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TRABAJO DE FIN DE GRADO

He is a Very Naughty Translator. An Analysis of
English/Spanish Humor Translation Devices in the
Comedy Film *Life of Brian*

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ABSTRACT

Timeless comedy is clearly the authentic successful one. It is not possible to find an equivalent in spatial terms; the so-called "universal comedy" is just an ideal. Monty Python's *Life of Brian* represents the apex of this type of humor whose stillness challenges the necessary evolution of everything else including the language, main Pythonesque cornerstone. This tension between opposing forces increases as we introduce the aforementioned notion of space in terms of culture. Hence, it is interesting to examine whether our culture is able to capture this motionlessness without fossilizing it. The present paper analyzes the different methods used in the translation of *Life of Brian* in order to reach a perspective regarding how its characteristic features seem affected by the Target Language.

Keywords: Comedy, *Life of Brian*, Monty Python, Translation techniques, English, Spanish.

La única comedia que puede considerarse exitosa es la atemporal. No es posible encontrar un equivalente en términos de espacio; la llamada "comedia universal" no es más que un ideal. *La vida de Brian* de Monty Python supone el punto más alto de este tipo de humor cuya inalterabilidad se enfrenta a la evolución necesaria de todo lo demás, incluyendo la piedra angular del grupo británico: el lenguaje. El anterior concepto de espacio aplicado a la cultura no hace más que aumentar la tensión entre estas fuerzas opuestas. Por tanto, es sin duda interesante examinar si nuestra cultura es capaz de capturar esta inmutabilidad sin limitarla a la época en la que fue traducida. Este trabajo analiza los diferentes métodos empleados en la traducción de *La vida de Brian* con el objetivo de ver cómo la Lengua Meta afecta a sus principales características.

Palabras clave: Comedia, *La vida de Brian*, Monty Python, Técnicas de traducción, Inglés, Español.

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INTRODUCTION

Monty Python's *Life of Brian* was released in the United States and Great Britain at the end of 1979. The satirical content of this film regarding the origins of Christianity generated a strong opposition in the Jewish and Christian sectors. As a result of this, it was banned in several countries, some of which still regard this movie as blasphemous. In an unsuccessful effort to soften its effect, Spanish censorship –already in its death throes-, allowed its release as a subtitled version in a limited number of cinemas one year later. Despite a more than favorable outcome in economic terms, it would not be dubbed into Spanish until 1985.

Spain is one of the countries where dubbing is the main means of Audiovisual Translation (AVT). In spite of being an intricate and complex process, its relevance is relative as opposed to other more traditional fields (as literary translation), which provokes a lack of recognition by an extended audience. In a similar way, the authority of the genre selected to translate plays an important role in the spectator's inherent valuation of its significance. Thus, comedy dubbing becomes a task taken for granted in the target culture. However, there are several sorts of audiovisual comedy shaped by a multitude of nuances and, some of them are nurtured by several sources with further intellectual scope than great part of the "best-seller" literature produced nowadays. Monty Python's *Life of Brian* is one of the best representatives concerning this matter and such work should be seriously regarded, along with the great effort of introducing its paradigms in a new culture through translation.

Because of this, I judge it necessary to analyze how the Pythonesque idiosyncrasies are transferred into Spanish along with their influence in our perception of those. To begin with, I have considered as a good support the establishment of a standard classification of the main translation techniques. This is based on the taxonomy included in Vinay and Darbelnet's work as well as Newmark's criticism of the same. Due to the film's relative respect towards dubbing restrictions, audiovisual constraints have been highlighted only in those cases from which they can be deduced. Considering the film, I have firstly obtained *Life of Brian* script as Source Text (ST). Afterwards, I have transcribed the *Life of Brian* Spanish version as Target Text (TT) due to the lack of this resource in written or digital format. Finally, I have compared both and selected as many as 50 excerpts that represent a contrast between English and

Spanish. The criteria followed in this case are based on four parameters established according to similarity (semantic and aesthetic or structural) and source of the comical effect (translator or Monty Python¹). Due to obvious restrictions of time and space, I have reduced the number of examples to 20 that represent a most significant difference between the ST and the Spanish TT. In order to increase the effectiveness of the analysis, I will classify these examples according to four expected effects derived from the translation. Finally, the analysis will be also supported from a linguistic, phonetic, and etymological perspective in order to identify the different devices.

As it is shown in the previous paragraph, in order to perform this project it is necessary to apply a series of competences regarding translation, but also grammar, linguistics and phonetics.

According to the previous knowledge of Monty Python's characteristics, it is expected that *Life of Brian* Spanish TT represents a very imperfect version of their humor due to the difficulty implied in the management of the British group inherent features.

¹ "Monty Python" is an umbrella term that refers to the excerpts' humoristic features susceptible of being recognized as representatives of the British group. These are identified as sarcasm, punning, cultural and/or religious references, linguistic competence, and a formal register excepting idiomatic cases).

1. AN APPROACH TO TRANSLATION STRATEGIES AND THEIR RELEVANCE IN THE PRESENT ANALYSIS

Speaking in terms of translational resoluteness, the establishment of a regular classification regarding translation strategies and/or methods has always been a controversial matter due to the restless increasing of this "craft" throughout space and time history. In order to avoid later explanations that could hamper the goal of this paper it is necessary to settle some boundaries concerning terminology. Therefore, the whole analysis of the contrast cases between *Life of Brian's* English transcription (ST) and its Spanish homologous (TT) should follow a fixed set of guidelines based on the concepts defined in both López Guix and Minnett Wilkinson's *Manual de traducción* (1999) and Palumbo's *Key Terms in Translation Studies* (2009). The latter includes Vinay and Darbelnet's classic taxonomy of seven translation methods or procedures (*Comparative Stylistics of French and English: A Methodology for Translation* (1958)) along with Newmark's later criticism and expansion of the same (*A Textbook of Translation* (1988)) among others.

In *Stylistics of French and English: A Methodology for Translation*, Vinay and Dalbernet distinguished between oblique or interpretative translation (adaptation, modulation, transposition, and equivalence) and word-by-word or direct translation (borrowing, calque, literal translation²), apart from reduction, expansion and compensation, among others (in López Guix and Minnett Wilkinson, 1999: 235).

