the purpose of illustrating the analysis is Dan Harmon's *Community*, launched in 2007. The reason for using the series is connected to its linguistic richness and style opulence, hence perfect to present the possible difficulties of this particular show's translation. The cultural references in the series which might cause problems are usually connotations of popular culture – films, music, games, media, celebrities, famous quotes – and of the characteristics of the American reality, such as educational system, holidays, politics, geography, cuisine. It is then crucial to choose the right method of translating such a cultural item in order to establish a bridge of understanding between two cultures.

Audiovisual translation may be defined as a translation type effectuated on a material merging text with image, which means mainly films, but also video games or any other visual presentations, like theatre or multimedia, for example audiodescription. The same techniques help translating radio auditions as well [Orero, 2004: viii]. Audiovisual translation corresponds to subtitling, dubbing and voice over, the last being popular exclusively in Poland and Russia [Belczyk, 2007: 7-10 or Tomaszkiewicz, 2007: 106-116]. The present study focuses on subtitles since they remain the most popular and universal way of translating the film or television dialogues. Subtitles include text written at the bottom of the screen, which must be adjusted to how fast human eyes can follow it [Tomaszkiewicz, 2007: 112].

Consequently, audiovisual translation poses difficulties usually due to the lack of space. The limited number of characters which can appear onscreen makes it impossible for the translator to use footnotes, definitional extensions, explanations or other space-taking methods of dealing with translational difficulties. Fortunately, the image helps in expressing what is expected to be expressed in language, consequently allowing the translator to refer to the onscreen events. But still, it is not always possible, especially when cultural references and humor hinder the production of an adequate translation, equal in spirit and character.

In a written text the difficulty of translating those elements would be diminished and depend on the translator's experience. It would be so

thanks to the possibility of applying techniques, which, unfortunately, become useless in the film translation. When approaching cultural items in the text which is deprived of a direct equivalent in the target language, it is possible to use several helpful strategies. One of the solutions at hand is a footnote or a commentary, which develops the thought included in the main text and explains the relations between the contents of a given passage and the cultural background providing the extended meaning. The thought can get elaborated in the main text as well, not in a form of an isolated commentary, but as a definitional extension [Tomaszkiewicz, Pisarska, 1996: 127 or Vinay, Darbelnet, 1995], yet its use is limited to definitions and brief development of the main reflection since this particular technique allows to extend the utterance in order to provide, usually after a comma, an explanation within the text.

Footnotes, commentaries and definitional extensions are valid solely in the translation of works consisting only of text. However, there are strategies which prove suitable both in written translation and audiovisual translation. It is possible to use generalization, explanation through paraphrasing, items addition or extension, adaptation and omission [Belczyk, 2007: 96-103]. To generalize is to employ a wider category which determines the designate, yet does not indicate exactly the same spectrum of meaning, for example a product brand unknown in the target culture may be called by the general name of the product's category, which remains universal. Usually the method of generalization has many common elements with explanation through paraphrasing. It means a replacement of a problematic term or name with a passage which would clarify what the character speaking had in mind. In the same group of strategies is included items addition or extension, which refer to adding a brief illustration of the main term. It might appear helpful especially with abbreviations, or more precisely acronyms, especially those less common, such as SAS, an acronym to which it is recommended to add an explanatory word, for example *komandosi* in a Polish version or *soldats* in a French version, which would narrow the understanding of the word to soldiers, a special force unit. Therefore, it is close to definitional extension in written texts, but adapted to the demands of audiovisual translation.

Adaptations [Tomaszkiewicz, Pisarska, 1996: 131] and omissions should be deemed avoidable as the first one erases the exotic flavor

from the original contents and makes it more familiar, which is not a solution when the priority remains to highlight the otherness; and the second one appears to be the easiest way of shedding the burden of responsibility for the translated text, also a part of work as a translator. Nonetheless, adaptation sometimes seems inevitable, especially if it is not the foreign culture which triggers humor and stands in the center of the focus. Omission is equally permitted, usually in cases of interjections or elements which bear no great value to the meaning nor to the humor. They are close in use to summaries, applied to passages in dialogues which can be summarized with a short expression compiling everything that has been said and providing space and time for viewers to absorb the meaning. It is then important to remember that even without adaptations or omissions the translation will always suffer from losses or shifts of meaning. The main task is to make them as little as possible. The tool of achieving it might be rooted in the awareness that translating means joining two cultures with the means of the language, the knowledge of culture and by assuming a role of the mediator.

