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Culture, Humour, and Subtitles:

The Translation into English of *Ocho Apellidos Vascos*

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Abstract

This work aims at analysing the translation into English of the Spanish film *Ocho Apellidos Vascos*, focusing on its difficulties as a comedy and its challenges regarding culture-specific items (CSIs). This film involves two languages, one dialect, and two cultures within the Spanish culture in which stereotypes play a key role in humour. The fact that it is only translated into English with subtitles and without dubbing complicates the understanding of the target language (TL) audience, leading to the necessary usage of a large number of strategies in order to preserve the humoristic effect. Translation Studies provides essential previous research on which this analysis has been based, selecting the most appropriate authors and taxonomies. The conclusions presented confirm some aspects of the initial hypothesis regarding the length of this translation, while refuting others concerning its approach.

Chapter 1: Introduction

Ocho Apellidos Vascos is a Spanish comedy film directed by Emilio Martínez-Lázaro which premiered in 2014 and whose plot is based on stereotypes of two Spanish autonomous communities: Andalusia and the Basque Country. The characters' personalities are highly determined by where they are from, something which Spanish people identify as humorous elements but audiences from other countries may not understand if they are not familiar with Spanish stereotypes.

Translating this film involves not only all the difficulties any translation has, but also the challenging task of translating culture-specific items and humour, which results in a more complex procedure (Vandaele 150). In addition, translating an audiovisual element complicates the process even more due to its performative nature (Chiaro, "Translation and Humour, Humour and Translation" 17-19) which transmits information through two different and simultaneous channels: the auditory and the visual one (Ruiz Rosendo 215). The lack of

dubbing in the film which is being analysed in this work leads to relying exclusively on subtitling, without the ability to adapt any acoustic element. The official translation into English only exists in subtitles, and therefore, the translation of highly relevant pragmatic elements which are essential for oral communication, such as intonation, does not occur (Mateo 114).

Another aspect which plays a key role in the translation of this film is the presence of culture-specific items (CSIs). Language is the way to express culture (Aprile et Manca 155), that is the reason why there are words, phrases or expressions which are "so heavily grounded in one culture" that it seems impossible to find equivalents "into the terms –verbal or otherwise – of another" (Braçaj 476). Furthermore, combining CSIs with humour creates an even more challenging task, since audiences must have a great deal of knowledge of the culture of the source language (Nash, 4). In this case, there are two languages involved, but there are three cultures about which audiences should have information: Spanish, Basque, and Andalusian cultures. Although Basque and Andalusian cultures are part of the Spanish one, they have significant specific characteristics, so it is necessary to know them in order not to find the film confusing.

The translation of the film *Ocho Apellidos Vascos* (Martínez-Lázaro 2014) is a real challenge since it involves several of the difficulties in translation. Not only does it combine humour and CSIs but also all the complex aspects regarding audiovisual translation (AVT). Moreover, this task is also determined by subtitling and its main limits: time and space.

Chapter 2: Object of Study, Hypothesis, and Methodology

2.1. Object of Study

The object of study of this work is the translation of the film *Ocho Apellidos Vascos* (Martínez-Lázaro 2014) into English. Its analysis was carried out with the DVD format provided by the University of A Coruña (UDC). This film has already been examined by other

scholars who have studied specific aspects of its translation to foreign languages (García 2018; Martínez 2015).

2.2. Hypothesis

Due to the type of languages involved in this analysis and the mode of translation (subtitling), the translation into English is expected to be shorter. Sentences in Spanish often present a large number of prepositional and subordinate clauses and, therefore, are usually longer. In addition to this syntactic feature, subtitling involves shortening information in order to facilitate its reading on screen in real time.

It might be necessary to eliminate a large number of CSIs in the target language (TL). As stated above, the presence of these items in translation is definitely challenging for the translator, since some humorous aspects do not have equivalents nor easy adaptations. Because of this, the translator is likely to need to explain instead of finding other suitable options. However, and because of subtitling limits, CSIs may have to be eliminated from the target text (TT) due to lack of space to explain them.

As a consequence of these difficulties, this translation will probably be the result of a domesticating approach, following more a TT orientation than a source-text (ST) one. Therefore, some or a large part of the essential meaning related to Spanish stereotypes could be lost.

3.3. Methodology

The most challenging examples to be translated have been identified and classified into three categories: CSIs, humorous elements and jokes. The second and the third category obviously belong to the first one, since both are related to culture. Nevertheless, as different

strategies to translate them separately have been provided by scholars in order to facilitate their study, this work will use them to identify their own challenges and analyse if those strategies have been used in translation.

In the study of every category, it will be discussed if meaning is the same as in the source language (SL)/source culture (SC), what strategies the translator used, what would be the literal translation of the selected examples, and how subtitling could have limited each decision.

Chapter 3: Literature Review

3.1. Translation Studies

Translation Studies (TS) was born as a new academic discipline in the late 1970s (Bassnett 2). Among its features, this discipline is "multilingual and also interdisciplinary, encompassing languages, linguistics, communication studies, philosophy and a range of types of cultural studies" (Munday 1). The existence of Translation Studies may seem short in comparison to the existence of the concept of translation. The reason for its late appearance is the perception of translation "as an intrinsic part of the foreign language teaching process", an idea which postponed its study "for its own sake" (Bassnett 12).

The concept of translation has obviously been studied in this discipline. Defining it involves dealing with issues regarding "how one views the world and things in it", which is reflected in this discipline in the evolution from the "ideal of a definitive Translation" to "the exploration of multiple translations" (Halverson 378). The concept has been given a large number of definitions. Toury defined translation as "the product of the act of translating" (10), whereas Venuti defined it as a "forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target language reader" (*The Translator's Invisibility* 18). According to Brisset, translating is a twofold way of

communication involving two codes (343), whereas Schjoldager defined translation as a text expressing what the original text expressed in a different language (19).

One discipline which has been linked to TS is semiotics. The reason is that an important feature of translation is its semiotic nature. Semiotics is "the study of signs and codes, signs that are used in producing, conveying, and interpreting messages and the codes that govern their use" (Moriarty 227). This discipline is concerned with meaning and the processes involved in its comprehension (Curtin 51), and therefore it is involved in translation due to its main purpose of transmitting the same meaning. Stecconi affirms semiotics is positive for TS, since it is a theory of signs in general which "provides a viable model for the core of translation events" and redefines the traditional image of translating as transferring. Moreover, he explains "it casts new light on equivalence and loss" while it "affords an investigation of the logico-semiotic conditions to translation in general" (15). Mehawesh explains that:

> As part of translation studies, translation semiotics has provided a different outlook on the problems of translatability, from linguistic questions to the wider function of the translation text as cultural artifact. Moreover, semiotics analysis gives the translator the necessary means to deal with signs in the translations of any kind of text, including the political speeches. Hence, semiotics analysis is one of the first procedural moves towards understanding a text in its entirety, as a whole. It allows us to describe the intricate process of communication between cultures and the translatability of sign systems. (255)

Taking into account that both disciplines deal with meaning, it is essential to apply semiotics to TS in order to study how meaning is transmitted.

Regarding its history, like every discipline, TS has evolved over the years. Halverson divides its history into three periods: early days (objectivist approaches), the 1980s and the 1990s (non-objectivist approaches), and the turn of the twenty-first century onwards (379-381). During the first period, scholars wanted this discipline to be as scientific as possible. Because of this, translation was expected to be "completely objective" and translation was believed to be "articulated in only one true way" (379). During the second period, the world's dependence

on "human observers", in this case translators, started to be taken into account (380). The idea of having more than one possible translation became accepted, a way of thinking which was associated with postmodernism. In the last period, other interests have emerged. Cultural aspects have received scholars' attention, which has included new theoretical approaches "such as feminist theory, gender theory, deconstructionism, and postcolonial theory" (381). Moreover, many factors are known to influence translation, "such as cultural and social elements, and also by the norms and values of the target culture" (Abdi, 90). The same way norms and limitations in the source culture influence the source text, norms and values of the target culture are unavoidably influential in translating (Abdi 91).

Cultural relevance was recognised by Venuti when he explained that the aim of translation is "to bring back a cultural other as the same, the recognisable, even the familiar" (*The Translator's Invisibility* 18). He also distinguished between two general methods in translation: foreignisation and domestication. Venuti explains foreignising "signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language" ("Translation as Cultural Politics: Regimes of domestication in English" 210). He explains that although it aims at working in the SL, it is not perceived as natural and leads to a strange reading experience (210). The second method is domestication, which is "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" (*The Translator's Invisibility* 20). There is a set of factors which can influence the choice between these two methods: audiences, purposes, cultures involved… In this work both will be taken into account to determine which of them was chosen for the translation.