1.1. Adaptation

It can be considered in two different ways regarding the extent of the language units that are affected by it. Thus, adaptation is classified as a general translation strategy or a "translation technique" (Palumbo, 2009: 6, 7). From a global point of view, the function of the text is preserved to the detriment of its form, which explains by itself why Newmark considers it "the freest form of translation" (1988: 46). Consequently it is directly related to particular contexts or genres (Palumbo, 2009: 7) as it can be seen in comedies and poetry (Newmark, 1988: 46). In the case of *Life of Brian*, this would

² Literal translation consists on a word-by-word transfer of a SL considering the TL linguistic requirements (López Guix and Minnett Wilkinson, 1999: 255). Due to its more problematic than resolute character, it has been preferable not to include it in this paper. As López Guix and Minnett Wilkinson affirm, the greater the similarity between the languages involved, the bigger the acceptability of the translation, which in the case of English and Spanish occurs in very few occasions (1999: 255).

affect the Source Text (ST) considering it as a Target Text (TT) result of adapting a serious religious work. Nevertheless, this paper focuses on segments of the text and, therefore, on the translation technique dimension, what Newmark would call "translation method" as opposed to "translation procedure" (1988: 81). In this case, adaptation is applied to replacing a situation in the Source Language (SL) for its counterpart in the Target Language (TL) (Vinay and Dalbernet, 1958/1995: 52-53); it is directly related to situational context and cultural references (Palumbo, 2009: 6), as style conventions or units of measurement, for instance (López Guix and Minnett Wilkinson, 1999: 279). The need of this technique in the translation process of *Life of Brian* ST is evident once we contemplate its several layers. From a contextual perspective, it depicts an age characterized by a strong intertwining between social clashes (different levels of formality) and multiculturalism (Samaritans, Hebrews), which entails a usage of specific vocabulary in terms of commercial (currency, products), political (Roman Empire opposing terrorist groups), or religious (Biblical tradition, prophets) relationships. At the same time, these features suffer the addition of a new dimension constituted by modern Anglo-Saxon references (empiricism, regionalisms), satire, and surrealism among others. Thus, adaptation seems one of the strong candidates able to manage the transfer of this postmodernist mixture into the TL.

1.2. Modulation

This translation technique involves a variation in the message derived from a change in the viewpoint, the perspective (Vinay and Darbelnet, 1958/1995: 51). It is not only concerned with structural differences but also linguistic and cultural ones (López Guix and Minnett Wilkinson, 1999: 266). In the transfer from SL to TL it is usual to find obstacles that go beyond the fixed disposition of elements of the ST making it essential to consider their position and interaction with the rest of the text in which they are embedded (co-text) and the cultural implications arisen from this distribution. Besides, it can be the only option available or just a stylistic matter, depending on the situation. At the same time, there are such a variety of possibilities involved that any hesitation about the creation of a taxonomy of modulation types becomes out of the question. López Guix and Minnett Wilkinson (2009: 266-268) gather the most frequent cases in a summary guided by the nature of the relationship between their ST and LT forms previously studied by Vinay and Darbelnet (1958/1995: 249-254). To begin with, there is the metonymic modulation given by a spatial (part of the whole), temporal or

causal contiguity, as in *puzzle* and *rompecabezas*. Secondly, synecdochical modulation is defined as the part of a whole; *from head to toe* as opposed to *de pies a cabeza*, for instance. Another category consists on a term reversal or the usage of opposites, as in *health insurance* and *seguro de enfermedad*. The change from active to passive voice (and vice versa) appears as the next one on several examples, such as *do as you're told* and *haz lo que te ordenan*. Finally, the change of symbols, this is, the substitution of a stereotyped formula for a new one to avoid defamiliarization (*to push up daisies* for *criar malvas*), and the change of "allotropes", this is, the substitution of an everyday term for a more formal one (*man-eater* and *antropófago*) close the classification. Nonetheless, it is added another kind of modulation commented by Newmark, known as "negated contrary" (1988: 88), as it can be seen in *not unlikely* and *muy probable*. Being *Life of Brian* a work based on satire, absurdity, along with its intellectual background³ and its abundance of puns and biblical language, it is logical to account width and versatility as indispensable traits of a technique employed in its translation process; the viewpoint diversity embodied by such different variables requires a perspective-based technique as modulation.

1.3. Transposition

The change that this translation technique involves occurs in a grammatical level; it is a change of word class in the TT (Palumbo, 2009: 138). Thus, the segment of the sentence should preserve its general meaning (López Guix and Minnett Wilkinson, 1999: 261) despite its grammatical category variation. Even though transposition does not function in a more profound level than modulation, it comprises a wider array of possibilities, this is, the discursive multiplicity (López Guix and Minnett Wilkinson, 1999: 262). This fact complicates the task of enumerating the different cases gathered in this section as it is done in the previous one. However, it is possible to consult them thanks to works like Gerardo Vázquez-Áyora's *Introducción a la traductología* (1977). Examples of this are adverb / verb (*obviously* / *es obvio*), adverb / noun (*early* / *a principios*), verb or past participle and noun (*waiting* / *a la espera*; *until he died* / *hasta su muerte*), and verb and adjective (*relying* / *confiados*) among others. Monty Python's humor is greatly based on language at all levels, which multiplies the possibilities of

³ "No matter how silly the Pythons were, they still have their roots in the scholarly pursuits of Oxbridge" (Topping, 2007: 40).

producing an unacceptable translation of their work. Thereby, it seems to be convenient not to ignore a technique as transposition regarding *Life of Brian's* translation approach, even though its work is limited to structural configurations, since grammatical structures are one of the first steps to take into account in the evaluation of translation naturalness.

1.4. Equivalence

It is a translation technique that tries to convey an equal situation using different stylistic and structural resources (Vinay and Darbelnet, 1958/1995: 38), this is, a total substitution of a text, a segment, or an expression and its context in order to maintain the original effect. Hence, it does not operate at a lexical domain, but a semantic one. Equivalences are found in examples as *excuse me / permiso* or *no parking at all times / vado permanente*. Concerning *Life of Brian*, it is not possible to think about its content without contemplating its form; delivery and message are equally relevant and, therefore, the translators surely find several obstacles whose resolution depends on choosing between style (*woman* as *gomano*) and message (*don't do you mind me* as *haga usted el favor...*). It is in this choice where equivalence may be useful, although it is possible that great part of the idiosyncratic Pythonesque elements do not pass through the translator's "sieve". Examples of these elements are the strong British tone that characterizes them (*wankers* as *disidentes*) or the usage of high-brow formulas in contexts with lower register (*it's still a good sign by any standard* as *eso está clarísimo, maestro*).

1.5. Borrowing

"The term refers to the carrying over of a word or expression from de ST to the TT, either to fill a lexical gap in the TL or to achieve a particular stylistic effect" (Palumbo, 2009: 14). López Guix and Minnett Wilkinson highlight the useful distinction between "extranjerismo" and "extranjerismo adaptado o naturalizado" (1999: 236)⁴ as the first step and the (optional) second one in the process of introducing a foreign word or expression in a different language, respectively. For instance, there is an abundance of these terms in specialized fields as it can be seen with *bit*, unaltered

⁴ Newmark considers "naturalization" as translation procedure that "adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL. (Newmark, 1988).

foreign word which does not bear any adaptation, or *format* which coexists with an adapted term (*formatear*) (López Guix and Minnett Wilkinson, 1999: 237). Nonetheless, López Guix and Minnett Wilkinson advise to follow this viewpoint carefully, escaping from any possibility of developing an extremely artificial form of expression or falling into unnecessary usages (1999: 236-2424). Obviously, the distinction between "extranjerismo" and "extranjerismo naturalizado" is only applicable to the written field, which is not relevant in an audiovisual context as it happens in *Life of Brian* translation. Moreover, the context in which this work was developed and later translated (between the late 1970's and the early 1980's) along with a long dubbing tradition makes it difficult to expect many examples of this technique in *Life of Brian* Spanish TT. Such an early stage of globalization (compared with nowadays culture spreading global media) implies a reduced level of acceptance concerning foreign terms beyond everyday life. These are abusively used by Monty Python, from racial slur as *kike* (referring to a Jewish person) to specialized vocabulary as *tippets* (a fishing element used by them as a way of mocking Roman appetizers). Nevertheless, it is necessary to define this technique in order to offer a later explanation of the calque, as it is seen in the next section.