As Juan José Martínez-Sierra claims in his article *Building Bridges Between Cultural Studies and Translation Studies: With Reference to the Audiovisual Field* [2010] the translator's role as an intercultural expert or mediator is even more visible in audiovisual translation than in any other culturally-angled text. In consequence, in order to translate *Community* or any other movie or TV show, it is of vital importance not only to be familiar with cultural references and the cultural background of the show, also present in language itself, but to be, as Sierra puts it an *intercultural expert*, which means that focusing on investigating a foreign culture does not suffice. Definitely, translators, if they want to excel in delivering equally funny and witty dialogues as they are in the original version, must also probe into their own culture and language so that they are able to link meanings, juggle with references, choose swiftly the best options.

And this way translators fulfill the premise formulated by Hans-Georg Gadamer [1993: 324] who called the process of translating getting from one river bank to the other, crossing from one land to the other. The passage remains a feat, yet still feasible. Therefore, the translator connects two cultures and makes the otherness understandable, at the same time

taking care not to destroy what it is prioritized to convey. It was also Mary Snell-Hornby who called the process of translation a cross-cultural process. She claimed that it is important to treat „[…] translation, not as a mere transcoding process, but as a form of action across cultures […]" [1988: 39, 47]. Similarly, Eugene Nida's theory of dynamic equivalence [2000: 150-153] and formal equivalence should still be referred to in translating work. It aids to focus on what should be kept in the cultural transfer. It seems that the international trend to present the otherness and not to adapt it into the target culture entails determining the focal point on dynamic equivalence directing the translator towards understanding and introducing the different into the familiar.

But, since these are examples which illustrate theories best, it is indispensable to open an analysis of the TV series in question. *Community* is a show abounding in cultural references, which demands further linguistic and cultural research from the translator. As in the first stage of preparing a translation, it seems legitimate to know the material to be translated inside out in order to understand the nature of possible difficulties and to avoid potential misinterpretations, therefore, it is of high importance to present the context of the series. It was created in 2009 by Dan Harmon, a TV producer, writer and performer, and developed into a four-season story deeply rooted in cultural and linguistic humor. It tells a story of seven outsider students attending a fictitious school Greendale Community College, which is a place for professional students, losers and geeks who were unable to fit elsewhere. Hence, protagonists differ in age and backgrounds: the main characters include a witty and ruse ex-lawyer, a housewife with taste for entrepreneurship, an old tycoon ready for killing time, a pop culture junkie and others [„About the Show", on-line].

Consequently, *Community* turns out to be reaching in various directions in making humorous associations and allusions, centering upon popular culture, witty jokes and puns. To fully enjoy the series it demands to be well-informed in American culture, especially in films, music and celebrities, however these references do not exhaust the enumeration of possible areas which might be touched upon. Some of the episodes become a reference on their own by copying a style of a given movie genre or a cult film, for example the authors prepared episodes in the following aesthetics: Star Wars, zombie horrors, Hunger Games, Pulp Fiction,

western, etc. As a film critic Todd Hertz [2012] puts it: „*Community* excels in its zany gags, odd characters, and hilarious parodies […]" and it „is TV's most self-aware and culturally savvy show […]". This is the savvy which implies passages necessitating the launch of creative ideas in translation in order to convey both meaning and style of the series. All critics, also those among the audiences, point to *Community* being funny in an intelligent and referential manner. One of those who praise the series is Ken Tucker, who awarded *Community* season one with a grade B+ in *Entertainment Weekly* [„Community", on-line].

