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Evolution in the Translation of Humor in the Character of
Tony Stark in *Iron Man* and *Spiderman: Homecoming*

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Abstract

Translation has been present from the beginning of times, when two cultures tried to communicate with each other and their languages were different, they needed a way of doing it. In every culture there are instances of humor, as it is part of the human nature. So, the translation of humor is an important field that needs to be studied more in depth, as there is only a small number of works dealing with it. In this work, we aim to study some aspects of this field by analyzing the dubbed versions of two movies. We will focus on what has been translated and how they have done it. Then, analyze the translations from a diachronic perspective to see the evolution that the translation of humor has suffered.

Keywords

Humor, Audiovisual translation, Translation of humor, Classifications of techniques and strategies for translation

Resumen

La traducción lleva existiendo desde el principio de los tiempos, cuándo dos culturas intentaban comunicarse entre si y sus lenguas eran diferentes, necesitaban una forma de hacerlo. En todas las culturas hay ejemplos de humor, ya que es parte de la naturaleza humana. Entonces, la traducción del humor es un campo importante que necesita ser estudiado más a fondo, ya que el número de trabajos que lo analizan es muy pequeño. En este trabajo, nuestro objetivo es estudiar algunos de los aspectos de este campo analizando los doblajes al español de dos películas. Nos enfocaremos en qué ha sido traducido y cómo lo han hecho. Luego, analizaremos las traducciones desde un punto de vista diacrónico para así ver la evolución que la traducción del humor ha sufrido.

Palabras clave

Humor, Traducción audiovisual, Traducción del humor, Clasificaciones de técnicas y estrategias para la traducción

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1. Introduction

Humor is an aspect that is present in every culture and translators are considered mediators between cultures. The translation of humor in audiovisual works is a field that nowadays is starting to be studied more often due to the increase in the interest of translators to create a set of norms for improving their works; but, translators will always have to make the final choices, so these norms are descriptive, they are not actual rules that have to be followed strictly. This is a way of facilitating the process of translation, and in the case of humor, as it can be very different depending on the culture, the translator has to know how to act and make the right decisions.

These mentioned norms include techniques and strategies that are followed by translators in order to make their works as good as possible. A technique is a general characteristic of the text, as it deals with decisions taken by the translator from an overall perspective on whether he has maintained the cultural references as they were in the original or if he has naturalized them. While a strategy is a more particular term, it deals with what is translated, what is omitted and what is added in order to make the target text be as similar as possible to the original.

With the passing of time, these techniques and strategies have improved, and the process of translation is becoming easier for translators. Of course, translation is a very free field because translators will always have to make choices and there will always be instances where these techniques and strategies do not have to be taken into account, so this freedom lets translation be a very interesting topic.

In this work, we aim to see the evolution of these “norms” in the translation of humor. To do so, we will analyze the sources of humor in audiovisual works together with their translations. We will focus on the choices made by the translators and how they have improved (or worsened) after some time has passed.

2. Humor in audiovisual translation

The translation of humoristic elements has always been very problematic not only in audiovisual texts, but also in any other kind of text; this happens mainly because the cultures of the two societies, the one that speaks the source language of the text and the one that speaks the target language, have significant differences such as typical jokes or institutions and characters that have a comical feature. Even though sometimes translating humor is quite simple because the comic element is easily transmitted in both languages, there are several issues that translators must face in order to succeed with their works, this means to express the same meaning, or a similar one, in the new language or at least trying to create the same effect in the public with the humorous aspects.

In the case of audiovisual texts, the translation of humor deals with some characteristics that are not shared in other fields of translation. This is the case of physical comedy, which is the one that creates a comical scene with the help of movement, including slapsticks, mimicry, stunts or faces made by a character that cause laughter. From these four cases, the slapstick humor is the more complex one, as according to Brian Elles (2013), it has many elements inside of it, which are the trip, the slip, the double take, the collide, the fall or faint, and the roar. Physical comedy was the main supplier of humorous scenes in the epoch of silent movies, with Charles Chaplin as the biggest figure, but nowadays it is still present in several audiovisual works. Even though physical comedy is one of the main sources of audiovisual humor, it is not the only one; as mentioned before, it shares several comical characteristics with jokes, wordplays or other contexts that depending on the closeness of the two cultures involved, are easily translated or not.

2.1. Some approaches to translating humor

The topic of humor has been studied by a big number of experts in the field of audiovisual translation such as Chiaro (2008), Zabalbeascoa (2001) and Martínez Sierra (2017), causing a great variety of theories and approaches for translators to use when they find any problem translating humor. Authors write these kinds of works in order to facilitate the process of translation, and they usually focus on issues such as the (un)translatability of humor and how to proceed when finding particularly problematic cases translating humor.

Some experts following these approaches often study the translatability of humor; there are some experts, for example Santoyo (1994) who say that humor is totally different in two cultures and this makes it impossible to translate it. On the other hand, the experts that believe that humor can actually be translated give more convincing arguments. This is the case of Chiaro (2008), who defends the translatability of humor because it has always been translated; so, something that has been done for such a long time can never be impossible.

Other expert on audiovisual humor and one of the most important personalities of the field is Patrick Zabalbeascoa, teacher of translation in the Pompeu Fabra University of Barcelona, whose works mainly focus on the translation of humor. Zabalbeascoa (2001) believes that the translation of humor depends on a group of *priorities* and *restrictions*, which at the same time rely upon each other. By *priorities* he means the importance of the humorous aspects that appear in the original versions: the importance of these aspects is high for comedies and similar kinds of works, medium for fiction or romantic movies which have a few comic features, low for serious discourses, and negative when there is not a single instance of humor in the original text. Then, after deciding the level of humor, the translator has to deal with other priorities which have to do with more specific aims: for instance, increasing the number of people who follow the show or movie, being understood, to provoke laughter, deciding an appropriate language according to the communication channel, just to mention some of them. In the case of *restrictions*, Zabalbeascoa (2001) says that they refer to the problems and obstacles that the translator has to deal with to justify the priorities and solutions chosen during the process of translations; restrictions include mainly cultural aspects of the source language, such as jokes or wordplays, but also synchronization and visual features, such as the movement of lips-speech sound synchronization.