3.2. CSIs in translation

3.2.1. Definition and classification

Everything done with language is a way of expressing culture (Akbari 13). That is the reason why cultural transference plays a fundamental role in translation (Aixelá 54). It is not possible to separate language from culture (Kostopoulou 56), and therefore the translator must be familiar with the two or more cultures involved in translation (Abdi 89). Really, cultural aspects can cause more complications for the translator than language structures (Nida 130).

Within this cultural character of translation, there are concepts and terms which seem to belong to just one language, due to the fact that they "may contain the history, beliefs, and thoughts of a society" (Abdi 89). There is no agreement regarding how to refer to these items since main researchers of the topic have used different terms for them. Kostopoulou collects several of them as she explains how different terminology proves the lack of agreement concerning what these items are:

> Newmark (1988) uses the term cultural words, Vermeer (1983) and Nord (1997) refer to culturemes, Gambier (2004) uses the term culture specific references, Aixelá (1996) and Davies (2003) employ the term culture-specific items. Reiss (in Floros 2005) and Leppihalme (2007) use the term realia, Pedersen employs the terms extralinguistic culture-bound references (ECRs) (2005) and extralinguistic cultural references (2007, 2011) to mention but a few. It is evident that not only the terminology but also the definitions of these terms differ. (56)

Aixelá explains that these terms are usually identified with items related to the "most arbitrary area of each linguistic system" (56), referring to institutions, streets, place names or works of art, for example. Nevertheless, the real difficulty for the translator are the items which are not more arbitrary than others but "whose nature as a translation problem can only be explained by appealing to an intercultural gap" (57). Regarding definitions, scholars have provided several recognising the influence of the cultural background of the translator on the translation (Mahmoud 1299). Aixelá defines CSIs as:

> Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this

problem is a product of the nonexistence of the referred item or of its different intextual status in the cultural system of the readers of the target text. (58)

Because of how rooted these elements are in the SL culture and their possible absence in the TL culture, the translator's mastery in strategies is necessary (Abdi 90). Therefore, it is reasonable to classify CSIs in order to find suitable strategies which may be frequently used in each category. In 1992, Baker dealt with the issue of non-equivalence in translation. She identified common non-equivalents and she classified them into eleven categories depending on the type of non-equivalence they present (21-26). The types she proposed were:

1. Culture-specific concepts

2. The source-language concept which is not lexicalised in TL

3. The source-language word which is semantically complex

4. The source and target languages make different distinction in meaning

5. The target language lacks a superordinate

6. The target language lacks a specific term (hyponym)

7. Differences in physical or interpersonal perspective

8. Differences in expressive meaning

9. Differences in form

10. Differences in frequency and purpose of using specific forms

11. Use of loanwords in the source text

Another classification was proposed by Newmark, who did not focus his taxonomy on the definition of the non-equivalence which these items present. He classified these terms into five categories: ecology (flora, fauna, winds, plains, and hills), material culture (food, clothes, houses and towns, and transport), social culture (work and leisure), organisations, customs, activities, procedures, and concepts (political, administrative, religious, and artistic), and gesture and habits (92-102). Baker's and Newmark's taxonomies will be used in the analysis

of this work in order to classify its CSIs and analyse which strategies were used in each category.

3.2.2. Specific strategies to translate CSIs

Different strategies must be used in the translation of CSIs, which is why it seems useful and convenient to create a taxonomy. Scholars have proposed several classifications to group strategies which can be applied to translate these items. Nevertheless, and although these classifications definitely help the translator find suitable options, it is worth highlighting that strategies proposed for a specific group of CSIs may not be good choices in some contexts. If it were so, translating would be just a process of identification and application, but sometimes a translation may need the combination of different strategies (Aixelá 60).

According to her classification cited above, Baker named eight translation strategies which can be applied when there is non-equivalence : translation by a more general word, by a more neutral/less expressive word, by cultural substitution, by a loanword which may be followed by an explanation, by paraphrase using a related word, by paraphrase using unrelated words, by omission, and by illustration (26-42). Newmark, however, named eighteen translation strategies: transference, naturalisation, replacement by a cultural equivalent, by a functional equivalent, or by a descriptive equivalent, synonymy, through-translation, shifts or transpositions, modulation, recognised translation, translation label, compensation, componential analysis, reduction and expansion, paraphrase, other procedures (such as equivalence and adaptation), couplets, and notes, additions and glosses (81-93).

As can be seen, there is no agreement either regarding how many strategies there are. Although scholars may actually name the same strategy with different names (Baker's cultural substitution and Newmark's cultural equivalent), one can consider a strategy which others do not consider so (Baker's illustration). Aixelá grouped strategies in two main groups:

conservation and substitution strategies. In the former, he includes repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual gloss, and intratextual gloss. In the latter, he includes synonymy, limited universalisation, absolute universalisation, naturalisation, deletion, and autonomous creation (62-65). Aixelá's taxonomy is the one which will be used later in the analysis, since it provides a useful classification to define strategies used in the translation in question.

3.3. Translating humour

3.3.1. Definition

Defining the term *humour* is a difficult task in which many scholars have worked. Zabalbeascoa defined it as everything which belongs to human communication with the intention of producing laughter or a smile in the addressees of the text ("La Traducción del Humor en Textos Audiovisuales" 255). What is clear is that humour is closely related to culture. It involves linguistic and cultural elements which only create humorous meaning in the culture in which it is produced (Chiaro, "Audiovisual Translation" 1).

The great connection between humour and culture is the reason why the translation of *Ocho Apellidos Vascos* is extremely challenging. As any comedy, its humorous effect in the SC is expected to exist in the translation, but this film does not involve one language and its culture but two languages, one dialect, and two cultures (Andalusian and Basque) which belong to a general one (Spanish). In order to translate it properly, the translator must be aware of all the connotations concerning characters, autonomous communities and Spanish culture in general.

3.3.2. Variables and classification of humorous elements

In translation, the texts involved are "expected to correspond to one another" (Chiaro, "Audiovisual Translation" 7). Nevertheless, one of the characteristics of this field is that

humour is usually "not articulated in the sense of a conventionally coded linguistic unit *per se*, a semantic meaning attached to lexicalised linguistic forms (Vandaele 151). As stated above, the cultural aspect leads to a large number of variables which play a fundamental role. In his article "Humor and translation-an interdiscipline", Zabalbeascoa named ten points he called the "ABC of translatability variables" (186-87). They were the following:

1. The language(s)/culture(s) one is translating from (including all aspects of language variation, such as dialects and registers).

2. The language(s)/culture(s) one is translating into

3. The purpose(s) and justification(s) for the existence of the translated version

4. The nature of the text, including parameters such as textuality, genre, style and discourse

5. The intended recipient(s), what they are assumed to be like

6. The client(s) or translation initiator(s), their needs and demands

7. The expectation(s) for the translated text and prejudice towards translations and translators

8. The translator(s): human (individuals or teams), fully automatic, or computer assisted

9. The conditions in which the task is carried out (deadline, materials, motivation, etc.)

10. The medium, mode and means of communication: oral, written, audiovisual, private, mass media, etc.

In spite of all these variables, Low affirms that "almost all verbally expressed humour is translatable, given appropriate strategies and reasonable criteria for success" (59). In fact, he claims that saying that humour is untranslatable is due to "either translators' incompetence" or "a narrow notion of translation, combined with an unrealistic standard of success" (59). In order to facilitate this task and based on the taxonomy of jokes elaborated by Zabalbeascoa, Martínez Sierra provided a classification to be used when analysing audiovisual jokes (290-92).

This will also be used in the later analysis to study the reason why certain humorous terms or expressions may present problems for the translator. Martínez Sierra divided these humorous elements into eight categories:

1. Community-and-Institutions Elements. These may refer to politicians, celebrities, films, etc.

2. Community-Sense-of-Humour Elements. They include topics which are more common in some communities than in others.

3. Linguistic Elements. These depend on linguistic features.

4. Visual Elements. Humour is produced by what is seen.

5. Graphic Elements. Humour is produced by written messages on the screen.

6. Paralinguistic Elements are the non-verbal qualities, such as rhythm, intonation, and tone.

7. Non-Marked (Humorous) Elements. They become miscellaneous examples because it is difficult to categorise them. They may have a visual or an acoustic form.

8. Sound Elements. Sounds which have, either by themselves or in combination with others, a humorous effect.

All of these elements play a key role in humour. One of the aspects which complicate the translation of the film *Ocho Apellidos Vascos* is that, because of being so related to Spanish culture, some of these elements cannot be substituted in the target language by the same type of element. Paralinguistic elements are an essential part in this film. However, it is not possible to transmit them in the same way in the translation even if the film were dubbed. How Spanish culture perceives Andalusian and Basque accents, for example, cannot be substituted by anything which transmits the same meaning in English culture. Even if Andalusian and Basque accents were replaced by Scottish or Irish ones, the relationship between them is not the same

as in the original text. Moreover, this replacement would not make sense taking into account that the plot is located in Spain.