It should be assumed that the American audiences are familiar with the current spotlight affairs in their culture, but the necessity of being informed about the American ways might become an obstacle for the audiences outside the USA. This is where the translator steps in. They have to assume the role of a guide who leads tourist audiences on a trip to foreign countries of popcultural references. As a real guide does, they must choose the best ways of explaining the specificity of a given passage or choose the best equivalent possible in the limited space of film subtitles. In order to achieve this particular goal, it is recommended to classify possible difficulties and take as the criterion the cultural area to which the translational obstacles refer. In *Community* there are two possible classifications to determine the translational difficulties – the type of humor-generating elements and the culturally-determined areas of reference. These two could be combined in one classification and some of the potential difficulties could fall into more than one category at once. These are:

1. Popcultural associations – all references made to popular pheno-mena in culture, some of which relate to the international spectrum and some are limited to the local scale, the latter being the most challenging for translators. Popcultural associations include:
   a) celebrities,
   b) film and television,
   c) games: video and card,
   d) popular music.
2. Cultural associations – all references made to the cultural and historical background of a given country, in this particular case, to the United States of America. The areas which must be mas-tered are:

   a) politics,
   b) geography,
   c) cuisine,
   d) habits,
   e) education,
   f) history.
3. Meta-jokes and parody – being a situation comedy parodying the genre, *Community* consists of various inside jokes for the audiences of sitcoms, which delivers yet another culture within a culture, namely the culture of sitcom audiences.
4. Absurd – humor and jokes are based on absurd connections between cultural elements and the action of the series. Absurdity in dialogues must be organized by the translator to make it understandable.
5. Language plays – verbal humor is rooted in the similarity of words and entire phrases, or even rhythm and rhyme of the sentence segments in the language of the original version. To reach the same effect, it is inevitable to rephrase the translation or to transform the contents so that it adjusted to the humorous form.

Yet, classifying the cultural and linguistic elements of the series and pointing to possible obstacles just touches the surface of the matter in question. It seems that the most productive endeavor would be to present actual translational cases as they provide the greatest diversity of situations which need different approach and strategies in order to produce a satisfactory translation. The examples have been selected from first three seasons of *Community*, which equal around seventy episodes. A representative set of fifteen cases has been singled out to serve this study. These particular examples have been picked since they indicate the widest spectrum of the culturally-angled translational difficulties, which demonstrate the potential solutions to problems in carrying out audiovisual translations. The examples will be analyzed in the following paragraphs by episodes and then the adequate category will be assigned to each of them.

The title of the series could become an issue by itself. Since the series has never been aired in Polish television, it has never been given a Polish title. It constitutes a certain hindrance as it refers to two different notions. It might be understood as *community* defined in Merrian-

-Webster dictionary as „a unified body of individuals: as the people with common interests living in a particular area, a group of people with a common characteristic or interest living together within a larger society etc.", or it could and should be associated with the notion of *community college*, being „a 2-year government-supported college that offers an associate degree", which lacks an equivalent in the Polish educational system. Therefore, it seems reasonable and necessary to discard one of the meanings and, for example, propose a title which would elude an exact translation of the original one, but would refer to the story and protagonists, a strategy often adopted by distribution companies on the film market in Poland. Another solution would be choosing an allusion to the term *community college* and leaving the original title as such. It would bring in the American character of the series and highlight the linguistic item deprived of Polish equivalent. Yet, this remains a hesitation classified as cultural references, education, and deciding what should be in focus: adapting the item to the target culture, which would mean changing the title entirely and conceiving a new one with the traces of the source culture, or respect the otherness and introduce the target culture to something new.

Cultural nuances proliferate in all *Community* episodes which constitute allusions to cultural phenomena as a complete unit or in episodes stylized for a cult movie, genre, TV phenomenon etc. One of them, a two-part finale to the season two, has been designed as a western parody. Hence, the translator should be familiar with the rules of the genre in order not to ruin the humor produced by copying the best known attributes of a western movie. The first trial arrives with the titles of the two episodes – *A fistful of paintballs* and *For a few paintballs more*. These demand knowledge of both cinema and the genre in order not to deliver the translator's imagined version of the titles, while they constitute a variation of the famous western classics directed by Sergio Leone, namely *A fistful of dollars* and *For a few dollars more* [„Sergio Leone – Filmography", on-line]. It is then vital to learn the established titles of the films in the target language, and model them accordingly. But the process of reshaping the titles might appear strenuous, even when the main difficulty has been revealed, since the word *paintball* does not necessarily have an equivalent or cannot be used in certain cases. In Polish *paintball* usually designates the activity instead of bullets filled with

paint and is not employed in plural. The first problem is a popcultural reference to a movie, the second one – a linguistic specificity.