Another important author in this field is Juan José Martínez Sierra, from the University of Valencia, who has written numerous articles on the translation of humor both by himself and with Zabalbeascoa. Their latest article together, written in 2017, provides its readers a big variety of different trends when doing research on the translation of humor, also dealing with the “complex nature of humor, in its perception and in its (re)production” (2017: 11). Their work then keeps on stressing the main objective of

translating humor (i.e. how to (re)produce it in the source text) but at the same time giving importance to the way the target audience will receive the translation (i.e. their perception of humor through the target text).

Therefore, when translating humor in audiovisual formats two main elements have to be taken into account: the textual (or visual) medium of expression that is used to provoke humor (i.e. the type of source linguistic constructions or gestures) and the reaction of the audience towards it (i.e. the type of linguistic constructions chosen to render the same effect in the target text). These two elements, together with the cultural aspects linked to them, must then be taken into consideration when dealing with the translation of humor, whose objectives in terms of these two issues is approached in more detail in the following section.

2.2. The main sources of humor in audiovisual works

Comic features or mediums of expressions in the audiovisual world can come from several different sources, as the characteristics of this field allow humor of almost any kind to appear. Humor does not only depend on being physical, a pun or a joke; apart from the way it is created, some experts such as Martínez Sierra and Zabalbeascoa (2017) have made classifications dealing with the potentially humorous elements in audiovisual works, emphasizing on the point of view of a translator.

2.2.1. Types of humorous elements

Martínez Sierra (2016) classifies the sources of humor in 8 types by inspiring himself on Zabalbeascoa's classification (1996) but adding his own changes to it; Martínez Sierra emphasizes that he proposes this classification in order to facilitate the translation process providing some examples of each source. He also includes simple examples of every type to describe in a clearer way what he means. These 8 types of humorous elements are illustrated in Table 1:

Table 1. Types of humorous sources according to Martínez Sierra (2016)

Humorous source	Example(s)
Community and institutions (e.g. cultural and intertextual referents specific of a community)	Famous people, organizations, accents
The sense of humor of a community (e.g. a country, city or a social group)	Scientists making science jokes
Linguistic elements (both spoken and written)	Wordplay, irony
Visual elements	Physical humor
Graphic elements (e.g. written messages that appear on the screen)	Symbols, signals
Paralinguistic elements ¹ (e.g. non-verbal qualities of the voice)	Foreign accent, tone, rhythm
Sonorous jokes (e.g. a combination of sounds)	A song that starts playing in a bad moment, the horn of a car
Unmarked elements (e.g. not belonging to any of the previous categories)	Any humorous feature that does not fit any category

The classification in Table 1 includes a big variety of sources of humor, all of them could be present in audiovisual works due to their characteristics, even though it is very difficult to find a work with examples of all of them. The main emphasis that is present in this classification is done in the cultural references, any of the categories that appear in Table 1 have features that need knowledge of the source culture in order to completely understand it. This means that humor can be seen as centered on socio-cultural elements such as being part of a specific group, having an accent or speaking with a particular tone.

Martinez Sierra was not the only one who based his classification on the one done by Zabalbeascoa (1996); 8 years after the publication, Zabalbeascoa (2001) himself decided that it needed some changes and he made a new proposal. This new classification is quite

¹ When Martínez Sierra was making the changes that he felt were necessary in the classification, he added the sonorous jokes, a category proposed by Fuentes (2000).

similar to the previous one, but it includes 7 types of jokes², as Table 2 shows, where it is provided a more detailed description of instances taking into account their translatability into a target language or culture. Therefore in Table 2, the order in which these categories of jokes are illustrated is from the easiest to the most difficult instance when translating them.

Table 2. Joke types according to Zabalbeascoa (2001)

Joke type	Description
International	Both the source and target cultures have an equivalent due to their closeness
Cultural-institutional	A specific institution or cultural element that usually have an already adapted version in the target language. For example, the FBI as an internationally known agency
National	Stereotypes, topics and comical genres that are typical in the original culture and less known in the target one (e.g. Latin-American immigrants in the United States)
Linguistic-formal	It depends on linguistic aspects such as polysemy, homonymy, rhyme or metalinguistic references
Non-verbal	It depends on elements that are visual, musical, or a combination of both
Paralinguistic	A combination of verbal and non-verbal elements
Complex	A combination of two or more of the previously mentioned types of jokes

As explained above, the types of jokes that appear in this table go from easiest to most difficult to translate. So, the international joke would be the easiest and the complex joke, the most difficult. As stated by Morentín Pinedo (2017: 37, personal translation) when explaining this classification, “international does not mean universal, so the joke will not be understood in any language or culture, but it will in the target societies closer to that of the source one”.

² Zabalbeascoa (2001) uses the term *jokes*, but it could be understood as a more general term to refer to other sources of humor like wordplays, ironies, puns, etc.

Cultural-institutional jokes are the ones that cause laughter by mentioning a name of a person or any other cultural reference in the original culture, which have a specific feature that is the cause of the comic element. In the case of national jokes, they do not express a cultural specificity, but a preference of use. According to the author, it is the most controversial category because “it is difficult to objectively justify, and it still has to be analyzed more in depth” (2001: 253). Despite this comment done by the author, it is not the most difficult-to-translate joke since, to our understanding, since there are four that are more difficult.

One of them is the linguistic-formal jokes, because there are some cases in which the target language has a similar linguistic pun, but there are others in which it is almost impossible to translate them. That is why translators usually have to make changes, which can be more or less radical. The next joke type in this classification is the non-verbal, which is very difficult to translate because, it does not always need to be translated (e.g. the visual elements). The last two types, paralinguistic and complex, are really difficult to translate because they are combinations of more than one comic element (e.g. mimicry or exaggeration when articulating a word). For them, translators must find a way of compensating the humorous effect.

These two classifications (Martínez Sierra’s (2016) and Zabalbeascoa’s (2001)) are useful for knowing the types of humorous elements that appear in a work and the level of difficulty of each. However, once the translator is aware of these typologies, it seems necessary that, instead of taking into account the content of the joke, a translator should focus on how to translate humor, that is, on what should be translated and what should not in order to provoke the same effect on the target audience. To the best of our knowledge, it seems that there are not written rules for this aspect inside the field of translation but, on the contrary, the translator is free to decide which elements should be translated literally, which ones should disappear or in which moments he should be improvising a new comical scene. In order to provide some norms to the translation of humor, some authors have suggested some strategies to tackle this issue, which will be the focus of the next section.