1.6. Calque

It can be considered the logical "third step" in the naturalization of a foreign term, as it has been stated in the previous section or, as Vinay and Darbelnet define it, a type of borrowing that consists on the literal translation of the elements that form the term (1958/1995: 32). One clear example of this is the Spanish TL term *rascacielos* as an evolution of the English SL *skyscraper*. López Guix and Minnett Wilkinson add a new dimension that goes further than Vinay and Darbelnet's neutral perspective, and focus on the negative aspects through the exploration of paronymic, syntactic, typographic, and orthographic calques (1999: 243-254). The first kind, also known as lexical calque or "false friend" is the product of establishing a mistaken equivalence between terms that are etymologically similar but bear utterly different meanings (López Guix and Minnett Wilkinson, 1999: 243), as in *bizarre* and *bizarro*. Secondly, the syntactic calque occurs at a structural level and it is considered the most serious error regarding language usage; López Guix and Minnett Wilkinson attribute this to a careless, incoherent, and contradictory usage of the stylistic resources of the translator's mother tongue. It can be seen in translations as *en orden a* (from *in order to*) or

encontrar culpable (from *to find guilty*) (1999: 250). The next kinds of calque are directly related to the SL transcriptional and typographic conventions and how the TL assimilates them, as in the lack of translation of them (*Antwerp* instead of *Amberes*) or the usage of capital letters in the Spanish TL demonyms (*Sueco*). This last type of calque (typographic) belongs to the written level, which automatically makes it not useful in the analysis of *Life of Brian's* translation techniques due to the impossibility of knowing if it is used. Owing to the context of *Life of Brian* development and translation (mentioned in the previous section), the calque is expected to be present in *Life of Brian* Spanish TT. The literal translation of the components in a foreign term was as usual as the current assimilation of their original form.

1.7. Expansion, Reduction and Compensation

These are translation techniques that function in opposite ways. López Guix and Minnett Wilkinson define expansion as the usage of a greater quantity of words in the TL than in the SL (1999: 282) to express the same idea. Depending on the authors, we can find different terms referring similar techniques, as amplification if it is completely necessary to use this method (*this man* as *Pijus Magníficus*), for example, when the SL is linguistically more economic than the TT (López Guix and Minnett Wilkinson, 1999: 282); or explicitation (*that* as *de modo que me la cargo*). The latter depends on the translator's consideration of some veiled aspects in the ST as relevant enough to be clarified through the addition of "connectives or explanatory phrases" (Palumbo, 2009: 47). On the other hand, reduction consists on the synthesis (*a rat out of an aqueduct* as *como una rata*) or even omission of ST information due to lack of relevance and/or a counterproductive effect in the comprehension of the TT. From a perspective concerning structure and register, these methods can be supported by the usage and gradation or omission of language units in order to intensify (*is this some kind of joke?* as *y encima con coñas / Roman rubbish* as *mierdas romanas*) or attenuate (*proper little jailer's pet* as *el enchufado del carcelero*) the ST segments. A good usage of the expansion, reduction, intensification, and attenuation methods should lead us to what is called compensation. In the translation process, compensation tries to balance a series of linguistic gains and losses forcibly produced by languages specificity (López Guix and Minnett Wilkinson, 1999: 293).

2. MONTY PYTHON'S HUMOR IN THE COMEDY FILM *LIFE OF BRIAN*: VICES AND DEVICES

Monty Python's comedy is based on absurdity, surrealism and satire. Despite the relevance of visual humor in their production, what characterizes and differentiates them from the rest of comedians is their usage of the language. Focusing on this matter, their work is defined by a rich formal register; a lower formality regarding the usage of British vulgarisms, idioms and vocabulary; and an abundance of puns (especially phonetic). Any spectator acquainted with *Life of Brian* notices several omissions of these characteristics after a shallow view of the Spanish dubbed version, apart from the presence of other non Pythonesque traits. To examine the reasons of this change it is necessary to perform an analysis of the translation devices involved in some of these contrastive excerpts. The aforementioned traits will serve as criteria to classify the selected cases, resulting in four main groups. The first one is "strong language as means of compensation", as the Pythons seldom use vulgar expressions. Next, we focus on "domestication⁵ or formalization of the English features", which implies the omission of any reference to Anglo-Saxon culture. The "loss of rhyme and sound similarity" is included in the third group, as homophony is considered one of the main principles of punning. Finally, we find a "lowering of the formal register", which seems logical due to Monty Python's intellectual background. Once the examples are assigned to one group, those that correspond to more than one will be described as such.

As Zabalbeascoa affirms, the translation is "only one of the Factors of the dubbing process" and it is preceded by the selection of the product and the Audiovisual Translation method (dubbing or subtitling). Finally, it "is adjusted and acted out by the dubbing actors under the directions of the dubbing director." (1993: 266-267). Due to this, it is compulsory to introduce audiovisual restrictions as another element that affects the quality of the final translation. Nevertheless, there is one factor that does not allow us to freely implicate the limitations involved in all the cases: the lack of a translation brief. In words of Palumbo, these are "the set of specifications given by a client to the translator in relation to a particular translation job." (2009: 124). Hence, it

⁵ "Domestication is a global strategy of translation aimed at producing a transparent, fluent style in the TL. (...) Venuti sees domestication as involving an ethnocentric reduction of the ST to TL values" (in Palumbo, 2009: 38-39).

is not possible to deduce the specifications for this translation task. Instead, we will only be able to make inferences on what goes on in the translator's mind (2009: 14).

2.1. Strong Language as Means of Compensation

1)

| ST | TT |
|--|---|
| MELCHIOR: We are three wise men! MOTHER: Well, what are you doing creeping under a couch at two o'clock in the morning? That doesn't sound very wise to me. | MELCHOR: ¡Que somos tres reyes magos! MOTHER: ¿Y os metéis en un establo a las dos de la mañana? ¡Pues vaya una mierda de magia! |

The first contrast between English ST and Spanish TT that we find in *Life of Brian* translation is located at the very beginning of the film. It is occasioned by a standardized translation (*reyes magos*) of a biblical reference, *the three wise men* (Matthew 2: 1). Also known as *Magi*, they have their etymological origin in the Greek term *magos*, which means "great, powerful" and refers to "priests and wise men about the Medes, Persians and Babylonians whose learning was chiefly astronomy and enchantment" (Bullinger, 1895: 887).