The taxonomy of humorous elements provided by Martínez Sierra is definitely useful to explain why humour is produced in audiovisual texts. Once these elements have been identified, it would be reasonable to replace them by others from the same category in the target language/culture. Nevertheless, like in different examples in this work, those elements may have to be replaced by others from different categories.

3.3.3. Jokes

1. *Definition and classification*

Low defines the term *joke* as a short unit "of verbally expressed humour" (59). The author criticises scholars who refer to joke translation as "creating an amusing target text (TT) that is nearly identical to the source text (ST)" (60). He explains that it is not necessary to use the same linguistic structures since the only important aspect in this translation is the fact that it has to deliver the same joke.

One factor which influences joke translation is funniness. Zabalbeascoa introduced it to clarify that keeping the same level funniness is not a priority ("Translating Jokes for Dubbed Television Situation Comedies" 246). Low also affirms that although joke translation should focus on transmitting the same joke in the target culture, it does not have to be as funny as in the source culture. It can be less funny or even funnier, but the objective is to produce a humorous translation (60). Translating a joke in a way which does not try to make the audience laugh is a bad translation, in the same way a tragic text should not be translated as a humorous one (69).

Humour is an active social factor, a type of interpersonal communication which connects speakers (Han 580). The speaker predicts the hearer's cognitive background, which

gives the former control over how a joke can be interpreted by the latter (Yus 1). However, predictions about this cognitive environment are more complex than usual. The speaker does not only have to know if the hearer can be expected to understand perfectly what is being said because he or she has experienced it. The speaker also has to know if literal meaning can be expected to be dismissed by the hearer if that is necessary for the understanding of a joke. The challenge regarding joke translation is not that the hearer does not understand what is being said. The really complex task is that the hearer also finds the joke funny.

It would be useful to classify jokes into different types in order to facilitate the translation task and study if there are strategies which could be frequently applied in some types or in others. Nevertheless, there is no agreement either regarding how many types of jokes there are. In his work, Fata states that "some" types are: professional, *yo mama* jokes, political, question and answer jokes, dirty, sick, ethnic, sexist, and shaggy dog jokes (33-38). Although he provides a classification, he explains that these are just "some" types (33). Therefore, the taxonomy which will be used in this work is the one given by Zabalbeascoa, who classified jokes into seven categories ("Translating Jokes for Dubbed Television Situation Comedies" 251-54):

1. International jokes. The comic effect does not depend on anything unknown related specifically to the source culture.

2. Binational jokes. They can be used in pairs of languages and cultures.

3. National-culture-and-institutions jokes. It is necessary to adapt national and cultural references to those of the TC.

4. National-sense-of-humour jokes. Topics and attitudes which are more likely to be funny in some communities than in others.

5. Language-dependent jokes. They depend on linguistic features of the SL.

6. Visual jokes. They are definitely relevant in this analysis. They depend on verbal and non-verbal elements.

7. Complex jokes. They combine two or more types of jokes which have been mentioned above.

Although this classification may seem similar to the one provided by Martínez Sierra, Zabalbeascoa is just focusing on jokes whereas Martínez Sierra refers to humorous elements in general. Therefore, both classifications will be used later for those purposes.

2. *Specific strategies to translate jokes*

Translators must choose the most suitable strategies to transmit the cognitive effects intended in the source culture "trying not to cause effort to the audience with the lowest possible effort on the part of the target receptor" (Díaz-Pérez 123). The result of this difficult task is that TT usually contain fewer humorous elements than the ST. One strategy which is frequently used to translate jokes is adding footnotes (Debbas and Haider 4) in case the target language reader does not completely understand why something is supposed to be funny. Nevertheless, this strategy is not possible in audiovisual translation (AVT).

Popa explained that in order to translate jokes properly, the translator should bear in mind that, like CSIs translation, this is a "complex phenomenon that has to take into account the transfer of the situational, cultural, and linguistic content of the source-language joke to the target-culture" (49). Moreover, she explains that even transferring all the situational, cultural and linguistic features to the target joke "does not necessarily mean that the translation is successful" (49). In addition to the general strategies stated above by Baker and Newmark when there is non-equivalence, scholars have proposed specific ones for joke translation. Low named eight strategies for translating jokes, which are the following:

1. Delivery, then preparation. It means translating the punchline first and then reworking the preparation.

2. Compensation in kind. It may be necessary to use other forms of humour. One example would be replacing an anagram by a pun or a metaphor.

3. Compensation in place. This is done by including an allusion in the next sentence.

4. Dilution. It is not necessary to translate the total number of jokes by the same number of them. It is possible to translate, for example, five jokes in the SL by four in the TL.

5. Explicitation. It means giving a short explanation in order to find the element funny in the TC.

6. Exaggeration. It involves exaggerating the SL joke because the presence of the same elements in the TL would not have the same effect.

7. Signalling. This is not a successful strategy in general. When the translator cannot provide a good option for a joke, there is an indication that the sentence is funny in the SL. This is useful for interpreters since they may not have time to think about a good translation for a joke.

8. Substitution. The translator substitutes a humorous element by another which is entertaining in the TL.

These strategies will be used in the analysis to identify what changes jokes have experimented in the film. It will be studied if they were enough or if more resources were necessary to produce a good English translation.

3.4. Audiovisual Translation (AVT)

3.4.1. Definition

Chiaro defined audiovisual translation (AVT) as "the term used to refer to the transfer from one language to another of the verbal components contained in audiovisual works and

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products" ("Audiovisual Translation" 1). Pardo explains it is the "technical method that made the linguistic transfer of an audiovisual text possible" (20). It must be noted that although AVT is a relatively recent field of research (Zolczer 77), it is a long-established practice (Perego 9).

At the end of the 19th century during the silent-film era, issues regarding audiovisual texts appeared due to the growth of the cinema and the need to translate titles (Pardo 20). These issues produced interest among scholars, which led to the beginning of research on audiovisual translation in 1932. However, AVT did not become part of the discipline of Translation Studies until the 1980s (Orero 130). Chiaro explains that audiovisual products such as films, theatrical plays or musicals, are obviously meant to be heard but primarily seen ("Audiovisual Translation" 1). According to Chaume, the complexity of this type of translation is:

> Creating dialogues that emulate a prefabricated spontaneous mode of discourse (particularly in fictional texts), that are constructed through written and spoken language, but also through other non-verbal codes of meaning, and at the same time must comply with the time and space limitations that the images impose on the translation (synchronies or fit in the case of dubbing and revoicing modes, and time and space restrictions in the case of subtitling and related modes). (106)

Chaume also provided a list of modes in audiovisual translation. He grouped them in three categories. The first one is modes based on recording and inserting a new soundtrack and subsequent sound synchronisation, all of them involving revoicing. Within this category, he includes dubbing, voice-overs, simultaneous interpretation of film, free commentary, fandubs, and audiodescription (107-11). They are all related especially to the auditory channel, which is the difference between these modes and the ones in the next group. The second category is modes based on a written translated or transcribed text inserted on or next to the screen where the original text is shown. Chaume named them captioning modes, in which he includes subtitling, surtitling, respeaking, and fansubbing (112-14). In translation, these modes involve adding new information which will be perceived by the visual channel, so they must be efficient in order not to distract the reader completely from the visual elements already present in the

original work. Moreover, Chaume mentions a third category which includes other modes, among which the author includes sign language interpreting and scriptwriting for animation (114-15).

Since *Ocho Apellidos Vascos* was translated only by subtitling, this mode will be developed in order to understand its complexity, its limits, and its procedures, especially when it is combined with humour.

3.4.2. Subtitling

Humour transference on the screen is limited by AVT restrictions. Audiovisual humour involves greater challenges in translation because of its polysemiotic nature, something which can be easily noticed in films with a specific historic and sociocultural context (Bolaños 219). The translator must pay attention not only to language, but also to pictures, sounds, and accents, a task which is even more difficult in subtitling (Debbas and Haider 3).

Gottlieb defined subtitling as "diasemiotic translation in polysemiotic media (including films, TV, video and DVD), in the form of one or more lines of written text presented on the screen in sync with the original dialogue" (220). Subtitles are short versions of what is heard on the audio of the audiovisual work because it is essential for the audience to have enough time to read (Zolczer 79). Moreover, it is also the responsibility of the translator to explain what audiences may not understand by transmitting cultural aspects from the source culture to the target one (Debbas and Haider 3). The main objective is that audiences can read subtitles with almost no effort, so that they do not pay attention to the fact that they are reading (Zolczer 80). This should be achieved by not fitting more than 70 characters into one subtitle and by not showing more than 12 per second (Gottlieb 219).