2.3. Strategies for translating humor

Delabastita (1996: 134) describes 8 different strategies that translators could use when they find a humorous scene that they have to translate. To be more precise, he uses wordplay as his main object of exemplification. Even though the author uses puns, which are sentences with more than one meaning, we believe that this classification can be used for every other type of comical element by making some slight changes, as we will propose in section 4.2.

Table 3. Strategies for translating wordplays according to Delabastita (1996)

Strategy	Description
PUN → PUN	The wordplay appears both in the original and the target versions, it does not matter if it is not exactly the same
PUN → NO PUN	The wordplay only appears in the original version, losing the essence and the meaning in the target version.
PUN → RELATED RHETORICAL DEVICE	A rhetorical device (e.g. repetition, rhyme or irony) is used instead of a pun in the target version, so the wordplay is lost, but the message is kept
PUN → ZERO	The wordplay that appears in the original version is omitted
PUN ST → PUN TT	The wordplay is literally the same in both versions, word by word
NO PUN → PUN	A new wordplay is created which did not appear in the original, used as a compensation strategy
ZERO → PUN	The addition of a wordplay is not justified by the any means
EDITORIAL TECHNIQUES	Complementary solutions (e.g. notes or comments) where the meaning of the wordplay is explained

This classification reinforces what was expressed before in this section about the freedom of a translator when choosing the strategies that he should follow when he finds a comic element, as Delabastita (1996) provides these translation strategies as possible options and not as rules.

Even though this classification was made more than 20 years ago, it is useful in order to have a complementary point of view from the one given by the other two authors (see

section 2.2), as in this case, Delabastita (1996) deals with the existence, omission or addition of a pun in the target version, while the others dealt with the types of humorous features that can appear and not the way in which a translator should take care of them.

After analyzing this list of strategies for translating humor, something that is clearly expressed by Delabastita (1996) is that when a comic element is lost in translation, there are other ways of compensating it. This leads to thinking that the main objective of translating humor is to recreate a message as similar as possible to the original one and if it is not possible, translators should do something in order to compensate for it. So, the faithfulness of the translation of humor will always depend on the opinion of the author; if he believes that causing laughter is more important than expressing the same message, that is, if the purpose of the translation is more important than the message itself (a common controversy in the translation of humor, already discussed in section 2.1.).

Another important aspect in the translation of humor is the decision on which techniques should be used in order to translate a text. The author needs to decide how to translate each of the comic elements and be persistent with this technique as long as it is possible.

2.4. Techniques for translating humor

Strategies and techniques, in the field of translation, are two very similar concepts, but the differences between both of them are clearer. A strategy is the decision of what should be translated and what should not (and the use of certain linguistic devices that this decision implies), while a technique is how to translate it. A translator should choose a technique and stick to it throughout the whole text; this does not mean that there will not be any instance of other technique in the text, but that the chosen one will be the most frequent one.

The different techniques that translators will have to follow during the process of translation are part of a plan that will lead to the final version. The first thing that a translator should ask himself before beginning his work is if he wants his translation to be loyal to the culture and the linguistic constructions of the source text or to the one of the target text, or as they call it: source-oriented or target-oriented. This will always depend on the proximity of the two cultures; if they are close to each other, it would lead

to a very source-oriented version, as there will not be need to do big changes; but if they are not closely related, the better option would be to do a very target-oriented version, making it easier for the public to understand the message. But even two cultures that are really close to each other can have differences, so translators need to be familiarized with both of them, in order to take the right decisions when changing a cultural reference or a linguistic form, or leaving them as they were in the source text.

Venuti (1995: 24) gives two names to the previously mentioned techniques: target-oriented would be naturalization and source-oriented, foreignization. Naturalization basically means to replace the cultural references with equivalent terms from the country that will be getting the new version (e.g. using colloquial expressions: calling somebody “dude”, in the Spanish version would be replaced for “tío”, which literally means “uncle”); while foreignization consists in a more loyal version of the source text, in which the translator maintains the cultural references because he believes they will be equally understood (e.g. when a world famous figure is mentioned, such as Barack Obama or Michael Jackson).

To these two strategies, Aranda Ferrer (2013) adds a new one, which he calls neutralization; this technique has aspects from the other two, so it can be seen as a combination of both of them, creating a third category. Neutralization consists in keeping the sense of the original version by using a more general referent, as could be the achievements, professions or products for which they are known (e.g. using an equivalent for “supermarket” instead of “Walmart”). This way, the translator deletes the famous names and the target text will stop having any nominal reference, neutralizing the cultural impact produced by any of the two other options.

So, comic features can be analyzed from many perspectives: first, by classifying the type of joke or humorous source, depending on which is the cause of laughter and the level of difficulty; second, the strategies or plan that the translators should follow in order to succeed, deciding what he does translate and what he does not; and third, the techniques that he has to carry out during these strategies, deciding the actual content of the translation.

In conclusion, the translation of humorous aspects in audiovisual works is complex to analyze because of all the different sources that they can come from, as well as the techniques and strategies that take part during the process of translation; but when it comes to actually putting these analyses into practice, the author is the one who makes decisions.

With this in mind, and taking into account the theoretical background provided above, with this work we intend to analyze the changes that the translation of humor has suffered with the passing of time, taking into account that the two cultures (i.e. the American and the Spanish one) are close in some Western aspects of their societies but different in other terms such as some socio-cultural references.

3. Objectives of this work

The purpose of this work is to analyze the translation of humor from English into Spanish in a particular group of audiovisual products, more specifically, a group of movies where humorous elements are constantly produced, especially by one of the characters of these films. This character is Tony Stark (Iron Man) from the Marvel Cinematic World, who appears in 6 films released throughout a period of 9 years, being the main character in 3 of them and having important roles in the rest. His sense of humor is quite rare as it is based on his ironic and bragging personality.

The compilation of a good number of elements that provoke humor in the form of different linguistic and non-linguistic constructions on the part of this character and the subsequent analysis of how they were translated into Spanish in the dubbed version of the films will provide valuable information on how the humor in these movies provoked by several cultural and social references is rendered to the Spanish society. That is, if both the American and Spanish society share similar cultural and social references and if the linguistic forms to render humor are also similar or not.

At the same time, other purpose of this work is to find out if both social and cultural references in humor have changed throughout time, and see if the translations into Spanish evolved in this sense, both in the comic elements that cause humor and their translation.

With these two aims in mind, we will analyze the cultural and social elements used by the character Iron Man in two films: the first one in 2008 and the last one in 2017. Although the translator of both selected films is different (Justine Brehm and Quico Rovira-Beleta, respectively), we will find out if the changes in the humorous cultural references are kept in the translated versions, as that one will be our focus and not to compare which translator makes a better work.