On the other hand, the verb *sound* is used as a synonym of *seem*, which according to Oxford is a chiefly British use of this verb ("Sound" Def. 2. Oxforddictionaries.com. Oxford University Press, 2016 Web. 14 December 2016). The pre-modifying term *wise* is introduced as a part of this expression in order to convey a pun (implying the lack of intelligence of these characters due to their behavior), a "collocational homonymy". This is based on "contextual ambiguity" (Gottlieb in Fuentes Luque, 2000: 36). The translation is managed through an equivalence of the terms *wise* and *magia* (conditioned by the previous use of the Spanish term *magos*) and it is intensified by the use of imprecation (*mierda*). Although it does not compensate for the loss of the British expression (*to sound "like"*) and ignores its underlying sarcastic intention.

2)

| ST | TT |
|--|---|
| REG: All right, but apart from the sanitation, the medicine, education, wine, public order, irrigation, roads, a fresh water system, and public health, what have the Romans ever done for us? | REG: Bueno, pero aparte del alcantarillado, la sanidad, la enseñanza, el vino, el orden público, la irrigación, las carreteras y los baños públicos, ¿qué han hecho los romanos por nosotros? |
| MAN 2: Brought peace. | MAN 2: Nos han dado la paz. |
| REG: Oh, peace? Shut up! | REG: ¿La paz? ¡Que te folle un pez! |

In this excerpt we find a context in which a character (Reg) expresses two rhetorical questions. The first one (*what have the Romans ever given us?*) originates an unexpected long series of answers (*the sanitation, the medicine, education, wine, etc*) that diverts the character's intended criticism towards the Roman Empire⁶, and the second one is articulated as a reformulation of the initial one (including the previous replies as exceptions) with the same pretension. As one interlocutor unpredictably responds again to Reg, the latter uses an exhortative locution *shut up*, defined by Partridge as "to stop talking; to stop making a noise" that also bears a disbelieving sense (2013: 1745). Hence, Reg strengthens his position regarding Romans at the same time that criticizes the judgment of his "partner".

Through the method of equivalence, the previously explained utterance is translated as *que te folle un pez*. Though this expression has not clear etymological roots, as it is not recognized by *DRAE, Diccionario Panhispánico de dudas* or any other official Spanish dictionary, it is widely known from a cultural point of view. Besides, McGraw-Hill's *Diccionario de argot* contains some information about its meaning, defining it as an expression of dismissal ("*expresión de rechazo*") (2001: 314). This information along with an approach based on synonymy (*sexual connotation*) and structural parallelism (*que te* as the initial elements of the expression) offers us further information about this locution already in disuse. Thus, the colloquial expression *que te den por culo* is the most suitable choice, expressed in turn as a synonym of another colloquial one (*que te den morcilla*) and defined also as *dismissal, despise or repulsion*

⁶ Newmark states that rhetorical questions "are anaphoric or cataphoric, since they are often used to summarise an argument, or to introduce a fresh subject" (as well as to emphasise a statement) (1988: 64).

("que me, te, le, etc., den morcilla." *Dle.rae.es*. Real Academia Española, 2016. Web. 15 December 2016). As a result, the TT segment is intensified through the usage of imprecation. Even though this use is formulaic as it is fixed in the chosen expression, and both ST and TT segments contain a similar sense of criticism by means of rejection, they are extremely different from an aesthetic point of view. I attribute this difference to the translator's apparent preference for an imprecatory tone over a more neutral tone.

3)

| ST | TT |
|---|---|
| DEADLY DIRK: You bastards! We've been planning this for months! | DEADLY DIRK: ¡Llevamos meses planeando este golpe, capullo! |
| FRANCIS: Well, tough titty for you, fish face! | FRANCIS: ¡Pues te jodes como Herodes! |

Here, the ST presents an American expression (*tough titty*). According to the *Oxford Dictionary of Modern Slang*, it is a variation of *tough shit* and it is "used ironically" to express "bad luck" (2010: 335). To begin with, "the Pythons all grew up during and just after the war (birth years 1939-1944), and their parents and neighbors were fighting or involved somehow throughout" (Larsen, 2015: 144). In addition, this expression is not but a nursery rhyme derived from disused Wellerisms⁷ as "tough titty said the kitty when the milk went dry" (McNairn, 2015: 9) or "tough titty, said the kitty, but the milk sure tastes good" (Bronner, 2006: 40). Consequently, it is plausible to accept its etymological origin, which is only traced to World War II, when its use became widespread (Fergusson, 1994: 98).

Regarding the vocative *fish face*, Partridge's *Dictionary of Slang and Unconventional English* defines it as "colloquial term of abuse" (2000: 395). The abundance of references to fish in the Bible, as "Jonah was in the stomach of the fish" (Jonah 1: 17), "five loaves and two fish" (Matthew 14: 17) or, "follow me, and I will make you fishers of men" (Matthew 4: 19) among others, they state the great relevance of this symbol in Christianity. Taking this into account, this apparently trivial insult

⁷ According to Nash, "Wellerisms are delayed action jokes. They create their comic tension through a tailed sequence, the 'collocation' occurring at the end of the formula and containing in its ultimate item a crucial piece of contextual information" (2013: 42).

becomes a parodic reference, if we apply Attardo's definition of parody (a text that references to another's "formal organization" and "pokes fun" at it changing contents (2001: 71)), at a semantic level. In a context of verbal (and later, physical) fight, these two expressions together constitute a direct attack from the character of Francis to Deadly Dirk, when quarrelling about which terrorist group is more entitled to kidnap Pilate's wife.

Equivalence is the translation technique used in this segment. The lack of sympathy towards an inconvenient situation, implied by the ST expression is intensified in the Spanish TT disused expression *te jodes como Herodes*, as it is culturally understood along with all its possible versions (*te jodes, como dijo Herodes* or simply *te jodes, Herodes*). Moreover, Martínez López and Jørgensen present its meaning as "expresión mediante la que se muestra satisfacción ante una desgracia ajena" (2009: 224) which adds a more specific delimitation of the use managed in the TT. At the same time, the Biblical reference argued in the previous paragraph is substituted by the embedded mention of Herod the Great. According to the Scriptures, he initiated a "search for the child (Christ) to kill him" at the time of his birth and "later gave orders to kill all the boys in Bethlehem and its vicinity who were two years old and under" without success, according to the Bible (Mathew 2: 13, 16). Thus, the recreation of the original childish tone of the ST expression and the religious allusion, both reproduce successfully the intention and content of the ST segment, and the strong language used in the TT does not have a negative effect due to its formulaic nature.

4)

| ST | TT |
|---|---|
| YOUTH: They have brought forth juniper berries. | YOUTH: ¡El enebro está cargado de bayas! |
| BRIAN: Of course they've brought forth juniper berries! They're juniper bushes! What do you expect? | BRIAN: ¡Pues claro que el enebro está cargado de bayas! ¡Es un enebro! ¡No va a dar melones, joder! |

The above instance provides a scene in which a rhetorical question is formulated (*what do you expect?*). Brian takes advantage of its previously mentioned anaphoric value to affirm something obvious (*the juniper bushes bring forth juniper berries*).