The western style is clearly visible in language as well, for example through the application of the word *deputy* in the expression *we are the deputies of the stairwell*. *Deputy* in the context of western movies would mean the second man after sheriff, yet the western convention is immersed in the American culture and other nations lack the historical background to be well aware of tendencies within the stylistics. The knowledge of western has been drawn from films, therefore, it remains stereotypical and basic. Fortunately, it is absolutely sufficient to render in translation what was intended by the series' authors as the word *deputy* deprived of a direct equivalent, for example in Polish, can be replaced by a familiar *sheriff*. Such a transformation would turn out to be unavoidable as the ironic *deputies of the stairwell* would lose the humorous flavor if made too long or explanatory. Moreover, it would establish a well-known association with western motives. These should be classified as culture references, history.

The same episode provides also other translational passages of confounding nature which do not belong to the western genre pool of examples. One of the first difficulties refers to show-business and Hollywood celebrities being at the same time a language play. In the opening scene one of the protagonists *kills*, or in other words disqualifies, two enemies and then asks the third one to kick guns lying on the floor towards her. When she sees he is planning on playing a trick on her, she says: „Don't reach, Christina Ricci, just kick". The pun consists of the similarity between the verb *reach* and the last name of an American actress Christina Ricci. There are two difficulties about this particular passage. Firstly, the actress in question is not commonly known in all countries, in Poland among them, as she is in the USA, thus, if left unchanged the joke would not carry the same meaning and humor as the original version. Secondly, the phonetic similarity between the name and the verb cannot be acquired in translation since it would demand adapting the actress's name by changing it into a name familiar for the target audiences, which would then rob the series of its American character. As the Polish equivalent of the verb *reach* is not even remotely close to *Ricci*, it is unavoidable, but to omit the pun and compensate for it when there is an occasion for it later. Pure linguistic jokes and analogies are present in every

Community episode. A few scenes later in *A fistful of paintballs* one of the guest characters, the Black Rider, says „I'm here to shoot paintballs, not the breeze". Since there is an expression *to shoot the breeze* meaning „to chat about something insignificant", the line provides us with a play of words whose axis remains the verb *to shoot*.

In different types of TV series and films one of the main obstacle is produced by names of food products and associations with cuisine, especially if the product is shown onscreen and it cannot be avoided nor replaced by a local product. Such a situation also occurs in *Community* and in the analyzed episode manifests itself with the reference to a brand of cookies. The characters comment on eating *The Twinkies*, unknown outside of the United States and thus incomprehensible for the target viewers. Fortunately, this example belongs to those equipped with an easy solution, namely the strategy of generalization. Consequently, it should be replaced with a more general term, for instance simple *cookies* would explain the original term and work well in the sentence.

The continuation of *A fistful of paintballs* carries on with the western stylization only in title. It is so because *For a few paintballs more* puts on an entirely new entourage, which is the parody of a popular adventure space opera by George Lucas, *Star Wars*. Similarly to the predecessor the episode delivers references in the area of culture directly related to the chosen convention as well as to the general plays with meaning and pronunciation correspondence. The first example does not have any interrelation with the Star Wars franchise, but is a language play. A gay dean, who always tailors the utterances of others to cater for his needs, confuses the word *be* in a sentence: „you will see how mean this dean can be" with *bean* [„Bean", on-line], which in American slang signifies a *hottie*, hips and parts of female or male sexual organs. Since associating everything with his alleged awesomeness is the dean's important characteristic, it cannot be omitted in the translation. In addition, there is a rhyme in the sentence which should also find its equivalent in order to reflect the joke's significance. It should not be ignored nor left out as it is grounded deeply in the nature of the character and, thus, the integrity of the structure in the series would be breached.