4. Procedure of the study

The purpose of this study is to analyze all the moments in which the character of Tony Stark appears and is involved in any kind of comic situation, usually created by his peculiar sense of humor. Due to his ironic and bragging personality, he is both the “doer” and “receiver” of numerous jokes and funny comments, so we will analyze several humorous sources that appear throughout the two movies, which are the first one and the last one in which he appears having an important role.

4.1 The translations of *Iron Man* and *Spiderman: Homecoming*

The first movie, *Iron Man*, is actually the first one of the Marvel Cinematic Universe, launched in 2008, directed by Jon Favreau and translated by Justine Brehm, who is a teacher at the University Jaume I in Castellón.

The story deals with how Tony Stark, an arrogant multi-millionaire whose company manufactures weapons, is abducted in a cave and his abductors want him to create a weapon for them. He is helped by Yinsen, a scientist that is also kept by the same abductors, and instead of creating that weapon, they create a suit that helps him escape. When he is back safe, he decides to stop selling weapons because he believes that he is causing too much damage, as his abductors had several of his weapons. Then, he improves the suit and finally finds out that one of his most trusted friends, Obadiah Stane, is the one selling weapons to the “bad guys” and that he has found the first suit and also improved it. Finally, they fight until Tony Stark wins and in the end, he confesses being the new superhero, Iron Man.

The second movie that was chosen for the analysis is *Spiderman: Homecoming*, in which Tony Stark is not the main character, but he takes an important role as the mentor of Peter

Parker (Spiderman). It was launched in 2017 and the director is Jon Watts; one interesting aspect is that even though this movie belongs to the Marvel Cinematic Universe, it was not produced only by Marvel, but they did it together with Sony Pictures. The translator this time is Quico Rovira-Beleta, who since 2010 has been the official translator of the Marvel Cinematic Universe movies in Spain, translating almost all of them in this period.

This movie deals with the life of Peter Parker, a teenager who has just become Spiderman and Tony Stark wants to help him become a superhero by mentoring and advising him. Peter is a really intelligent student and his identity as Spiderman is secret, so he is a really unpopular boy at high school. Tony has asked him to do small jobs such as catching thieves and other criminals, but then Peter discovers a really problematic criminal group who is selling high-technology weapons. He tries to stop them, but he messes up and Tony “punishes” him taking his suit. Peter ends up being the hero by stopping that criminal organization and Tony gives him his suit back.

So, the character that we want to analyze has an important role in both movies and the period of time that has passed from the release of the first to the second movie is important, 9 years. This makes the cultural references in both movies really different because some of them are not used anymore, and others are new. There is also a development in the character of Tony Stark, as all the events that have happened between the two movies have made him change: he still has that ironic and bragging personality, but he has become a more caring person and, even in some aspects, he seems to have become more serious.

This change in his personality is important for our analysis because it will mean that his sense of humor will be different, the types of humorous sources could change drastically (as will be shown in section 5.1) due to this seriousness with which he acts in the last movie. From the point of view of the translation of humor, this evolution in his personality may not affect the strategies and techniques that the translators use, but it may involve a diachronic change in these terms.

Dealing with the translations, the dubbing director of both movies is the same person, Rafael Calvo, who usually is the one in charge of this in all the Marvel movies and this provides some consistency to the expression of humor in both movies. As mentioned

before, the translators are different, but this does not mean that the choices made during the process of translation cannot be similar. That is why a further analysis of these choices is needed, seeing the source of humor in the original version and then classifying the strategies and techniques that were used by the two translators.

4.2. Classification of the translations

To carry out our intended analysis, the first step is to identify all the scenes in which any instance of humor appears and classify them according to their type. After doing this, we will watch the movie in the Spanish dubbed version and follow the same process of searching comical scenes, then we will see the choices made by the author in order to compare all these sources of humor. With the translations, there are three different classifications that will be made, which will be explained more in depth throughout the following sections.

4.2.1. Types of humorous sources

For the first classification, which will be dealing with the sources that cause humor, we have decided to adapt and combine the two that were done by Zabalbeascoa in 2001 and Martínez Sierra in 2016 (see section 2.2.1), disregarding some categories and adding others in order to make a more complete classification which fits better for our purposes. Even though the one done by Martínez Sierra (2016) is more recent and quite interesting for our objectives, there are some categories included in the other one that we believe should appear.

Table 4. Types of humorous sources in our study

Source	Example
Wordplay	Context: Pepper enters the room while Stark is trying to take out his suit for the first time with the help of Jarvis, a machine. Stark: Your eyes are red. Few tears for your long-lost boss? Pepper: Tears of joy. I hate job hunting. Stark: Yeah, vacation's over.
Irony	Journalist: I never said you were a superhero. Stark: Didn't? Well, good, because that would be outlandish and fantastic. I'm just not the hero type. Clearly. With this laundry list of character defects, all the mistakes I've made, largely public.
International	Christine: You've been called the da Vinci of our time. What do you say to that? Stark: Absolutely ridiculous. I don't paint.
National	Stark: It's kind of a Springsteen-y, working-class hero vibe that I dig
Cultural-Institutional	Stark: Let me guess. Berkeley? Christine: Brown, actually. Stark: Well, Ms. Brown...
Names	Stark: Hey, Butterfingers, come here.
Arrogant Comments	Stark: I mean, I would apologize, but isn't that what we're going for here?
Unmarked	Context: Stark has asked Jarvis to re-paint the suit. Then, he has to leave the laboratory and go to a part Jarvis: Estimated completion time is five hours. Stark: Don't wait up for me, honey.

The categories shown in Table 4 are derived from both classifications: from the one done by Martínez Sierra (2016) two main ideas since (i) the one called “linguistic elements” is separated into wordplays and ironic scenes because they are two really important categories for our analysis; and (ii) we decided to maintain the idea of an “unmarked” category proposed by Martínez Sierra (2016) for jokes that would not fit any of the categories. The international, national and cultural-institutional categories are based on

the classification that appears in Zabalbeascoa (1996). The category called “names” is an addition which is special for Tony Stark, as he usually gives funny names to other characters such as calling Jarvis, a machine, “dummy” or “butterfingers”. Another addition that has been done specifically for the character of Tony Stark is the one named “arrogant comments”, which are sentences said by Stark with a sense of arrogance that makes them funny. These two categories were part of the unmarked category in a preliminary classification, but the repetitive use of examples of both types was the main reason for classifying them separately.