Firstly, the terms *juniper berries* and *juniper bushes* are translated as *bayas* and *enebros*, respectively. As the TT term *bayas* includes the premodifying value *juniper* in the TT, there is a loss of the repetition (anaphora) regarding the term *juniper*. Nonetheless, it is compensated in the TT through the relocation of the term *enebro* in the position of the ST personal pronoun *they*. Concerning the interrogative expression, it is translated through equivalence into a statement (*no va a dar melones*). This follows the directive affirmed by Newmark about rhetorical questions and how they are "more common in many other languages than in English, and should frequently be translated into statements" (1988: 64). Nevertheless, this negative clause goes beyond the original meaning in what could be called explicitation. The TT segment is practically giving an example of what is understated in the ST question of *what to expect* (even responding to it). At the same time, this translation is intensified by exclamative and imprecation means (*joder*). Thus, the anaphora of the ST (*juniper*) is maintained in the TT (*enebro*) but implied sarcasm is weakened by expansion (imprecation and explicitation).

5)

| ST | TT |
|--|---|
| BRIAN: Otters' noses? | BRIAN: ¿Morros de nutria? |
| REG: I don't want any of that Roman rubbish! | REG: ¡No, no quiero esas mierdas romanas! |

The foregoing scene shows us a clear example of humor based on the introduction of foreign elements in a clearly defined context. *Rubbish* is considered by Partridge as a British refusal expression of "anything of poor quality or little or no worth" (2013: 1649). Here, Reg uses it to reject the appetizers that Brian is compelled to sell due to his profession at the Roman Colosseum in Jerusalem.

The segment is adapted into the term *mierdas*. Among the meanings of this word that *DRAE* provides we find "cosa mal hecha o de mala calidad" ("mierda." *Dle.rae.es*. Real Academia Española, 2016. Web. 16 December 2016). This bears a great similarity regarding the definition of *rubbish*. However, it is also indicated that it has vulgar value, therefore it is also an intensification of the ST term. This seems unnecessary because of two reasons. On the one hand, the usage of strong language does not compensate for the loss of the British element that characterizes Python's comedy. On the other hand, because of the availability of terms that express the same meaning of the ST segment and respect the restrictions regarding audiovisual cohesion and coherence in dubbing, as Zabalbeascoa defines them (1993: 266).

2.2. Domestication of the English Features

6)

| ST | TT |
|---|---|
| MOTHER: Well, were they nice? Out of their bloody minds, but still, look at that! | MOTHER: ¡Qué simpáticos! ¿verdad? Estaban como cabras pero, fíjate que... |

In excerpt 6), Brian's mother makes a statement about the three wise men and their visit; she affirms that they are "*out of their bloody minds*". The phrase *out of one's mind* has an idiomatic nature, as it is registered in *The American Heritage Dictionary of Idioms* (2013: 337). Concerning its meaning, it is defined in *Merriam-Webster* as "not sane: crazy" ("out of one's mind." *Merriam-Webster.com*. Merriam-Webster, 2016. Web. 16 December 2016). This meaning corresponds with the character's judgment about the three wise men's behavior towards her son. Respecting the adjective *bloody*, Partridge describes it as a British "intensifier" that bears the meaning of "damned" (2013: 216) and, therefore, it strengthens the ST proposition. At the same time, it adds a humoristic dimension in the form of a foreign term force into an established context, as it occurs with *rubbish* in 5).

The adaptation of this excerpt settles the basis of the Spanish TT proposition *estaban como cabras*. *DRAE* defines this colloquial expression as "estar loco, chiflado." ("estar como una cabra." *Dle.rae.es*. Real Academia Española, 2016. Web. 16 December 2016), which bears a great similarity to its English homologue in the ST. Hence, there is a semantic correspondence between both text segments. In terms of humor, the TT does maintain its comical effect, though in a colloquial style instead of an idiomatic one.

7)

| ST | TT |
|---|---|
| MOTHER: Well, Brian, your father isn't Mr. Cohen. | MOTHER: Verás, Brian, tu padre no fue el señor Cohen. |
| BRIAN: I never thought he was! | BRIAN: Nunca pensé que lo fuera. |
| MOTHER: Now, none of your cheek! He was a Roman, Brian. He was a centurion in the Roman army. | MOTHER: ¡Déjate de impertinencias! Fue un romano. Fue un centurión del ejército romano. |

In 7) Brian slightly defies his mother interrupting her confession about who is his authentic father. This forces her to remember him who is the real authority figure, which she manages to do with one sentence (*now, none of your cheek*). *The Oxford Dictionary* defines cheek as "talk or behaviour regarded as rude or lacking in respect" ("cheek." *Oxforddictionaries.com*. Oxford University Press, 2016. Web. 16 December 2016) and refers to its verbal form as British and informal ("cheek." *Oxforddictionaries.com*. Oxford University Press, 2016. Web. 16 December 2016). In addition, the *Wordsworth Dictionary of Phrase and Fable* refers to the colloquial expression *none of your cheek* as "none of your insolence" (2001: 239). As in the case of fish, the term *cheek* bears an important connotation regarding Christian moral rules, especially in the next biblical passage:

"You have heard that it was said, 'Eye for eye, and tooth for tooth.' But I tell you, do not resist an evil person. If anyone slaps you on the right cheek, turn to them the other cheek also. And if anyone wants to sue you and take your shirt, hand over your coat as well." (Matthew 5: 38-40).

Besides, the usage of *now* as "with the sense of present time weakened or lost to express command" ("now." *Merriam-Webster.com*. Merriam-Webster, 2016. Web. 16 December 2016) intensifies the utterance.

The translation technique used in this case is a modulation of allotropic change, in which the SL term is substituted by a more formal one. According to *DRAE*, the term *impertinencia* means "dicho o hecho fuera de propósito." ("impertinencia." *Dle.rae.es*. Real Academia Española, 2016. Web. 16 December 2016). In this sense, it bears a semantic content similar to the previously mentioned *cheek* (insolence) but this translation implies the formalization of the ST idiom, as well as the same loss of biblical reference that occurs in 3).

8)

| ST | TT |
|--|--|
| BRIAN: I'm not a Roman mum, and I never will be. I'm a kike, a yid, a hebe, a hooknose! I'm a kosher, mum! I'm a red-sea pedestrian and proud of it! | BRIAN: Yo no soy un romano! ¡Nunca seré un romano! ¡Soy un kiki! ¡Un yidi! ¡Un jebe! ¡Un narizotas! ¡Un kosher, mamá! ¡Un peatón del mar rojo! ¡Y a mucha honra! |

In example 8), Brian is the one that reassures his position of pride regarding his Jewish heritage. Curiously, he does not make use of the most appropriate epithets for that matter. *The New Partridge Dictionary of Slang and Unconventional English* helps us to appreciate the underlying absurdity of the situation. The adjective *yid* ("a jew") seems to be the less derogatory one (2013: 1362). The rest of them deserve at least a slightly deep consideration. Firstly, *hebe* (probably a deformation of Hebrew) is a "derogatory term to address a Jewish person" (2013: 985). The next offensive term is *hooknose*, which is a clear reference to a stereotyped racial characteristic (2013: 1025). Finally, I consider *kike* the worst of all due to its uncertain origin. It is thought to be originated "at the Ellis Island immigration facility in New York harbour, where Jewish immigrants who could not write were instructed to make a circle, or *kikel* in Yiddish" (2013: 1150). He even uses the term *kosher* with an offensive nature as a "figurative application of the Jewish diet" (2013: 1172). This last one cannot be considered in the analysis due to the lack of a Spanish transcript of the present film and, therefore, a lack of knowledge regarding its written form in the TT.