Paradoxically, the references to *Star Wars* are realized on the level of visuals and behaviors which avoid any verbal expressions. The most frequent linguistic allusions which are visible concern terminology and

already existing translations of *Star Wars* universe-related elements. For instance, one of the protagonists assumes the role of a *Star Wars* hero Han Solo and keeps on repeating his insult *laser breath,* which must be delivered as it has been translated in one of the official versions of *Star Wars* translation. If translated literally, it would lose its creative spirit and the referential character. Therefore, it must preserve the form already given to the expression earlier.

The two-part finale to the season two introduces the audiences to making associations to popular film productions. Nevertheless, *Community* is immersed in the reality created by television, which is reduced to the complexity of other popular TV shows. In the episode entitled *Regional Holiday Music* from season three the reference is made to *Glee* [„About Glee", on-line], an extremely successful TV series featuring music performances based on real popular music hits. At the same time it also remains a Christmas episode, which demands even greater vigilance in looking for potential translational traps. The word *glee* has a triple meaning: linguistic, cultural and popcultural. The first one corresponds to the feeling of joy and is a simple dictionary entry. The second one appears to be more complicated, because it constitutes a part of the expression *glee club*, being a school music band, almost inexistent in Polish reality, usually replaced by a choir. Finally, the third meaning digs into the popcultural context, hence, into the parody of the *Glee* TV show.

The episode abounds then in a great number of difficult passages related to music and television, which lack equivalents in target languages. For instance, the protagonists forge an expression *hanson and manson style*. They describe a music mixture they would be forced to practice once they have joined the college's glee club by referring to a pop band Hanson and a heavy-metal artist Marilyn Manson. Again, the rhyming is an inseparable element of the expression. In this particular case the translator is forced to believe that the viewers should be conversant with the top names of music industry. After all, translators should be guides, not teachers. A close case is a song *Baby boomer Santa*, which makes an association with the generation born in the post-war period between 1946 and 1966 [„Baby boomer", on-line].

Nonetheless, as it has already been proven, not only does *Community* provide references of popcultural or linguistic nature, but it also toys with political, geographical and historical jokes. In the third season's

episode *The Geography of Global Conflict*, which introduces an idea of organizing a competition in a United Nations model style, two teams must follow UN procedures and pass resolutions in order to get points in confrontation with fictitious global conflicts and issues. In the conversation between the protagonists, who each represent a country and together form one of the teams, one of them says: „Georgia, can we do accents, sugar?" and the other comments: „Troy, Georgia the country, not the state". This particular passage demonstrates a confusion between the American state and the Caucasian country, which comes from the fact there is one word to denominate both. As it is supposed to play on the concept of Troy's thinking like an American simpleton, it is possible to solve the situation of an apparent deadlock by underlining that Georgia is a country, not a state, in a way to point to the allegation that Troy perceives every country as a part of the USA. It would definitely spice up the humor but simultaneously it would fit as a possible solution.

Having analyzed the examples of translational difficulties in *Community*, it is of high importance to look at the matter from a wider perspective in order to be able to locate the said difficulties and solutions within the wider context of TV sitcoms' market. If they are so deeply rooted, both with regard to language and humorous imagery, in the American culture, who is their target audience in countries other than the USA? What are translational approaches in other similar TV series? Is it justified to translate cultural products which perhaps should be left in the original versions due to the majority of jokes being lost in translation?

By looking at the Internet unofficial activity of sitcoms' aficionados in translating and discussing America-centered TV series, it seems legitimate to claim that official translations are necessary and proven to be important in approaching a different culture. The above-mentioned theories stating that the mission of a translator is to build a bridge of understanding between two cultures find a practical realization in the attempt at answering this particular question. In truth, translational strategies and translators' creativity in conveying the meaning of cultural images or culturally-rooted humor allow to have a close glimpse at the original perspective which the native language users have, despite the fact the translated versions will never be a mirror reflection of the English language version. The target audience is not to be different than in the USA, which means that *Community* is watched by the fans of absurd humor, school-

-located sitcoms and parodies worldwide. Yet, in countries other than the USA, another audience group would emerge as well, namely the viewers interested in the American culture and popular culture. The impossibility of reflecting some of the jokes in the translation seems to be of no further consequence to the audience as they tend to watch new episodes of their favorite sitcoms with amateur translations of a very poor quality on the Internet, even if it hinders bridging the inter-cultural gap.