4.2.2. Strategies for translating humor

Once the sources of humor have been compiled and classified, the next step in our procedure is to provide a second classification meant to analyze the strategies followed during the process of translation of the two movies. To carry out a more precise analysis, the classification proposed by Delabastita (1996) (see section 2.3) has been shortened. The basic idea of that classification is still the same for our analysis, i.e. to see if humorous sources are kept, deleted, or if the translator has decided to compensate in any other way.

Table 5. Strategies for translating humor sources in our study

Strategy	Description	Example
Literal	The source is translated word by word not considering if it will cause the same effect	Yeah, peace. I love peace. I'd be out of a job with peace. → Sí, paz, me encanta la paz. Con la paz estaría en paro.
Adapted	The source is translated using a variation (in form, content or both), trying to maintain the comic effect	Spring break → Fiesta de Universidad
Deleted	The source is seen by the translator as unnecessary or impossible to translate correctly	Please, no gang signs → []
Added	A new source is seen by the translator as necessary in a precise situation	[] → No la cuelgues en tu MySpace.

As Table 5 shows, the changes in the classification done by Delabastita (1996) (see section 2.3) have been the following:

- (i) the names for every strategy have been adapted in order to make it easier to relate each category with its description;
- (ii) some of the categories were combined, i.e. the category called *adapted* is a combination of $PUN \rightarrow PUN$ and $PUN\ ST \rightarrow PUN\ TT$ (two categories that share the feature of adapting the pun in the target language); and the category called *deleted* is a combination of $PUN \rightarrow NO\ PUN$ and $PUN \rightarrow ZERO$ (two categories that deal with an omission of the pun); and
- (iii) Delabastita's (1996) "editorial techniques"³ strategy was disregarded as it is impossible to take into account for audiovisual translation due to its nature.

4.2.3. Techniques used for the translation of humor

The last classification taken into account in our procedure is the one that deals with the techniques used by the translators in order to make the new version better, or at least so that the public from the target culture understand it correctly. In this case, we have decided that the best option was to keep it as explained in section 2.4, taking into account the proposal done by Venuti (1995) and also the addition done by Aranda Ferrer (2013). Even though the first one is quite old, the idea that is expressed is very general and it is still present nowadays, as foreignization and naturalization are the two most radical techniques of translation; and then, neutralization is everything that is in between these two. It is important to mention that even though the concept of neutralization appears in 2013, translators were already doing it before. So, the three translation techniques used for a further classification of all the sources of humor found in both movies will include the ones illustrated in Table 6.

³ "Editorial techniques" (Delabatista 1996) refer to complementary solutions such as written notes or comments where the meaning of the wordplay is explained.

Table 6. Techniques for translating humor in our study

Technique	Original text example	Target text example
Naturalization	You gotta get him to tell you about the time he guessed wrong at spring break.	Que os cuente la vez que no acertó en una fiesta de universidad.
Foreignization	It's kind of a Springsteen-y, working-class hero vibe that I dig.	Entendido, eres de la onda Springsteen, del proletariado.
Neutralization	Do me a favor, though. Happy's kind of your point guy on this. Don't stress him out. Don't do anything stupid. I've seen his cardiogram.	Hazme un favor, ¿Quieres? Happy es como tu contacto en esto. No lo estreses. No hagas estupideces. He visto su electrocardiograma.

With this classification, instead of taking into account each of the sources of humor that appear in the movies, we will consider full scenes because this way we will be able to analyze the techniques correctly.

After analyzing the results of these classifications, we will compare the results of the two movies. This way, we will see if the type of humor in these movies has changed or not, and also if the choices made for the strategies and techniques was the same even though the time that had passed between the translations of both movies was long was long.

4.2.4. A diachronic perspective of the translation of humor

We know for sure that the humorous and linguistic references have changed, but with the first classification in section 4.2.1, the one that deals with the types of sources of humor, we can see if this has changed even though the character is still the same person. If, from a general point of view, the type of humor has changed, it will mean that the development of the character has influenced his sense of humor. From the point of view of translation, we will take into account each movie with its translation, and also compare the two dubbed movies. If the type of humor is the same in Spanish and English it will be because the translator kept the personality of the character; and if it is different, it will mean that the translator decided to change it in order to help the audience of the target culture to understand better the original message.

As for the classification in Table 5, the one that deals with translation strategies, from a diachronic perspective, it will be helpful for knowing if the translators believe that humor is more or less important for the movie. If there are several instances in which the translator has compensated a previous loss in humorous features by adding new ones, it will mean that he has believed that humor has a big level of priority for the movie. Also, with this classification we can see if the same strategies are used with a difference in time of nine years, analyzing if the translation of humor has evolved.

Finally, the third classification (see Table 6), the one that takes into account the translation techniques, will help us see how loyal the translation is to the original version, depending on which of the three techniques is the predominant one (i.e. foreignization, naturalization or neutralization) and if there has also been any evolution in these terms. Let us remember that the use of these three techniques depends on the closeness of the two cultures, so, when comparing the results of the two movies, we will see if the passing of time has made translators believe that the two cultures are closer or not. Also, when seeing the results of this classification we will see if the selection of strategies has changed with the passing of time.

In conclusion, these three classifications have a main purpose which is to examine the development of many aspects of humor through translation. Not only how the types of jokes and comic situations have changed with the passing of time but also how the choices made by the translators have improved in about nine years or if they are still the same.

5. Analysis

After compiling all the possible sources of humor in which the character of Tony Stark was involved throughout the plot of the two movies, each of these sources were analyzed taking into account the three classifications. A single comical scene can be composed of several humorous sources, and each of them can be translated using different techniques and strategies. So, the best way to carry out this analysis is to do it source by source.

This topic will be divided in five sections, each classification will have one section; but the second one, the one that deals with strategies, will have two because it is important to divide the results (one section will deal with a general perspective, the sum of both

movies, and the other one will be a comparison of the two movies). In the tables, the *Iron Man* movie will be named “Movie 1” and the *Spiderman: Homecoming* will be “Movie 2” because of the order in which they were launched.

5.1. Types of humorous sources

Throughout the two different movies, the scenes in which Tony Stark has been the cause of a comical situation, both being the funny one and the one who is made fun of, are numerous. But, they have not always been the same type; while the most logical thing is that the categories called *irony* and *arrogant* comments are the ones that appear the most, there is an interesting number of sources that belong to the other categories.