The racially charged adjective *hooknose* is translated into *narizotas*. The cause seems to be the abundance of offensive references toward the noses of the Jewish characters in the movie (as in *big nose*, or *where are you from? Nose City?*). *Kike*, *yid*, and *hebe* are introduced in the TT through the method of calque. *Kiki*, *jidi*, and *jebe* substitute its ST homologous ones, even though those are not standardized cultural references or recognized by any dictionary. The lack of anti-Semitic terms in Spanish may have forced the translators to use these newly created series of racial slur, being incapable of conveying the implied effect of "one of the Pythons' favorite diversions, the thesaurus sketch" (Larsen, 2015: 146). As a result, the comical aspect of the scene in question is based on the sound of these unknown terms, whose approximate meaning is deduced through Brian's rejection of his Roman heritage and the rest of the elements

that appear in the enumeration (the previously mentioned *narizotas* and *un peatón del mar rojo*).

9)

| ST | TT |
|--|--|
| REG: Judean People's Front! We're The People's Front of Judea! Judean People's Front, God! | REG: ¿Frente Judaico Popular? ¡Somos del frente popular de Judea! ¡Frente Judaico Popular! |
| FRANCIS: Wankers... | FRANCIS: ¡Disidentes! |

In this example, we can see the character of Francis uttering an offensive term (*wankers*) to derogate another person as a result of belonging to different political groups. *The New Partridge Dictionary of Slang and Unconventional English* defines the British slang term *wanker* as a "despicable person" (2013: 2065).

Through the method of equivalence, an informal term as *wankers* is translated as *disidentes* in the TT. The formal verb *disidir* is defined by *DRAE* as "separarse de la común doctrina, creencia o conducta." ("disidir." *Dle.rae.es*. Real Academia Española, 2016. Web. 16 December 2016). The initial informality of the ST insult becomes a derogatory adjective with political background in the TT. This elevates the register of the situation but causes the loss of the original British atmosphere. Nevertheless, this seems to be a consequence of the limitations imposed by the dubbing process. Zabalbeascoa states:

"According to Nida it is necessary to keep synchronization within a range of one-fifth of a second for general purposes in order to obtain satisfactory results. This 'unit' is worth considering for full-faced close-ups (...) and certain situations where the spectator can reasonably be expected to concentrate on the actor or actresses face or mouth" (1993: 268).

Both terms (*wankers* and *disidentes*) contain similar final syllables according to the spectator's perception. In addition, we should not forget the importance of the visual humor in *Life of Brian*. Thereby, different characters of the present film utter these terms in situations where the viewers may be focused on their facial expression. This is considered a plausible cause to support the usage of the term *disidentes* over other choices more suitable in terms of register.

10)

| ST | TT |
|--|---|
| BRIAN: Well, it's not exactly friendly, is it? They had me in manacles! | BRIAN: Pues no es muy agradable, la verdad. ¡Y me han esposado! |
| BEN: Manacles! My idea of heaven is to be allowed... to be put in manacles just for a few hours. They must think the sun shines out of your arse, sonny. | BEN: ¿Esposado? ¡Para mí el paraíso sería verme esposado, aunque sólo fuese por unas horas! Deben tenerte en mucha consideración, hijito. |

The chosen scene in 10) presents a surrealistic situation based on comparison of perspectives. Brian finds himself imprisoned and reasonably complains about his situation to Ben, who has been five years in a worst position (no pun intended). As a result of his envy towards Brian, Ben articulates the next affirmation: *they must think the sun shines out o' your arse*. *The Routledge Dictionary of Historical Slang* defines *to think sun shines out of someone's arse* as a low colloquial British expression that means "to regard almost with idolatry" (2006: 5268).

Through the translation technique of adaptation, this phrase becomes *deben tenerte en mucha consideración* in the Spanish TT. As we can see, the register is much more formal than in the ST. This is reinforced by the attenuation of the sentence through the omission of the idiomatic term (*arse*). Thus, the translation rejects the word that provides the sense and the low colloquial nature to the segment, the "identity" of the phrase.

11)

| ST | TT |
|---|---|
| BRIAN: What will they do to me? | BRIAN: ¿Qué van a hacerme? |
| BEN: Oh, you'll probably get away with crucifixion. | BEN: Seguro que crucificaré y nada más. |

In excerpt 11), Brian expresses his worries about his life prospects to Ben. His answer (*you'll probably get away with crucifixion*) follows the same principle as in 10). This refers to the idiom *to get away with murder*, defined by Ayto as "to succeed in doing whatever you choose without being punished or suffering any disadvantage" (2010: 236). Ben does not think of crucifixion as a punishment but as a reward, though

Brian does not share the same distorted vision about reality. We consider this an idiomatic parody, a "blend" in the sense that Zabalbeascoa uses this word as "one of the main punning devices of humor and comedy". He affirms that "some turns of phrase echo other idioms and take a colour of meaning from them; there is a casual contact of ideas, or a blending of semantic components " (1993: 307).

The ST proposition is translated using the method of transposition. The noun crucifixion becomes the verbal form *crucificarte*. Furthermore, the implicit attenuation that the original expression bears at a semantical level is manifested in the TT by the adverbial phrase *nada más* with the meaning of "solamente" presented by *DRAE* ("nada más." Def. 1. *Dle.rae.es*. Real Academia Española, 2016. Web. 17 December 2016). Along with the translation of *probably* as *seguro que*, they compensate for the loss of the attenuating factor to the detriment of the pun's parody. As Zabalbeascoa later adds, "they (blends and contacts) are practically impossible to translate in their original form and must usually be compensated for, either elsewhere or with a different device." (1993: 307).

2.3. Loss of Rhyme and Sound Similarity

12) and 13)

| ST | TT |
|---|---|
| <p>SPECTATOR I: I think it was "Blessed are the cheesemakers".</p> <p>BEARDED MAN'S WIFE: Aha, what's so special about the cheesemakers?</p> <p>BEARDED MAN: Well, obviously it's not meant to be taken literally; it refers to any manufacturers of dairy products.</p> <p>(...)</p> <p>SPECTATOR II: Hear that? Blessed are the Greek!</p> <p>BEARDED MAN: The Greek?</p> <p>SPECTATOR II: Hmm. Well, apparently he's going to inherit the earth.</p> | <p>ESPECTADOR 1: Creo que ha dicho "bienaventurados los queseros".</p> <p>MUJER 2: ¿Por qué precisamente los queseros?</p> <p>B: Hombre, no hay que tomarlo literalmente. Se refiere a todos los fabricantes de productos lácteos.</p> <p>(...)</p> <p>ESPECTADOR 2: ¿Han oído eso? Bienaventurados los gansos.</p> <p>B: ¿Los gansos?</p> <p>ESPECTADOR 2: Sí, por lo visto van a heredar la tierra.</p> |

These scenes represent a parody of "The Sermon on the Mount" in the Gospel of Matthew. Specifically, they refer to the verses "blessed are the meek, for they shall inherit the earth" and "Blessed are the peacemakers, for they shall be called sons of

God" (Matthew 5: 5,9). Due to the distance, the listeners receive and convey an altered version of what is really being said (*cheesemakers* and *Greek* instead of *peacemakers* and *meek*). Nash refers to these punning devices as "mimes" and defines them as "phonetic similitudes, usually rhymes, with the appeal of homophones" (in Zabalbeascoa, 1993: 306).