Subtitling is also determined by the four elements of the filmic sign. These elements are the visual presentation with verbal signs (credits or letters on screen), the visual presentation with non-verbal signs (pictures and photography), the acoustic presentation with verbal signs (dialogues and songs) and the acoustic presentation with non-verbal signs (background sounds) (Delabastita 199). The translator is expected to rely on verbal but also on visual information, since visual elements are used to carry cultural information which is useful to transmit the message of the verbal sign (Koustopoulou 56). The translator must be aware of the different connotations visual information may have in the TC. A gesture in the SC, for example, could be interpreted in a different way in the TC. This could lead to a complete change in the meaning and to confusion in the audiences. Obviously, translators cannot change nor adapt visual information, but they should try to avoid confusing elements by using different strategies.

In addition to all of the already mentioned aspects of subtitling which complicate translation, there can be cultural references as verbal signs which involve certain operations. Antonini described the three main procedures involved in the reduction of the translated text: elimination, rendering and simplification (213). The first one eliminates not only the elements which can be gathered from the visual presentation but also information which does not change the message (only its form). The second one involves reproducing or depriving the TT of humour and slang, among others. Finally, the third one simplifies or fragmentates the syntactical structure of the ST (214).

Focusing on humour, it is "quite complicated" to transfer the same meaning in subtitles when there are elements which aim at making audiences laugh (Ruiz 216). The presence of verbal and non-verbal elements is usually based on associations which are made by the SL audience and their intention and objective may be lost in the translation (216). Furthermore, there are audiovisual works, such as *Ocho Apellidos Vascos*, in which humour depends on

sociocultural elements which can only be understood by certain groups of the SL audience. This leads to different levels of humour reception even within the same language and culture (217).

To summarise, it is challenging to translate CSIs and humour in general, but doing it with subtitles influences the resulting translation even more. Space and time play a key role in this mode of translation which is extremely limited by the already mentioned factors.

Chapter 4: Analysis

4.1. General considerations

The first translation experienced by this film is its title, which was translated into English as *Spanish Affair*. The translation is the product of an autonomous creation, one of the substitution strategies named by Aixelá. Its intention is probably to catch the attention of the TL audiences, who would probably not know what the film is about if the title were translated literally. With the resulting translation, TL speakers know, at least, that the film deals with Spanish aspects.

As stated in the introduction, *Ocho Apellidos Vasocs* is a comedy film whose plot deals with Spanish stereotypes. Amaia is a Basque girl whose fiancé has broken up with her. She goes with her friends to Andalusia, where she meets Rafa. He is Andalusian and at first they hate each other because of the idea each has of the place where the other comes from. Finally, they fall in love with many obstacles regarding stereotypes, which play a key role in the translation and in their story.

This analysis is divided into three categories: CSIs, humorous elements and jokes. Examples are shown in tables which include the number of the example (Ex) in order to refer to it later without having to repeat it and the minute (M) in which it appears, the SL fragment, which one would be its literal translation (LT), the TL translation, and the type (Tp) to which

it belongs with the strategy (St) used for its translation. Later, in the commentary, the number of times a strategy was used in that category will be included inside brackets.

In the SL column, specific relevant concepts or expressions are in bold when including the sentence was necessary to contextualise them. This helps identify the challenging aspect of every example in case it had to be contextualised. The LT column includes the literal translation when it exists and when it was not the choice of the translator. However, some examples do not have this option. Those examples may be proper nouns or culture-specific items which do not have an equivalent. Therefore, in the LT there can be: a literal translation, the symbol = when there is repetition, the symbol − when the LT was chosen for the TL, and the symbol / if that example does not have a literal translation either because it is a proper noun or because it does not have a lexicalised equivalent. Moreover, the symbol * also appears in this column before a literal translation when the one provided is incorrect for grammatical reasons or because of not making sense.

4.2. CSIs

All of these items have been classified into five subcategories: places and references to people, food, dance and music, Basque terms, and expressions. In every category CSIs are classified according to Baker's and Newmark's taxonomies in the Tp/St column. Regarding translation strategies, the ones which are used here are those proposed by Aixelá: conservation and substitution (and all of their types).

4.2.1. Places and references to people

Ex/M	SL	LT	TL	Tp/St
1	*Donosti*	/=	*Donosti*	-Material culture

02:46				-Repetition
2 04:50	Vascongadas	/	The Basque Provinces	-TL lacks a specific term -Limited universalisation
3 09:56	Despeñaperros	/	Andalusia	-Material culture -Limited universalisation
4 23:52	La Giralda	/=	The Giralda	-Material culture -Repetition
5 46:00	La tengo yo en **Triana, tocando las palmas**	I'll have her in **Triana clapping hands**	I'll have her in **Seville, dancing flamenco**	-Material culture, social leisure -Deletion, limited universalisation, autonomous creation
6 51:40	¿Pero esto qué es? ¿Una manifestación o un **apartamento en Fuengirola**?	A **flat in Fuengirola**	Is this a demonstration or a **Springsteen concert**?	-Material culture -Autonomous creation
7 55:37	Eran otros tiempos, con **Franco**	/=	Those were different times, with **Franco**	-Material culture -Repetition
8 01:00: 32	**Gordillo**	/=	**Gordillo**	-Material culture -Repetition
9 01:01: 56	Cuatro caballos blancos por mitad del barrio de **Triana**	/=	Four White horses through **Triana**	-Material culture -Repetition
10 01:02: 03	Bertín Osborne	/	Julio Iglesias	-Material culture -Limited universalisation

11 01:17: 20	*Estos deben de ser de **Álava** o así. Todos deben de venir por parte de los **Clemente***	/=	*They must be from **Álava**. They must be from the **Clemente** side.*	-Material culture, community-sense-of-humour -Repetition

This subcategory involves references to places and people. They were grouped together because all of them are proper nouns, but strategies used to translate them have sometimes been different. Therefore, this subcategory is practical in the sense of comparing items which could be expected to be translated in the same way.

Regarding meaning, some of these examples include references which are not so familiar to English-speaking audiences. As a result, including them in the TL means they will be perceived as foreign. Examples of this are *Donosti*, *Álava*, *Clemente*, and *Gordillo*. They were not changed in the TL, but they could be misunderstood and they could confuse audiences. This does not mean that replacing the first three of them by popular foreign references (London, Paris, New York) would be a solution, since the plot of the film takes place in Spain and it would not make sense to change these aspects to foreign ones. Nevertheless, maybe *Gordillo* (a football player) could be substituted by a more popular one because Spanish football teams have many famous football players. A person who is familiar with football and championships may know who he is, but that cannot be expected from the audiences of this film. The case of example 4 (*The Giralda*) is easier and completely different. It was conserved and repeated in the TL, but it is a definitely popular reference. Maybe audiences do not know what type of building it is, but they are likely to know it is a famous Spanish attraction, which makes it reasonable to keep in in the translation. This also occurs with example 7 (*Franco*) because it involves the well-known Spanish dictator.

Other examples were substituted by more recognisable references whose meaning is similar to the SL. Examples 2 (*Vascongadas - The Basque Country*) and 3 (*Despeñaperros – Andalusia*) were changed to more popular places for the audience. In example 2 part of the meaning is not kept because the negativity of the allusion to Basque Country is lost when it is replaced by its real name which was necessary because *Vascongadas* would probably not be associated with its reference and that part would not be understood. Example 3 was another successfully substituted reference. Instead of keeping a specific place, a bigger and more popular one in which Despeñaperros is located (Andalusia) was chosen in order to be recognised by non-native people.

Different substitution processes are examples 6 (*apartamento en Fuengirola - Springsteen concert*) and 10 (*Bertín Osborne - Julio Iglesias*), since the choices for the translation are not as related to the original text as the two previous examples. The former changes the SL meaning. The intention of that example in the film was to say that a place was very crowded and that is achieved by changing it to a concert. However, if previous references to places were not changed, maybe this one should also be maintained. In order to express that the place was crowded, the translation could be *a concert in Fuengirola*. This way, it would transmit the idea of a crowded place but with the original reference to an Andalusian location. The latter changes the famous person to whom it refers. The translator chose another Spanish singer who is internationally popular, keeping a Spanish-related item. Nevertheless, if in this example the decision was to keep a Spanish singer, it seems contradictory that in the previous example they had not chosen the same. If the allusion to Fuengirola was considered too specific (although that is the tendency with all the references to places), maybe that example could be a *Julio Iglesias concert*, instead of choosing an American singer.