One aspect that is important to mention before doing this analysis is that a joke or funny comment might belong to more than one type. For example, a national one can also be cultural-institutional or include one of those funny names that Stark gives to other characters. For these cases, it will count as one joke of each type, but there will later be a deeper analysis taking care of these combinations.

5.1.1. Results and discussion

Table 7 shows the results according to all the types of humorous sources of the two original movies. This means, the evolution that the expression of the sense of humor of the character suffers with his development.

Table 7. Percentage of humorous sources in the **original versions** of each movie

Type	Movie 1	Movie 2
Wordplay	16 (18%)	0 (0%)
Irony	26 (29,2%)	10 (25%)
International	4 (4,5%)	0 (0%)
National	6 (6,7%)	3 (7,5%)
Cultural-Institutional	8 (9%)	4 (10%)
Names	8 (9%)	2 (5%)
Arrogant Comments	18 (20,2%)	15 (37,5%)
Unmarked	3 (3,4%)	6 (15%)
Total	89 (100%)	40 (100%)

Before dealing with the percentage of use of each type, we would like to comment three main general results about the difference in number between the two movies:

1. the number of comical scenes is quite different in the two movies due to the fact that Stark is the main character in the first one (89 sources) and a secondary, but important, one in the second (40 sources);
2. the two most characteristic features of his sense of humor are the two categories that appear more, irony and arrogant comments in Movie 1 (26 and 18 sources, respectively), although we can see a decrease in the number of ironic comments in Movie 2 (10 sources) but an increase in the arrogant ones (33 sources);
3. in Movie 2 there is no instance of wordplay or international sources, which is another fact that makes us think that his sense of humor has changed.

Now, analyzing the percentage of humorous sources in both movies showed in table 7, the change in the way Tony Stark acts has influenced his sense of humor in many aspects, but his ironic personality and his arrogance are still the two main causes of laughter. The percentage of arrogant comments has almost doubled when compared with the first movie (20,2% *versus* 37,5%). Other two interesting changes are the ones suffered by the wordplay and unmarked categories. Tony Stark has completely stopped using wordplays

to cause humor after being the category with the third highest percentage in the first movie (17,9%), and this can be caused by the seriousness with which he has to act in order to be a good mentor in the second movie (0%). For the unmarked sources, there are many different ways of causing laughter that do not belong to the rest of categories and so, it seems that the unmarked category is used more often throughout time what could imply a development in the expression of the sense of humor of the character.

As for the translation of all these categories, Table 8 shows the sources of humor, with their percentage of use, in the dubbed versions of the two movies. The results aim at showing if the same development of the sense of humor has taken place in the Spanish translations.

Table 8. Percentage of humorous sources in the target versions of each movie

Type	Movie 1	Movie 2
Wordplay	11 (12,4%)	0 (0%)
Irony	28 (31,2%)	13 (28,9%)
International	6 (6,8%)	2 (4,4%)
National	2 (2,3%)	2 (4,4%)
Cultural-Institutional	9 (10,1%)	4 (8,9%)
Names	9 (10,1%)	4 (8,9%)
Arrogant Comments	19 (21,4%)	13 (28,9%)
Unmarked	5 (5,7%)	7 (15,6%)
Total	89 (100%)	45 (100%)

Table 8 shows similar results to the categories in the original version, being the main difference the *international* category which has several additions and a lower percentage of arrogant comments in the Spanish version of Movie 2 (37,5% in the original version *versus* 28,9% in the dubbed one). It is important to mention that the total number of humorous sources is different in the original (i.e. 89) and the dubbed version of the second

movie (i.e. 45) due to all the deletions and (specially) additions performed in the translation of the second movie (which will be analyzed in section 5.3).

The results in Table 8 also show that in the Spanish versions there is still a predominance of irony and arrogant comments (fewer in number in the second movie) as sources of humor. The rest of the results in percentages are also very similar to those from the original versions.

In conclusion, the character of Tony Stark suffers a change in his way of acting: in the first movie he was not serious at all but in the last one he is trying his best to act somberly, which is reflected in the translation through the results in the *wordplay* category. We had already stated that the sense of humor of the character changed, and after seeing the results, we can say that the translators have interpreted this evolution correctly. His personality is still very ironic, and he likes to brag and say arrogant comments, so there are some aspects of his sense of humor that do not change at all with the passing of time, which is reflected in the translation through the results in the *irony* and *arrogant comments* categories.

5.2. Results and discussion on the strategies followed in the process of translation

For the results of this classification, it is necessary to divide them into two different groups: a general perspective, including all the strategies that have been used for translating each humor source; and a more refined analysis of the additions category, which needs to be explained more in depth.

Table 9 deals with the number of times each strategy has been used in the two original movies, it is interesting to firstly show the general point of view and then we will discuss this aspect from a diachronic perspective.

Table 9. Strategies followed for translating humor in both movies

Source	Literal	Adapted	Deleted	Total	Added ⁴
Wordplay	7 (43,8%)	4 (25%)	5 (31,2%)	16	0
Irony	25 (69,4%)	10 (27,8%)	1 (2,8%)	36	6
International	4 (100%)	0 (0%)	0 (0%)	4	1 ⁵
National	2 (22,2%)	5 (55,6%)	2 (22,2%)	9	0
Cultural-Institutional	8 (66,7%)	4 (33,3%)	0 (0%)	12	1
Names	5 (50%)	5 (50%)	0 (0%)	10	3
Arrogant Comments	23 (69,7%)	8 (24,2%)	2 (6,1%)	33	1
Unmarked	5 (55,5%)	4 (44,5%)	0 (0%)	9	3
Total	79 (61,2%)	40 (31%)	10 (7,8%)	129 (100%)	15

The results in table 9 show that the wordplays seem to be the most difficult sources to translate, as there have been 5 deletions, while in the case of international sources and arrogant comments, the translators have been faithful to the original; and they have used strategies that are more focused on adaptation to the Spanish culture in the case of national sources and names. The latter result seems to indicate that translators prefer the use of the adaptation strategy when dealing with intrinsic cultural and specific referents.

The two main sources, irony and arrogant comments, have interesting results, together with the international sources. For these three types of humorous sources, the translators tend to translate them literally (69,4%, 69,7%, and 100% respectively); which means they do not need any special explanation for the target culture. However, in the case of national sources and names, translators have decided to use strategies that are more focused on adapting the source to the Spanish culture. We can conclude that the two more

⁴ We have decided to separate the *added* category from the rest because they were not actual translations. They were elements that the translators incorporate to cause laughter without justification.