Blessed are the cheesemakers has been translated as *bienaventurados los queseros* in the TT. It is a choice that does not contemplate any punning regarding the biblical standardized translations of *peacemakers* (*hombres de paz or pacíficos*). As a result, the TT suffers the loss of the SL rhyme. This translation does not have any comical effect, whereas the ST homologue of *blessed are the Greek* is successfully employed. The technique used for this matter is modulation, changing the symbol of the ST. Instead of assuming the ST term semantically, its context is changed (*gansos*) taking into account the TL version of the same in the Bible (*mansos*). Thus, it successfully maintains a similar comical effect and preserves the essence of Monty Python's humor.

14)

| ST | TT |
|--|--|
| BRIAN: I'm not Jewish. I'm a Roman. PILATE: A Woman? BRIAN: No, no. Roman. | BRIAN: Yo no soy judío, soy romano. PILATOS: ¿Gomano? BRIAN: No, no. Romano. |

The humoristic dimension of this sequence is located in the semantic contrast caused by Pilate's speech impediment. His inability in pronouncing the voiced alveolar approximant (/r/ sound) (rhotacism) accidentally produces a mime as in examples 13) and 14). As a result, *Roman* becomes the allomorphic term *woman*. This causes Brian's correction under a false premise: that Pilate has misheard his utterance.

The translation of this ST segment is solved through equivalence. The sort of Spanish rhotacism selected for the TT consists on the pronunciation of a voiced velar nasal stop (/g/ sound), analogous to the articulation of the English voiced labio-velar approximant (/w/ sound). Thus, the word *woman* (as opposed to *Roman*) is substituted by *gomano* (as opposed to *romano*). Consequently, the situation of the TT segment has a comical effect only at a grammatical level without the semantic implications of the ST.

15)

| ST | TT |
|---|---|
| PILATE: The little wascal has spiwit. CENTURION: Has what, sir? PILATE: Spiwit. CENTURION: Yes. He did, sir. | PILATOS: Este pícasto tiene cogaje. CENTURIÓN: ¿Tiene qué, señor? PILATOS: Cogaje. CENTURIÓN: Oh, sí, algún colgajo. |

The situations depicted in 12), 13), and 14) are combined in this example. Pilate's unsuccessful attempts of communication (*spiwit*) occur due to his rhotacism. Although it is not explicit, the centurion's verbal support and attitude denote a misunderstanding towards Pilate's affirmation. Even though we cannot know what is the term that he understood, we are able to deduce the cause of his misunderstanding from a grammatical and phonetic perspective. The past tense of the centurion's reassertion implies that he has heard an affirmation formulated in a past verbal tense. Skandera and Burleigh affirm that the "morpheme for the regular past tense and the morpheme for the regular past participle" (...) "are realized by three allomorphs, transcribed as /t, d, id/" (2005: 52). Therefore, the expression *has spiwit* (/ˈhæz ˈspiwit/) reinforces this thesis, being phonetically similar to the simple present form of a regular verb.

Regarding the translation, the utterance *he did* is translated into *algún colgajo*. This is a mime of the previous term *cogaje* as a result of adapting the mispronounced term *spiwit*. The omission of the verbal form in the TT (*tiene*) is a question of dubbing restrictions. Taking into account lip-synchronization, this is, the concord of utterances and pauses between image and sound (Fuentes Luque, 2000: 78), it is clear that the elongation of the TT sentence poses problems from a visual perspective. Hence, the meaning conveyed by the ST is ignored due to the preservation of the TT coherence through phonetic similarity.

16)

| ST | TT |
|---|--|
| FOLLOWERS: The Messiah! MOTHER: There's no Messiah in here. There's a mess, all right, but no Messiah. Now, go away! | FOLLOWERS: ¡Al Mesías! MOTHER: ¡Aquí no hay ningún Monsieur! ¡Lo que hay es demasié personal! ¡Así que fuera! |

The above example illustrates again the importance of homophony in humor. A group of religious fanatics demand the presence of the *Messiah*, request answered by Brian's mother with the mime *mess*. This term is defined by Merriam-Webster as "a disordered, untidy, offensive, or unpleasant state or condition" ("Mess." Def. 2. *Merriam-Webster.com*. Merriam-Webster, 2016. Web. 17 December 2016). This entry is the most suitable in order to make reference to a massive gathering of people in terms of Brian's mother perspective. The main humoristic aspect between *mess* and *Messiah* is the contrast of such a mundane word in comparison with who is considered "the promised deliverer of the Jewish nation prophesied in the Hebrew Bible" ("Messiah." Def. 1. *Oxforddictionaries.com*. Oxford University Press, 2016. Web. 17 December 2016).

The translation of both *Messiah* and *mess* is managed through modulation, changing these ST symbols. What is curious about this excerpt is that the mimes of the ST are maintained in the Spanish TT. Thus, *Messiah* is translated into *monsieur*. Apart from being a word with phonetic similitudes regarding the central term (*Messiah*), it is also established as a model for the next mime (*demasié*). According to *Diccionario de Argot McGraw-Hill*, *demasié* is an informal variation of "demasiado" (2001: 259). In addition, *personal* is a clear explicitation of the imprecise message conveyed by the ST element *mess*, resulting in a colloquial construct to express an excessive amount of people. Thereby, this TT segment presents slight differences regarding level of formality and specification, but it does not dissipate the punning nature of the original.

2.4. Lowering of the Formal Register

17)

| ST | TT |
|---|--|
| SPEAKER'S VOICE: Ladies and gentlemen! The next contest is between: Frank Goliath, the Macedonian baby smacker, and Boris Fineburn. | LOCUTOR: ¡Señoras y señores! ¡El próximo combate será entre Mascanenes de Macedonia y Níxor el Triturador! |

The scene in question has its context in the Roman Colloseum, where it is being announced the next gladiator fight. The presentation of the participants generates an expectation that is responsible for the comical effect. To begin with, the name *Frank Goliath* makes reference to a biblical character that symbolizes great strength:

"A champion named Goliath, who was from Gath, came out of the Philistine camp. His height was six cubits and a span (three meters). He had a bronze helmet on his head and wore a coat of scale armor of bronze weighing five thousand shekels (58 kgs); on his legs he wore bronze greaves, and a bronze javelin was slung on his back" (1 Samuel 17: 4-6).