The last examples to be analysed in terms of meaning are examples 5 (*Triana, tocando las palmas - Seville, dancing flamenco*) and 9 (*Triana- Triana*). Both examples include

references to Triana, a neighbourhood in Seville. On the one hand, in example 5 that reference was changed in a similar way to example 3 (*Despeñaperros – Andalusia*). The SL includes a bigger and more popular place which the original reference belongs. On the other hand, what seems contradictory is that in example 9 the translator included the exact same place in the translation after substituting it in example 5. The reason could be lack of space (as stated in the previous chapter, subtitles must be short). However, this is not the case here, since the reference to which it was changed in example 5 is longer. Moreover, and although this is included in this subcategory because it appears in the same sentence, example 5 has another contradictory translation. *Tocando las palmas* was replaced by *dancing flamenco*. This could be because non-native people may consider dancing flamenco a more Spanish custom than clapping hands, but this example is repeated in the following categories and it was translated differently. This example will be dealt with again there in order to compare the different strategies used for the same reference.

Meaning in this first subcategory CSIs is, in general, the same. In spite of the fact that there are some references which were changed to other more popular ones, the TL translation generally keeps the intention of the original version. The focus on this subcategory was keeping Spanish references trying to facilitate understanding. In order to achieve it only one CSI was omitted, although as stated above, it was probably not necessary to do it. Explanations for some examples would be welcome but space and time are important factors in AVT and even more in subtitling.

Repetition was the most used strategy (6). Most elements were kept in the TL as they were in the SL. The second strategy in terms of usage was limited universalisation (4), which allowed the inclusion of elements related to the SL but replacing the originals by more popular ones. Autonomous creation (2) and deletion (1) were the other two strategies used in this subcategory. A relationship between the type of CSI and the strategy which was used by the

translator cannot be established. Most examples refer to Newmark's category of material culture and four strategies are involved in the translation. Repetition was frequently used, but this could be because the translation aims at keeping the TL text as foreign, something which was not expected from this translation.

Regarding length, this subcategory is probably not illustrative. Translation here is not considerably shorter. The reason is that only the important concepts (and a little context when necessary) are in the table, which obviously leads to a similar length in translation because the whole sentence in which they appear is not included. Furthermore, in addition to being a translation into English from a Spanish work, this translation is audiovisual in subtitles, which shortens its length even more although this category is not representative.

4.2.2. Food and drinks

Ex/M	SL	LT	TL	Tp/St
1 03:07	*Rebujete*	/=	*Rebujete*	-Material culture -Repetition
2 14:33	*Migas*	/=	*"Migas"*	-Material culture -Repetition
3 32:30	*Paella*	=	*Paella*	-Material culture -Repetition
4 41:46	*Bonito*	=	*Bonito*	-Material culture -Repetition

Four references to food and drinks are included in this subcategory. There are plenty of allusions to food and drinks in the film, but these four already represent the general tendency of the translation regarding this type of elements. Although some elements were translated

because they have an English word to refer to them (*vino-wine*), most were kept in the TL without any changes, as can be seen above.

Focusing on meaning, it is likely that examples 1 (*rebujete – rebujete*) and 2 (*migas – migas*) were not understood by TL audiences. Maybe if the moment when they appear were a visual representation of them, it would be better for understanding. However, that is not the case and these two terms are not likely to be understood outside Spain. *Rebujete* is said by one of the protagonists, Amaia, to refer to a type of Andalusian typical alcoholic drink whose real name is *rebujito*. Because of the moment when she says it, it is possible that audiences understand that it is a drink. However, it is not clear and they could think it is another completely different element, such as music or food. Example 2 is slightly different. *Migas* are a typical dish in Extremadura, an autonomous community in Spain. Merche, the character who is going to prepare them, says she is from Cáceres, which is a city located there. People living in Spain may not know what they are, but in the context it is absolutely clear she is referring to some type of food. In the TL, the term is said accompanied by *prepare*, which could help TL audiences understand it is a reference to food. However, although this example has some help because of the accompanying verb, the possibility of being misunderstood still exist.

Examples 3 (*paella – paella*) and 4 (*bonito – bonito*) are easier to translate. Both are originally Spanish but also used with the same term in English. *Paella* is a typical Spanish dish which is popular around the world and which also appears in Cambridge and Oxford dictionaries. In the translation it could have been replaced by *rice*, for example, if the intention were to domesticate the text. The term of example 4 is not as common as example 3 but it is also used in English. Like the previous term, it could have been changed to *tuna* in order to have a "more English" translation. However, both terms were kept for the translation in order to foreignise it and include as many Spanish-related references as possible.

Focusing on strategies, repetition (4) is the only one used in this subcategory. Unlike the previous one, there is a relationship between food and drinks and their translation. This strategy was also frequent in the previous subcategory when the items belonged to material culture, but in this case it is the only strategy of this group. Moreover, and although not all the examples are included in the table, repetition also represents the general tendency towards translating this type of elements in the film.

In terms of length, these items were not replaced by longer phrases or explanations, so length is the same. If the original work were a book and its translation had the same format, examples 1 and 2 would probably include footnotes or explanation to facilitate their understanding. However, and again for the same reason, AVT and subtitles are limiting the translator's options and choices.

4.2.3. Music and dance

Ex/M	SL	LT	TL	Tp/St
1 03:19	***Flamencas*** *bonitas*	*Flamenco beauties*	*Beautiful girls*	-Social culture -Deletion
2 56:13	*Sevillanas*	=	*Sevillanas*	-Social culture -Repetition
3 01:02:14	***Tocando las palmas**, los más grandes del mundo: **Los del Río***	/=	***Clapping their hands**, the greatest in Spain: **Los del Río***	-Social culture -Literal translation, repetition

This subcategory includes references to Spanish music and dance. Although some strategies may coincide when translating them, there is no clear tendency regarding this type of elements. In some examples the CSI is replaced and in others it is omitted without being

necessary for limitations in space or time. These elements in the table and their translations represent the three different ways the CSIs related to music and dance have been translated in the film.

In example 1 (*flamencas bonitas − beautiful girls*) the CSI was omitted. This is contradictory if it is compared to example 5 (*Triana tocando las palmas − Seville, dancing flamenco*) in the category of places and references to people. The analysis of that example focused more on how Triana was included in the TL, but now it will be compared to example 1 because both include a reference to flamenco. In *flamencas bonitas* the CSI is an adjective. It refers to Andalusian girls, which is clear because at that moment in the film the protagonist is dressed with the typical flamenco costume. Therefore, there are no reasons to omit that reference. Furthermore, a more or less literal translation is possible because *flamenco* is also used in English and it is included in Cambridge and Oxford dictionaries. If the problem were space and time, instead of *flamenco beautiful girls*, it would be possible to use the literal translation which was provided: *flamenco beauties*. Its comparison to the example mentioned above makes the choice of omitting the CSI even more confusing. In that example *tocando las palmas* is replaced by *dancing flamenco*. If flamenco were considered to be a concept too specific in the first example of this category, it seems contradictory to include it after taking into account the fact that that reference does not appear in the SL.

References to music and dance in examples 2 (*sevillanas − sevillanas*) and 3 (*Los del Río − Los del Río*) were repeated in the TL with no changes. Example 2 was probably understood with no difficulty since it is similar to *flamenco*: a concept related to Spanish music which is not only popular in Spain. Example 3 is confusing. In the first subcategory of CSIs, *Bertín Osborne* was replaced by a more internationally famous singer, *Julio Iglesias*. This could be a solution for this example since it could be replaced by a more well-known group. However, the translator could not do that because Los del Río actually appear singing at the end of the

film. However, until that moment TL audiences probably do not understand who they are or why this group is mentioned. An option to facilitate understanding would be translating example 3 as *singers of Macarena, Los del Río*. Their song is popular worldwide, and it would be a surprise for spectators to see the singers of that famous song in this film. Without that, they may not understand why they are mentioned until the end of the film, and by that moment they may think it is one Spanish group they do not know.

In the last paragraph the focus of the analysis of example 3 was on Los del Río. However, this example can also be analysed in comparison to example 5. Both include *tocando las palmas* in the SL. In example 5, it was translated as *dancing flamenco*. As stated above, the reason for this could be that *tocar las palmas* might not be perceived as something Spanish related to dance and music. However, in example 3, the TL version was the literal translation of *tocar las palmas – clapping their hands*. Again, it seems there is no specific reason for choosing a different strategy to translate the same reference in a different way.

Repetition (2) was used in twice whereas deletion (1) was used once. The three examples belong to the same category and they could all be repeated in the TL without having to be omitted (like *flamencas*). Nevertheless, these references are sometimes included and sometimes omitted with no reason regarding limitations of time or space.

Focusing on length, only example 3 can be examined to see if translation is longer or shorter. The first two examples include phrases formed by an adjective and a noun and just a noun. As a result, the translation is expected to have the same number of words. Example 3, however, is almost a sentence and it is just a word shorter. The reason is the superlative form of the adjective *los más grandes* (3 words) in Spanish and the superlative form *the greatest* (2 words) in English.