⁵ Even though the number of additions is 1, we could consider that there are 4. This happens because 3 of the cases that were a *national* source and were translated as *adapted* became international after translating them (this will be explained later in this section).

characteristic aspects of the personality of the character are kept and, in our opinion, well adapted.

Special attention is deserved by some of the additions that only appear in the target version and most of them refer to the irony category, whose purpose seems to enhance the character of Stark depicted in the original versions:

Example 1 shows two cases of addition in one single scene. First, “No la cuelgues en tu MySpace” is an addition of an *international* source because nothing similar is said in the original version. Second, adding “de los hippies” is a way of making fun of an institution, so it belongs to the *cultural-institutional* group. For this case, the translator decided to add them maybe because the original was not comic enough in the target version, but also because in the target culture some change was needed in order to obtain the same effect in the audience (i.e. *gang signs* refer to signs done with the hands by people from dangerous groups, which is not very well known in the Spanish culture; but what the soldier was doing was the peace sign, which is internationally known and the translator decides that it would be useful to mention the *hippies* as they used it frequently).

Example 1

Movie 1. Stark: Yes. It's very cool. (...) Please, <u>no gang signs</u> . No, throw it up. I'm kidding. Yeah, <u>peace</u> . I love peace. I'd be out of a job with peace.
Translation 1. Stark: Si, molaría cantidad (...) <u>No la cuelgues en tu MySpace</u> . Con la paz <u>de los hippies</u> no. No, es una broma. Si, paz, me encanta la paz. Con la paz estaría en paro.

Finally, the two main sources, irony and arrogant comments, have interesting results. For these two types of humorous sources, the translators tend to translate them literally; which means they do not need any special explanation for the target culture. We can conclude that the two more characteristic aspects of the personality of the character are kept and, in our opinion, well adapted.

As a conclusion, we can say that the strategies used to translate the comic elements of these two movies have helped us see from a general perspective which strategies have

been the more followed ones throughout the two movies. Also, we can clearly see that for this case, the most frequently used strategy is to translate it literally, followed by using an adaptation.

The evolution throughout the years of the use of different strategies is other aspect that we should analyze for our purposes. So, the next section will be a comparison of the results that we obtained taking into account the two movies separately.

5.3. Results and discussion of the comparison of the strategies followed in the two movies

A further analysis of these results will imply a separation between the results obtained individually from the two movies. This way, we will see the changes that the use of strategies for translating humor has suffered or if it has not evolved at all, as Table 10 shows.

Table 10. Comparison of the strategies followed for translating humor in the two movies

Source	Movie 1				
	Literal	Adapted	Deleted	Total	Added
Wordplay	7 (43,7%)	4 (25%)	5 (31,3%)	16	0 (0%)
Irony	16 (61,5%)	9 (34,6%)	1 (3,9%)	26	3 (37,5%)
International	4 (100%)	0 (0%)	0 (0%)	4	0 (0%)
National	0 (0%)	4 (66,7%)	2 (33,3%)	6	0 (0%)
Cultural- Institutional	5 (62,5%)	3 (37,5%)	0 (0%)	8	1 (12,5%)
Names	5 (62,5%)	3 (37,5%)	0 (0%)	8	1 (12,5%)
Arrogant Comments	12 (66,7%)	6 (33,7%)	0 (0%)	18	1 (12,5%)
Unmarked	2 (66,7%)	1 (33,7%)	0 (0%)	3	2 (25%)
Total	51 (57,3%)	30 (33,7%)	8 (9%)	89 (100%)	8 (100%)
Source	Movie 2				
	Literal	Adapted	Deleted	Total	Added
Wordplay	0 (0%)	0 (0%)	0 (0%)	0	0 (0%)
Irony	9 (90%)	1 (10%)	0 (0%)	10	3 (42,8%)
International	0 (0%)	0 (0%)	0 (0%)	0	1 (14,3%)
National	2 (66,7%)	1 (33,7%)	0 (0%)	3	0 (0%)
Cultural- Institutional	3 (75%)	1 (25%)	0 (0%)	4	0 (0%)
Names	0 (0%)	2 (100%)	0 (0%)	2	2 (28,6%)
Arrogant Comments	11 (73,4%)	2 (13,3%)	2 (13,3%)	15	0 (0%)
Unmarked	3 (50%)	3 (50%)	0 (0%)	6	1 (14,3%)
Total	28 (70%)	10 (25%)	2 (5%)	40 (100%)	7 (100%)

As Table 10 shows, translating humor literally was the main strategy in the first movie (57,3%) almost doubling the second strategy, adaptations (33,7%); then, the least frequently used strategy is to delete the humorous source. We decided to analyze the

additions as a separate category, as they do not appear in the original version (as happened in section 5.2) but something that is worth mentioning is that the number of additions and deletions is the same, 8, so the total number of humorous sources in the original and target versions is the same.

For the second movie we have the same order of results, but in this case the *literal* category (70%) almost triples the *adapted* one (25%), and the deletions are even less used than in the first movie (5%). This means that, while translating literally was the most followed option in both movies, with the passing of time this tendency has increased. For the additions, in the second movie there are more added sources than deleted (7 and 2, respectively) which means that the translators believed that humor was very important in the work.

5.4. Results and discussion of the techniques used by the translators

After taking into account the strategies that were followed by the translators of these two movies (see section 4.2.3), the final step is to see if they have opted for a version that will be better understood in the target culture (i.e. naturalization) or if they have decided to maintain elements from the original one because they believe those expressions are well inserted in the society (i.e. foreignization). These two techniques are very radical, so there is a third one that, being a mix of both, compensates one for the other (i.e. neutralization).

The two movies have several instances of humorous elements that come from cultural and social references, which are the ones that will help us figure out the strategy followed by the translators. The results of this classification will let us know the closeness of the two cultures. A translation that is based mainly on foreignized elements is supposed to be closer to the original than one full of naturalizations.

Table 11 shows the results of the two movies in order to compare the number of examples, with their respective percentages, that appeared according to the type of translation technique used in both movies.