Regarding the appellative *baby smacker*, it offers another trait of his personality; he is a ruthless character. It refers to the verbal form *smack* as "to strike (someone or something), typically with the palm of the hand and as a punishment " ("smack." Oxforddictionaries.com. Oxford University Press, 2016 Web. 18 December 2016). Moreover, we should not forget Python's liking for homonymy as a mechanism to express double meanings and consider *smack* as a "loud kiss" ("smack." Oxforddictionaries.com. Oxford University Press, 2016 Web. 18 December 2016). Then, we find the name *Boris Fineburn*. It represents the opposite at all levels, as a parodic reference to David opposing Goliath; somebody that is harmless and does not transcend. Besides, both *Frank* and *Boris* function as modern elements in an ancient age; anachronisms that generate a parallel contrast and increase the comical atmosphere.

Equivalence is the method that makes *Frank Goliath, the Macedonian baby smacker* become *Mascanenes de Macedonia* in the Spanish TT. On the one hand, *mascanenes* is a compound in which *smack* is substituted by the verb *mascar*, synonym of biting and the colloquial form *nenes*, which refers to a young child. This segment of the TT functions due to the semantic similarity and structural correspondence between

the ST locution and Spanish TT compound, though there is a loss of the implied double sense.

The omission of *Frank Goliath* seems to be a timesaving matter. It is not justified by any mean related with dubbing concordance between image and sound, as the propositions are formulated by an unknown source. Besides, there is not any apparent restriction at a translation level. Regarding *Níxor el Triturador* as a translation of *Boris Fineburn* also through equivalence, it reflects an abundance of incongruences. It does not bear any resemblance with the ST segment at a grammatical, semantic or phonetic level. We can say that it does not present any trait of the original intention and that it is a version formulated in a lower register.

18) and 19)

| ST | TT |
|--|---|
| PILATE: Now, Jewish wapscallion. (...) | PILATE: A veg, pícasto judío. (...) |
| PILATE: Stop! What is all this? I've had enough of this wowdy webel sniggewing behavior. | PILATE: ¡Silencio! ¿Pego qué es ésto? ¡Ésto es intolegable! |

These scenes illustrate the abundant use of vocabulary displayed by Pilate in each utterance. Logically, Monty Python created this character's verbosity and proclivity for the alliteration to take advantage of his speech condition. Thus, it can be seen how several traits inherent to this British group function together, making it more difficult to delimitate each one of them. Firstly, the mispronunciation of *wapscallion* (*wapscallion*) presents also the usage of an archaism with the meaning of "mischievous person" ("wapscallion." Oxforddictionaries.com. Oxford University Press, 2016 Web. 18 December 2016). In terms of register, the situation with *rowdy* (*wowdy*), *rebel* (*webel*) and *sniggering* (*sniggewing*) is similar, denoting a high level of formality.

The unusual term *wapscallion* is translated into *pícasto* (*pícasto*), which reflects Pilate's rhotacism as it is explained in 15). According to *DRAE*, *pícasto* refers to somebody "tramposo y desvergonzado" ("pícasto." *Dle.rae.es*. Real Academia Española, 2016. Web. 14 December 2016). Therefore, it belongs to a lower register. Respect to *ésto es intolegable* as the translation of *I've had enough of this wowdy webel sniggewing*

behavior through equivalence, there is not so much translation involved in it. In other words, the extreme condensation that leads to the omission of the adjectival agglutination does not work at a humoristic level. The speech impediment of the character as well as his loquacity, they are reduced to an anecdotic use, which entails a loss of comical effect. In terms of formality, the ST also loses those elements that reflect the cultural background of the character.

20)

| ST | TT |
|------------------------------------|-------------------------------|
| MOTHER: Is this some kind of joke? | MOTHER: Y encima, ¡con coñas! |

In the present case, the proposition bears an ambiguous value using a rhetorical question, this is "a question asked in order to create a dramatic effect or to make a point rather than to get an answer" ("Rhetorical Question" Def. 1. Oxforddictionaries.com. Oxford University Press, 2016. Web. 14 December 2016). This rhetorical question is provoked by the character's incredulity towards such an absurd situation as three astrologists from "the East" untimely irrupting into a den.

The present ST segment is adapted into the TT through a change of the register. According to *DRAE*, *coña* is a colloquialism ("*coña*." *Dle.rae.es*. Real Academia Española, 2016. Web. 14 December 2016) and being chosen as the substitute of the neutral term *joke*, adds a new informal value to the TT. Besides, the original interrogative form is omitted and its absence is compensated by the intensification of the segment through the introduction of an adverb with additive meaning (*encima*), apart from an exclamative reformulation. Although the TT conveys a comical effect, the change of the structure provokes the loss of the sarcasm implied in the utterance of the rhetorical question. This fact, along with the informality of the term *coñas* as opposed to *joke*, results in a humoristic translation without any Pythonesque traits at a linguistic level.

3. CONCLUSIONS

Throughout the previous analysis, the predicted presence of some features has been confirmed. Nonetheless, there has been an unexpected finding regarding the approach of *Life of Brian* Spanish TT and the quality of its translation. Hence, the present study allows us to conclude that:

1) Concerning the translation devices involved in the selected excerpts, there is a preference for equivalence, adaptation and, to a lesser extent, modulation. On the other hand, transposition and calque are less frequent. These choices are firstly reflected in the significant increase of vulgar usage of the language and the higher presence of both neutral register and formulaic propositions. Consequently, there is a necessary reduction of homophony and parody, both essential punning devices. In addition, Biblical allusions are limited to those of explicit nature and there is a profusion of Spanish obsolete idiomatic elements.

2) From the results of the analysis regarding *Life of Brian* Spanish TT selected cases, we can conclude that they:

a) Reflect a tendency to use imprecation to compensate for the loss of sarcasm, idiomatic elements, and religious reference. Vulgar terms should be embedded in a fixed phrase that equals the ST in terms of intention. Otherwise, they just function as intensifiers.

b) Present a domestication of English elements through their substitution by colloquial expressions, a more formal register, and calques created to substitute the terms without homologous counterparts in the TL. Barring the calques, the rest of elements allow the TT to maintain a comical effect to the detriment of punning and religious references.

c) Show only one case regarding loss of rhyme and sound similarity, which loses its comical effect due to the absence of the mime intended in the ST. The rest of cases present an unexpected compensation of this loss through the use of similar homophony mechanisms, some of which also bear a similar semantic value.

d) Display a lowering of the formal register scarcely related with the language usage. Excepting the substitution of a neutral term by a vulgar one, the rest of the results are related to the omission of both characters' traits and religious references.

3) Contrary to my initial expectations, it is possible to deduce the direction intended by the guidelines included in *Life of Brian's* translation brief, as it has been managed in the previous section. These highlight the value of *Life of Brian* Spanish TT as a milestone regarding the complexity implied throughout its translation process, despite its limitations directly related to the time in which it was developed. The present analysis is susceptible of further development regarding the rest of cases that *Life of Brian* presents, as well as the remainder of Monty Python's filmography.

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