4.2.4. Basque concepts

Ex/M	SL	LT	TL	Tp/St
1 05:07	*Gora* *Euskadi*	**Up Euskadi*	*Gora Euskadi*	-Material culture -Repetition
2 08:43	*Ikurriña*	/	*Basque flag*	-Material culture -Synonymy
3 17:59	*Ertzaintza*	/=	*Ertzaintza*	-Organisations -Repetition

Basque concepts in this subcategory include one expression, and two specific terms to refer to two Basque realities. The tendency in the film is to repeat all the Basque references and allusions, which sometimes leads to confusing translations because TL speakers are probably not familiar with Basque vocabulary, even if the one which appears in the film is basic.

Examples 1 (*gora Euskadi – gora Euskadi*) and 3 (*ertzaintza – ertzaintza*) are repeated in the TL with no changes. In the first one, TL audiences would probably understand the meaning because of the context, but in the second one it would be easier for them to read, for example, *Basque police*. The reason for repeating these items in the TL could be the foreignising tendency which has been observed in this category, but in example 2 (*ikurriña – Basque flag*) the choice is different. This example is similar to the previous one, but in this case the translation is an explanation of that reference. In the context it appears a TL spectator would probably not understand the meaning and therefore it is useful to omit the CSI and include this brief explanation. Although it is useful to include that explanation in the second example, it would also be useful in the third one, since the meaning of that word is likely to be lost.

There were many more Basque words in the film which were not included in this table because the result in the TL was always the same. In general, the tendency was to repeat them in the subtitles with no changes. Some of the most common and repeated examples are *aita*

(*father*), *ama* (*mother*), *agur* (*goodbye*), and *aupa* (an informal greeting). All of them are examples of the foreignising tendency of the text also in this subcategory.

Regarding strategies, repetition (2) was used twice and synonymy (1) only once. Nevertheless, two of them (*ikurriña, ertzaintza*) could have been translated using synonymy in order to help the spectator understand their meaning better. Concerning length, the elements which were selected in this subcategory were not contextualised in their sentences for practical purposes of their study as CSIs. Therefore, studying length in them is not illustrative either, since because of the explanation of *ikurriña*, the English translation is longer.

4.2.5. Expressions

Ex/M	SL	LT	TL	Tp/St
1 03:28	*Soltarte una **hostia***	/	***Slap** you hard*	-Difference in frequency and purpose -Synonymy
2 03:54	*Con todo el arte que yo tengo*	*With all art I have*	*As only I can*	-Difference in expressive meaning -Naturalisation
3 05:05	*Españolazo*	/	*Dago*	-TL lacks a specific term -Naturalisation
4 10:43	*Me estáis ayudando **tela** los tres*	**The three of you are helping me **cloth***	*You three are a **great** help. Thanks a lot*	-Difference in expressive meaning -Synonymy
5 27:25	*No estuve muy **fina***	**I wasn't very **thin***	*I wasn't very **polite***	-Difference in expressive meaning -Naturalisation

6 27:56	*Me han dejado **plantada***	**I've been left **planted***	*I've been **jilted***	-Difference in expressive meaning -Synonymy
7 37:50	*Has estado a punto de **hacerme una cobra** enfrente de tu padre*	**Make me a **cobra***	*I was about to **pull back** in front of your father*	-Difference in expressive meaning -Synonymy
8 45:52	*Estás **haciendo el pelele***	/	*You're **being a wimp***	-The SL word is not lexicalised in the TL -Naturalisation
9 52:20	*No les **hagas ese feo***	**Don't make them **that ugly***	*Don't **let them down***	-Difference in expressive meaning -Naturalisation
10 58:35	*Koldo **para arriba**, que si Koldo **para abajo***	*Koldo **upside**, Koldo **down***	*Koldo **this**, Koldo **that***	-Difference in expressive meaning -Synonymy

This subcategory includes Spanish expressions which, in general, can be translated literally into English but their translation does not have the same meaning or does not make sense in this language. Most of these expressions include key words to form them and they have a literal translation which transmits the same meaning. The difficulties these expressions present are that these expressions do not have an exact equivalence in the TL or they are not formed with the same key words from which they are formed in Spanish. To analyse if they have the same meaning in the translation, examples of both possibilities (non-existent expressions in English and expressions formed differently) have been provided.

Examples 1 (*soltarte una hostia – slap you hard*), 3 (*españolazo – dago*), and 8 (*haciendo el pelele – being a wimp*) are expressions which do not have a literal translation into English. The meaning in example 1 is almost the same as in the original text, but the register is

different. In the SL, this expression is colloquial but the translation seems "softer". Example 3 has a different meaning in the TL. In the source language, *españolazo* is used by Amaia in a negative way to refer to a person who is very patriotic (a stereotype which is frequently attributed to Andalusians). In Spain, nationalisms are sometimes criticised but if audiences do not know that they could wonder why calling someone *españolazo* is something negative because they lack the knowledge about *-azo* suffixes. The translation did not keep the original word and replaced it by *dago*. This word respects the offensive intention with which the SL term was said. However, this word refers to a Spanish, Portuguese, or an Italian person, not only to a Spanish one. Whereas in example 1 the register was changed but the meaning was the same, in example 2 the translation keeps the offensive intention but changes the CSI meaning. Example 8 (*haciendo el pelele – being a wimp*) is another challenging one to translate. The term *pelele* means that someone is stupid. It is an informal reference, and in that sense the translation respects the register. Nevertheless, being a wimp is not the same. It means not being confident or brave, which is not exactly what the SL means. Like example 2, this translation focused more on register than on transmitting the same meaning.

Key words in examples 2, 4, 5, 6, 7, 9, and 10 could be easily translated into English. The concepts *arte*, *tela*, *fina*, *plantada*, *cobra*, *feo*, *para arriba/para abajo* could be replaced by their corresponding literal translations: *art, cloth, thin, planted, cobra, ugly, upside/down*. The problem is that the meaning of the expression is not the same. The translator looked for an option which more or less transmitted the same meaning, something which was impossible to do by keeping the SL key word. What can be observed from these seven examples is that the tendency is to create a more formal text than the original version. It is true that keeping the same meaning and respecting the register in an expression is a difficult and challenging task because it involves several words whose connotative meaning in the SL does not exist in the

TL. Only translations in examples 6 and 10 have the same meaning and register as the SL expressions have.

In terms of strategies, synonymy (5) and naturalisation (5) were used in this subcategory. The former strategy provided parallel structures which had a similar meaning or even the same meaning as the SL expressions. The latter was used by the translator to choose specific TL expressions which may not have exactly the same meaning as the SL ones but which could be perceived as natural by TL audiences.

Finally, concerning length, the translation into English is generally shorter. There is no great difference, but in this subcategory these examples, as the are expressions, involve more words than in the previous subcategories. Therefore, they are more illustrative regarding length.

4.3. Humorous elements

These elements are classified according to Martínez Sierra's taxonomy. Strategies are also the ones proposed by Aixelá, which were also used in the previous category.

Ex/M	SL	LT	TL	Tp/St
1 02:50	*Con lo que me gustan a mi los* **andaluces y la gomina**	-	*The way I love* **Andalusians and hair gel**	-Community-sense-of-humour element, paralinguistic elements -Literal translation
2 03:45	*Que deben de ser* **vascas por lo menos**	*They must be* **Basque at least**	*They must be* **Basque**	-Community-sense-of-humour, paralinguistic elements -Literal translation, deletion

3 04:54	*Solamente os levantáis de la **siesta** para ir de **juerga***	*You only get up from a **nap** to **go** **partying***	*You only get up from the **siesta** to go **partying***	-Community sense-of humour, paralinguistic elements -Repetition, literal translation
4 04:58	*¿Por qué no te vas a tu casa y te pones a levantar piedras o lo que quiera que hagáis los vascos para relajaros?*	-	*Why don't you go home and lift some stones or whatever you Basques do to relax?*	-Community-sense of humour, paralinguistic elements -Literal translation
5 13:21	*(Song) Sevilla tiene un color especial*	*Seville has a special colour*	*Not translated*	-Community-sense-of-humour, sound -Deletion
6 13:25	*(Written on screen) Real Betis Balompié*	-	*Real Betis Football Club*	-Visual, community-sense-of-humour -Linguistic translation
7 31:26	*Y muy largos, con kas, muchas*	-	*And very long, with lots of "k"s*	-Community-sense-of-humour, linguistic, visual, paralinguistic -Literal translation
8 31:38	*Gabilondo, Urdangarín, Zubizarreta, Arguiñaro [...], Igartiburu, Erentxun [...] Otegui, y Clemente*	/=	*Gabilondo, Urdangarin, Zubizarreta, Arguiñaro [...], Igartiburu, Erentxun [...] Otegui, y Clemente*	-Community-sense-of-humour, linguistic, paralinguistic -Repetition
9 32:43	*-¿Parezco **aberchándal**?* *-**Abertzale***	/=	*-Do I look **"uppersally"**?* *-**Abertzale***	-Community-sense-of-humour, linguistic, visual