Other sitcoms present on the Polish market have not avoided the cases of misrepresentation or partial distortion in Polish translations, especially in the area of humor, yet the applied techniques do not differ from the ones mentioned in the context of the examples from *Community*. The most visible tendency does not refer to the translation processes but to the character of TV sitcoms, since they are alluding more and more to American ways, celebrities, popular culture and the characteristics of English language. Perfect examples of this trend can be delivered by two TV series released in Poland on DVD, namely *The Big Bang Theory* and *2 Broke Girls*.

The first one, created by Chuck Lorre and Bill Prady, started in 2007 as a nerd-and-geek-centered series, which played on the note of the clash between the simple-minded Penny, a waitress and an aspiring actress, and Leonard and Sheldon, physicists of great knowledge and also fans of comic books and video gaming. Still, these are not the scientific jokes which pose the most serious difficulties, but the play with the language. For instance, in the fourth episode of the sixth season the main characters play a Pictionary game. One of the words they have to present as a drawing is POLISH. Yet, the word has two meanings in English, if spelled in capitals, which are the Polish nation and the nail polish. It is extremely difficult to reflect both meanings, especially that the words are supported by pictures, which forbids introducing any changes, for example a corresponding joke.

The second TV sitcom, *2 Broke Girls*, is a 2011 production of Whitney Cummings and Michael Patrick King. The show is focused on two poor waitresses who dream of opening their own cupcake shop and try to get by in the unwelcoming reality. The series has become known for its sexual allusions, controversial humor of cultural character and plenty of references to popular culture, which generate translational difficulties. At the beginning of the third season Max, one of the protagonists, hints

at two unexpected box office movie hits *Lee Daniel's The Butler* and *Behind the Candelabra* in relation to, consecutively, black and gay people. Since these titles were not distributed in Poland when the episode was aired, and even when they were released they did not become as popular as in the USA, the hilarious joke turns out to be clear only to some of the viewers, interested in both TV and cinema releases overseas.

To conclude: it is possible to enumerate several elements necessary to translate a show which features a high number of cultural references. These are deep knowledge of two languages, also informal and slang, deep familiarity of two cultures and popular cultures, understanding of film and television mechanism, flexibility in thinking and, above all, creativity.

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Streszczenie

Kulturowy charakter przekładu w serialu telewizyjnym *Community* Dana Harmona. Trudności i rozwiązania w tłumaczeniu elementów nacechowanych kulturowo

W tekście zostały przedstawione pułapki tłumaczeniowe związane ze zrozumieniem tła kulturowego danego materiału audiowizualnego, w tym przypadku komedii sytuacyjnej *Community*. Najpierw, krótko, zostało omówione, na czym polega specyfika przekładu audiowizualnego oraz jakie strategie można wykorzystać w tłumaczeniu pisemnym, a jakie w tłumaczeniu filmowym. Następnie autorka zwróciła uwagę na znaczenie wartości kulturowej materiału, jak i wiedzy tłumacza na tematy kulturowe i okołokulturowe dla jakości tłumaczenia. Ostatnia część artykułu została poświęcona klasyfikacji i szczegółowemu omówieniu konkretnych przykładów z analizowanego serialu.

Słowa kluczowe: przekład audiowizualny, elementy kulturowe, napisy fil-
mowe, *Community*

Summary

In the text are presented the pitfalls and translational traps related to the under-
standing of cultural background of the audiovisual material, in this particular
case a sitcom called *Community*. At the beginning of the text the specificity of
audiovisual translation is described as well as the list of strategies applicable in
written translation and in audiovisual translation exclusively. Next, the cultural
value of the material and the translator's cultural knowledge are pointed to as
to elements influencing the quality of the translation. The last part of the article
reveals a classification and a detailed analysis of the series in question.

Key words: audiovisual translation, cultural elements, film subtitling,
Community