Table 11. Techniques followed in the two movies

Technique	Movie 1	Movie 2	Total
Naturalization	9 (33,3%)	11 (44%)	20 (38,5%)
Foreignization	4 (14,8%)	6 (24%)	10 (19,2%)
Neutralization	14 (51,9%)	8 (32%)	22 (42,3%)
Total	27 (100%)	25 (100%)	52 (100%)

As shown in Table 11, the number of scenes that were taken into account for each movie is very similar, but the results vary. It is interesting to analyze the results from two perspectives: from a general point of view, considering the sum of the results of both movies together; and from a comparative perspective, analyzing the results of the two movies separately.

The total number of each category considering the two movies shows that *neutralization* and *naturalization* are used almost the same amount of times (22 and 20 respectively), while *foreignization* shows only 10 results. This means that the translators have tended towards versions that the target audience would understand better, instead of keeping the original sources of humor. Then, the translators believe that the Spanish and American cultures are not too close, because there is a strong need for *non-foreignization*.

If we compare the results of both movies, there is a clear evolution in the choices made by the translators. In the first one, *neutralization* is the most frequent technique, being used in more than half of the scenes (51,9%); followed by *naturalization*, with 9 examples (33,3%); and finally, there are only 4 examples (14,8%) of *foreignization*. This means that the translator decided that the main technique is *neutralization*; but, for the sources of humor in this movie that could not be neutralized, *naturalization* is the chosen technique, so the translation of socio-cultural comic aspects tend to change the references in order to make the audience understand them better.

In the second movie, the percentages become more equalized, the most used technique is *naturalization* (44%), followed by *neutralization* (32%), and lastly, *foreignization* (24%). In this case, the main technique for translating humor is *naturalization*, which means that

the translator has opted for a version with mainly naturalized references for the humorous sources. But, in this case, the number of scenes in which the other two techniques have been used is higher than in the first movie.

When seeing the results of the two movies, we can observe that in the second movie the number of times the two radical categories (*naturalization* and *foreignization*) appear has increased. So, neutralization has stopped being so frequently used, which implies that the techniques used for the translation of humor are evolving towards a more radical manner, with the translators choosing either maintaining the same reference (if it is well known in the target culture) or changing it drastically (making it easier for the target audience to understand the joke).

In conclusion, the techniques chosen for the translation of humor in the character of Tony Stark have changed, in his first movie it was mainly *neutralization*, and in the last one it is mainly *naturalization*, but *neutralization* still has an important number of scenes. This is linked to his personal evolution because the references for causing laughter in the second movie are different, so the technique has to change too. There is more need for *naturalization* because this new sense of humor has to be changed in order to be expressed correctly in the target language.

If we see these results and compare them with the ones we got with the strategies, this radicalness is better understood, the *national* and *names* categories were mainly adapted, which is a strategy that is closer to *naturalization* than to *foreignization*; that is, even though with the passing of time more *foreignization* has been used (due to globalization and the continuous presence of the American film industry in the Spanish culture) there is still in the present a tendency to naturalize rather than to neutralize the original version in the field of humor translation. Putting all these facts together, the sources became more naturalized or foreignized.

5.5. Final discussion

Now that we have analyzed the results that we obtained from the three classifications, it is easier to gather the main ideas that have been discussed during the process of the study. The three classifications had several aspects in common, but they somehow depend on

each other. For example, without the first classification we would not have guessed that the national sources are usually translated using naturalization, by finding an international equivalent or adding new sources.

The main goal of this analysis was to see the evolution that has been suffered with the passing of time in the world of the translation of humor. Tony Stark, the character that has been the center of the study, is a comic character but it is not his main function, as he is a superhero. He suffers an evolution, his sense of humor is not the same in the two movies, he has become more serious. These changes in his personality are appreciated in the results of this analysis, in both the original versions and the dubbed ones, because the types of humorous sources have changed (e.g. he stops saying wordplays, which was one of the most frequently used sources in the first movie).

On the other hand, if we analyze the evolution suffered in the translation of his humor, which is our main focus, we can also see some changes. Taking into account the strategies followed by the translators, the results show that, from a general point of view, the target versions have as their goals to recreate the same messages as the originals (that is why the most used strategy is translating literally); but with necessary changes made in order to cause laughter in the same scenes as in the original. That is why there have been only a few additions and deletions throughout the two movies.

Finally, when we focus on the techniques, *neutralization* is the predominant one in the first movie, while in the second one it is *naturalization*. No text can ever be fully neutralized, there will always be instances of the other two. In this case, the two translators have opted for a version that is more naturalized than foreignized, bringing the text closer to the audience instead of the other way around. But, in the case of the second movie, this tendency towards *naturalization* is clearer. So, as we mentioned in the previous section, the techniques also show an evolution that inclines towards *naturalization* (even though the American culture has become closer to the Spanish one with the passing of time).

6. Conclusion

Overall, this study has dealt with the three main features of translating humor: the type of humor, what is (or is not) translated and how to translate it. It has helped us to see the main problems that appear in the process of translation, and their solutions or the options that translators have chosen in order to improve or just render the target version.

As our focus was not to improve the already made translations, it was not necessary to think of other choices that could have been made nor to make a classification marking the translations of all the sources as good or bad. What we have done is to analyze the choices that the translators of these movies made when they encountered any instance of humor, trying to see if there was an evolution in the choice of the techniques or strategies for translating them.

In fact, there has been an evolution in both cases. This evolution is clearer in the techniques than in strategies, because the first movie was predominantly neutralized while the second one is mainly naturalized. As for the strategies, this evolution is not that evident since in both movies there is a similar tendency in their translation strategy being the preferred one the literal category. However, there have also been changes in the comparison of both movies, as the predominance of *adaptation* as the second most preferred strategy is more marked in the case of the translation of the second movie.

In conclusion, the translation of humor seems to have changed its methods with the passing of time. In the second movie we see a more naturalized version (that makes it easier for the audience to understand the references) with a predominance of literal translations (which represents the exact same message of the original). This combination is, in our opinion, the best possible option for two reasons: (i) the main goal of humor is to cause laughter, and people need to understand what they are being told in order to find something funny; and (ii) a translation is a way of reproducing one message in a different way (in this case, another language), and this new message has to be as equal as possible to the original in content.

Finally, we want to add that even though the character of Tony Stark has been a good “source” of humor, the fact that these movies have several instances of action did not make them be considered as comedies. So, if the same analysis were carried out for a

different character in a comedy, whose main (and sometimes only) intention is to cause laughter, the results may vary in some aspects, which would be a really interesting study for the translation of humor as well.

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