				-Repetition, autonomous creation
10 53:21	*Lo sabe hasta mi tía, queremos la amnistía*	*Even my aunt knows it, we want amnesty*	*My aunties all agree, we want amnesty*	Community-sense-of-humour, linguistic, visual, paralinguistic -Autonomous creation, literal translation
11 53:47	*¡Illa, illa, illa, Euskadi maravilla!*	*Illa, illa, illa, illa (No LT), wonderful Euskadi*	*Oé, oé, oé, Euskadi all the way!*	-Community-sense-of-humour, linguistic, paralinguistic -Limited universalisation
12 53:54	*(Singing) ¡Euskadi tiene un color especial! […] ¡Euskadi tiene un color diferente!*	-	*Euskadi has a special colour! […] Euskadi has a different colour!*	-Community-sense-of-humour, paralinguistic -Literal translation

The main difficulty of translating humorous elements in this category was not losing "funniness". Humour in this film depends on stereotypes, and most humorous items are so because they represent stereotypical Andalusians and Basques. Audiences who are not familiar with the Spanish context and do not know what are the expectations from an Andalusian or from a Basque, may not understand why the film is categorised as comedy. Moreover, accents play a key role in the film. If spectators are able to distinguish them, they probably understand how characters are expected to behave depending on how they speak. However, this depends on spectators' ability.

One aspect which helps contextualising this film for non-native people is how characters are dressed. In case a TL speaker is not able to distinguish accents because of not knowing Spanish, that person could focus on clothes and would understand who is who and how they

are expected to be. Accents cannot be translated, and although the way they dress also helps explain TL audiences which are the stereotypes regarding where they are from, this also depends on the audience's perception.

Because of the key role played by stereotypes and accents, humorous elements which could not be perceived as such are examples 1, 2, 3, and 4. Basques are expected to be rude, hard-working, not amusing, and separatist, whereas Andalusians are expected to be kind, funny, lazy, and patriotic. Of course, these are just stereotypes, but humour in the film depends mainly on them. Example 1 (*andaluces y la gomina – Andalusians and hair gel*) is funny for Spanish audiences because Amaia, the Basque protagonist, is mocking the way Andalusians style their hair because Basques are expected to do the opposite and have terrible hairstyles, which they of course consider better and exaggerated. Example 2 (*deben de ser vascas por lo menos – they must be Basque)* is funny for the same reason. Rafa, the Andalusian protagonist, has two friends who are talking about Amaia's personality. They say that at least, they are Basque, which they obviously consider negative. In example 3 *(os levantáis de la siesta para ir de juerga – you get up from the siesta to go partying*), Amaia is again mocking what is believed to be Andalusian lifestyle. They are said to be lazy and to not work hard. If TL spectators do not know that, they could think Amaia is also criticisng herself for being Spanish, which would not make any sense. Rafa answers to offence with example 4, by suggesting she should *lift some stones or whatever* […] *Basques do to relax*.

Examples 5 and 6 are also related to stereotypes and to how Andalusians love their culture. Rafa's ringtone is the song Sevilla Tiene un Color Especial, whose lyrics are not translated in the subtitles and therefore it loses its humorous intention. Moreover, and belonging to the same stereotype, Rafa's phone wallpaper is Real Betis Football Club Emblem. This football club is also based in Seville, from Rafa's home town. Both allusions to Andalusian music and football are humorous for Spanish spectators, but their meaning could be lost when

the film is watched by foreign audiences. In order to facilitate understanding of these two cultural references, the song could have been translated in the subtitles.

Humorous elements in examples 7 (*muy largos, con kas, muchas – very long, with lots of "k"s*) and 8 (all the surnames which were repeated in the TL) are related to Basque surnames. Rafa is pretending to be Basque because Amaia asked him to act as if he were her Basque boyfriend. When her father asks him how many surnames he has, Rafa answers he has many *and very long, with lots of "k"s*. The translation is literal, but someone who is not familiar with Basque or has never heard or read anything about it may not understand that reference. Audiences could ask themselves why that letter is important if they do not know that it is very common in Basque, unlike in Spanish. Example 9 is risky for the same reason. For Spanish people, how Rafa tried to say all the Basque surnames he knows is funny, but they could be perceived as normal Spanish surnames by TL speakers. Repeating them was probably the best option, but it may lead to misunderstandings.

Example 9 (*aberchándal/abertzale – "uppersally"/abertzale*) is the easiest one to be understood by foreign audiences. Rafa asks Amaia if he looks like an *abertzale*, a term which is used in Basque to refer to a person associated with Basque nationalism. However, he does not pronounce it correctly and says *aberchándal*, which has no meaning in Spanish. The translator represented Rafa's mistake in the translation by making up a word which even pronounced with English phonetics sound similar to the real Basque term. Therefore, the meaning in the translation is the same. In this specific example, how Rafa is dressed is definitely important. He has changed his style completely in order to "look Basque". When he asks Amaia that question, watching his transformation explains even more that he wants to look like a person who belongs to that group.

Examples 10, 11, and 12 do not depend on knowledge about stereotypes as much as the previous examples did. The greatest challenge to translate example 10 (*lo sabe hasta mi tía, queremos la amnistía – my aunties all agree, we want amnesty*) was mainly linguistic because there is rhyme in the SL fragment. The translation is good, because it preserves the rhyme and the speaker's intention: to pretend he is fighting for independence by using an absurd rhyme. Moreover, the translator's ability in this example is noticeable. Even the word *tía* was translated literally by the word *aunts*, only changing its number. In order to keep the rhyme with *amnesty*, the best option was to change the verb *sabe* (knows) by *agree*.

Example 11 (*illa, illa, illa, Euskadi maravilla – oé, oé, oé, Euskadi all the way*) is also related to rhyme. In the SL version, what Rafa says is an adaptation of the original *Illa, illa, illa, Villa maravilla*. People sang this to David Villa, a famous football player who scored many goals in the 2010 FIFA Worldcup. Rafa, who as a "good" Andalusian is supposed to watch matches played by Spain's national team. Funniness here is determined by the fact that he is including something very Spanish (the "song" created to express admiration for a Spanish football player) while he omits Villa and says Euskadi to make it rhyme. Basques are not expected to be fond of Spanish nationalism, so it is funny to see them singing an original Spanish-related song. The translation into English substitutes the original *illa, illa, illa* by *oé, oé, oé*, which is also a Spanish way to cheer. As a result, it is a good translation because it keeps a Spanish reference, it keeps the rhyme, and it transmits the same meaning.

The humorous element in example 12 (*Euskadi tiene un color especial - Euskadi has a special colour*) is related to the already mentioned song in this subcategory. Rafa is mixing a typical Andalusian song which expresses how much Sevillians like their city with the Basque fight for independence, which is funny for Spanish audiences. The literal translation here does not work very well because if TL audiences do not know the song, they probably do not perceive that fragment as funny.

As for strategies, the one which was used more times was literal translation (8). In addition to this one, other strategies used by the translator were autonomous creation (3), deletion (3), repetition (2), linguistic translation (1), and limited universalisation (1). There is no relationship between the type of the humorous element and the strategies involved in its translation. This could be because most of them belong to more than one category, something which complicates studying a specific relationship between one type and one strategy.

Concerning length, short examples are not illustrative here either because they do not represent the usual syntactic length of either of these languages. However, in longer ones, such as in examples 1, 3, and 4, it can be observed that the translation is considerably shorter, although its length does not seem to be shorter because of the limitations in subtitling.

This is the most challenging category to translate. CSIs are always a challenge for the translator, but when they are combined with humour, it may be necessary to change the meaning, the register or to lose the humorous effect. Each person may find different elements funny, and that is something which is quite difficult to control. However, when humorous elements are related to culture, the translator must adapt them in order to try to make them funny in the TL. This task is even more complicated if the translator tries to keep as much as possible of the original SL form. In this table, most elements belonged to the community-sense-of-humour category proposed by Martínez Sierra. This category referred to the "personality" of each community regarding all of the aspects which may be funny in it. Spanish people tend to laugh at themselves, for example, which may be something other communities or cultures do not find funny.

Another aspect which makes this category the most difficult one to be translated is that it is not linked to Spanish culture in general, but it is linked to two of the cultures which are part of the Spanish one. Therefore, finding Rafa's or Amaia's personalities funny depends on the

knowledge the audience have about Andalusia and Basque Country. Obviously, and also due to the visual representation, spectators can understand the film is related to Spanish stereotypes even if they do not know anything about them. However, by the time they understand what is funny and what is not, part of the humorous effect of many humorous elements was lost.

4.4. Jokes

This category is based on the joke classification provided by Zaballbeascoa. Regarding strategies, those named by Low are used in order to analyse which choices were used in the translation.

Ex/M	SL	LT	TL	Tp/St
1 04:05	*Estos son dos vascos que se encuentran y le dice el uno al otro:* *"Oye, **Patxi**, que me he enterado que tu hija está en la cama con **gonorrea**"* *Y el otro le dice:* *"**¿Y a mi qué hostias?** Mientras sea **vasco…**"*	-	*These two Basques meet and one says:* *"Hey, **Patxi**, I hear your daughter's in bed with **gonorrhoea**"* *The other says:* *"I don't care! As long as he's **Basque**"*	-Binational, national sense-of-humour, language-dependent -Literal translation, dilution
2 04:20	*Estos son dos de **Bilbao** que se encuentran y el uno le dice al otro:* *"Oye, Kepa, que me he enterado que te han tocado 100 millones en la lotería, **ahí va la hostia**"* *Y dice* *"Pues, pues, lo que jugaba, ¿no?"*	-	*These two from **Bilbao** meet and one says:* *"Kepa, I hear you won 100 million on the lottery"* *The other says:* *"Just what I bet"*	-Binational, national-sense-of-humour -Literal translation, dilution

There are many humorous elements in the film, but surprisingly, there are only two jokes. They are found at the beginning of the film, when Rafa is trying to amuse clients in a restaurant and tells two jokes mocking Basques.

Example 1 is language-dependent. In the Spanish joke, *gonorrea* has double meaning. It refers to the illness but it is also expected to be understood as a Basque name. In the translation, maybe the translator could have written the first letter of *Gonorrhoea* in capital letters in order to facilitate the understanding of the joke. In addition, part of the funniness in this example for Spanish people was not included because the translator decided to omit part of the joke. The fragment which was not translated into English was a Basque colloquial expression which, along with Rafa's fake Basque accent, makes the joke even funnier. This could be for reasons of space and time, since as the joke is long and Rafa speaks quickly in that part, probably there would have been too much text in the subtitles. However, in example 2 the colloquial part was also omitted.

The second joke tries to mock Basque people because of a supposed lack of intelligence. Apparently, the man who had won 100 million euros in the lottery had spent the same quantity to play, which is completely absurd. Moreover, and as stated above, one of the elements which adds funniness to the joke is the Basque colloquial expression. Like in the previous example, this expression was removed. It could be because of space and time, the usual limitation in subtitling. Nevertheless, if that was the reason, in order to save space and time the translator could have omitted *these two from Bilbao* and could have replaced that reference by *two Basques*. The translation of both Basque expressions would have been challenging, but if the general tendency of the film was to keep Basque terms with no changes, maybe it could have been possible to incorporate at least some allusion to them.

Focusing on strategies used in this category, there are only two used by the translator: literal translation (2) and dilution (2). Both jokes, according to Zabalbeascoa's taxonomy, are binational and community-sense-of-humour, but the first one is also language-dependent. It is tempting to claim there is a clear relationship between the type of joke and the strategy which is used for its translation, but these are not enough examples to confirm this hypothesis. An extensive corpus would be needed to study if that relationship really exists.

Regarding length, both jokes are longer in Spanish than in English. These and the longest examples mentioned in the previous category are the only ones which can be considered, because the rest of them are too short to be representative.

4.5. Summary of the analysis

This analysis proves how difficult it is to transmit the same meaning in translation when it involves CSIs, humour, and AVT by subtitling. Each aspect influences and even limits the translation of the others, which makes finding suitable options problematic.

The strategies which were most frequently-used were repetition and literal translation. The obvious intention of the translator was to keep as many SL references as possible. As a result, this transported TL audiences to a translation full of Spanish references which were expected to stand out in the English subtitles. Nevertheless, it was also noticed that some tendencies in this translation were contradictory. Substituting *Triana* by *Seville* was an acceptable solution to include a similar reference which was likely to be recognized by TL audiences. What does not seem to be justified is to repeat the same place, *Triana*, in another example in the translation. This also occurred with *tocar las palmas*, which was substituted by *dancing flamenco*, a more popular Spanish reference, but then it was translated literally, *clapping hands*, in another example.

Something which was not always possible to achieve was the humorous effect. The reason for this is that stereotypes in the film play a key role in the perception of humorous elements. If TL audiences are not familiar with these stereotypes, a large number of humorous references lose their comic effect. However, it is possible to see that the translator aimed at keeping the original intention in the translation, since many humorous elements are also found in it to try to achieve that effect.

Chapter 5: Conclusions

Analysing *Ocho Apellidos Vascos* involved contextualisation in order to understand its complexity and the difficult task carried out by the translator. It is a film which includes humorous elements related to standard Spanish stereotypes. TL audiences may associate Andalusian stereotypes with Spanish ones and they could be perceived as funny. However, they are not likely to be familiar with Basque stereotypes and how that community is conceived in the rest of Spain. The reason could be tourism: more English-speaking tourists know Andalusia, rather than the Basque Country.

The main aim of this work was to analyse the complexity of the translation of this film, but in order to do that it was necessary to explore all the factors involved. The field of TS was essential for a complete analysis such as this one. A large number of scholars have done research on translation to provide strategies and useful classifications in order to facilitate the study of this field. As in many sciences, there is no agreement on some aspects, but if we take into account it has not been studied for as many years as other fields, the amount of work which has been done is excellent. It evolved from being considered a part of the language-teaching process to being studied as a discipline in its own right.

The task of the translator is difficult enough, but one of the aspects which complicates the process even more is the presence of CSIs. When the ST has this type of elements, the translator must know the TC in order to be able to identify them correctly and provide suitable translations. CSIs may be obvious or not, since they can be terms which have connotations and if the translator is not familiar with them, they would be inevitably lost in the resulting translation. These items are not extremely problematic when they refer to institutions, famous people, or places. The real problem appears when the word in the SL does not exist in the TL. There is a gap to be filled with the most suitable translation for that specific element. In order to analyse these items, several scholars have provided different taxonomies and strategies. The ones which were chosen for the analysis were Baker's and Newmark's classification of CSIs and Aixelá's classification of strategies.

Another relevant aspect of this translation task is its humorous character, since it plays a key role in translation. The focus is not only transmitting what the original text did, but also to do it with the same purpose: being funny. Funniness depends on culture, since some cultures tend to find some situations humorous whereas other cultures do not. In order to study how these elements could be classified, the taxonomy provided by Martínez Sierra was used in the analysis, combined with Aixelá's strategies. For humorous elements, it is possible to provide a more specific classification for jokes, which is why Zabalbeascoa's joke classification and Low's strategies were used in the analysis of the two jokes in the film.

All the stated aspects above are influenced by AVT and subtitling. It would be really useful to include footnotes to explain why a specific element is funny or relevant in the SC. However, the format of this task, and especially subtitling, involves two limitations for the translator: time and space. In *Ocho Apellidos Vascos*, the translation must not only try to express Spanish, Andalusian, and Basque CSIs in English, but also do so while causing laughter, and

at the same time making the text shorter and more readable on the screen. In general, we can conclude this was achieved, although in some examples part of the meaning was inevitably lost.

The first hypothesis of this study was related to length. The English translation of the film dialogue was expected to be shorter than the original one. This hypothesis is true, although it would be useful to carry out a quantitative study and measure the whole translation instead of only the challenging parts, which were the only ones included in this analysis. This shortening is due to two main factors: Spanish has more prepositional phrases and subtitling requires short text in order to facilitate the reading on screen.

The second hypothesis was that it would be necessary to eliminate a large number of CSIs because they would need an explanation which could not be included because of lack of time and space. This hypothesis was verified in some examples though not in others, but CSIs were not eliminated in general. Indeed, most of them were repeated in the TL with no changes. Colloquial expressions, for example, tended to be omitted whereas Basque references and concepts were repeated consistently. This leads to the third hypothesis: the translation would have a domesticating approach in order to make the film comprehensible to TL audiences. This last hypothesis is completely false. Surprisingly, the translation has a noticeable foreignising approach because it tries to keep and repeat as many CSIs as possible in the TL without using strategies which could make them sound natural in the TL.

To summarise, the translation into English of the Spanish film *Ocho Apellidos Vascos* is a really challenging task because it combines CSIs, humorous elements, and its format has two restrictive limitations which influence the translation considerably. Nevertheless, meaning was not lost in the translation and the humorous effect was achieved to a large degree.

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