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TRABAJO DE FIN DE GRADO

AUDIOVISUAL TRANSLATION AND SUBTITLING.
Spanish and Latin American Spanish subtitles:
Analysis of *Sex And The City* translation.

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ABSTRACT

Subtitling is one of the most common types of audiovisual translation used nowadays. Besides, subtitling may become even a more complex process if we are dealing with Spanish language, which is one of the most extensive languages in the world. For this reason, we have decided to analyze and compare two different variants of Spanish: Peninsular Spanish and Latin American Spanish. Therefore, we can find some factors such as culture and language variants which may influence in these two varieties of the same language. That is why we have to explain first some basic theoretical aspects which will deal with different points, such as the differences between subtitling and dubbing, subtitling techniques and even censorship in translation. All these theoretical tips will be helpful in order to analyze later the different ways of translating the slang terms with strong sexual and colloquial connotations of a well-known TV series as *Sex And The City* into two different cultures and Spanish varieties.

Keywords: Subtitling, audiovisual translation, slang terms, Spanish, Latin American Spanish, Sex And The City.

RESUMEN

La subtítulos es uno de los tipos de traducción audiovisual más comunes y usados hoy en día. Además, este proceso se puede complicar aún más si estamos subtítulos al español, uno de los idiomas más hablados en el mundo. Por este motivo, hemos decidido analizar y comparar en este trabajo dos variantes diferentes del español: el español peninsular y el español latinoamericano. Y, asimismo, podemos encontrar varios factores como diferencias culturales y variantes del mismo idioma que pueden influir en estas dos variantes del mismo idioma. Por eso, antes de todo, tenemos que definir y explicar algunos aspectos teóricos básicos como, por ejemplo, la diferencia entre la subtítulos y el doblaje, las técnicas de subtítulos e incluso la censura en la traducción. Estos aspectos nos ayudarán a analizar, más adelante, las diferentes formas de traducir a dos culturas y variantes diferentes del español la jerga con fuertes conotaciones sexuales y coloquiales presente en la famosa serie de televisión *Sexo en Nueva York*.

Palabras Clave: Subtítulos, traducción audiovisual, jerga, español, español latinoamericano, Sexo en Nueva York.

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1. INTRODUCTION

“Translation is that which transforms everything so that nothing changes.”

— Günter Grass

Translation is an essential part of language and communication. Audiovisual translation is a really important aspect applied to various fields such as cinema, television and advertisement. This undergraduate dissertation consists of a study on audiovisual translation and subtitling and their application on the TV series *Sex And The City* analyzing its Peninsular Spanish and Latin American Spanish translations. This dissertation includes a theoretical part and a practical part. In the theoretical section, we will introduce some theoretical guidelines about audiovisual translation and subtitling. Then, the practical part of this paper will analyze different aspects of the Peninsular Spanish and Latin American Spanish translations of season 5 of the TV series *Sex and the City*.

This dissertation will start with a research conducted on audiovisual translation mainly focused on the subtitling field. In addition, we will discuss the main differences between dubbing and subtitling, then we will write about the subtitling processes and techniques; and, finally, we will study the phenomenon of censorship on this field. The second part of the dissertation consists of a practical analysis. This part will deal with the process of subtitling the TV series *Sex And The City*, making reference to the cultural background, slang terms, analyzing the main differences between Peninsular Spanish and Latin American Spanish subtitles and the mistakes on the translation with suggested solutions. Finally, this undergraduate dissertation will end with the conclusions obtained from the study of the sections previously mentioned.

1.1. JUSTIFICATION OF THIS STUDY

As we mentioned before, translation is an essential part of communication; we may not notice it, but we could not live without translation. We can also consider translation as an act of cultural exchange; in fact, without translation intercultural relations could not be possible. Most of the things that we have in our daily life are translated, that is why we can consider that translation plays an essential role in our lives, and so does audiovisual translation. Could you imagine your favorite movies or TV series untranslated and without subtitles? Most people would not understand it, and that is when audiovisual translation comes to scene. Therefore, these facts helped us choose this topic about subtitling within the audiovisual field.

Actually, we decided to focus our research on subtitling for many different reasons. First of all, subtitles can be a great way of learning new languages just by watching your favorite movies or TV series. We also have to take into account the quality of those subtitles. A subtitler or a translator can sometimes find consequent limitations making them suitable to a different culture during the process of localization, and this can lead to translation mistakes. These steps lead us to another reason we found important in audiovisual translation: it is necessary for a translator not to lose the sense of the source material on the translation. We are dealing with an entertainment product, so the translator needs to recreate each action into another different language which may become a really difficult task.

We decided to focus the process of subtitling on the TV series *Sex And The City*. Due to the huge success of this TV series, it needed to be translated into different languages. Taking into account that Spanish has got a huge global influence, it is not an exception, as it is positioned in the second position of the most spoken languages¹. We found two different translations of this TV series: the Peninsular Spanish one and the Latin American Spanish one, so we decided that it could be interesting to analyze the differences between both of them mainly dealing with grammar and vocabulary. This way, we could also find

¹País, Ediciones El. "Spanish Now Second-Most-Spoken Language on the Social Networks." EL PAÍS. N.p., 26 Jan. 2016. Web. 10 June 2016.

some mistakes when subtitling this TV series, and we thought of suggesting some solutions to avoid them.

1.2. OBJECTIVES

The aims of this undergraduate dissertation, according to the previous justification, can be the following ones:

1. The first objective is to study and provide some background information about audiovisual translation and the process of subtitling. This way, we could then have some previous knowledge which would allow us to analyze a corpus of practical examples.
2. Secondly, it is also necessary to have some cultural references about the TV series we are going to work with. This would allow us to understand and analyze the different translations much better and to identify problems in the translations of the series into the target language (TL).
3. Thirdly, we will analyze both translations. More precisely, we will focus on the analysis of the translation of the fifth season of the TV series, which will lead to a comparison of both translations and will reach a further knowledge on both languages.
4. And finally, the last objective of this undergraduate dissertation is to draw some conclusions. We will compile our comments on the quality of both translations, and we will also give some possible solutions. And, at the end, we will explain the conclusion we reached with this dissertation.

2. AUDIOVISUAL TRANSLATION

The translation field, which is at the same time divided into different subfields of Translation Theory and Studies, is one of the most extensive and influential fields of study in language studies. Within translation, we find audiovisual translation as one of the most important and diverse fields because of the importance and influence that audiovisual products have in everyone's life. And nowadays, with the appearance of new technologies, more and more audiovisual material is produced every day.

2.1. WHAT IS AUDIOVISUAL TRANSLATION?

According to Natalia Matkivska (2014: 01), audiovisual translation can be defined as:

“The transfer from one language into another of the verbal components contained in audiovisual works and products.”

Audiovisual translation (AVT) is considered one of the youngest fields of Translation Theory and Studies. Nowadays, our society consumes plenty of movies, TV series, comics, and even mere video tutorials in YouTube for example. This field comprises specific characteristics which are developed by several steps and by using different translation strategies. In order to carry on this task, translators have to work with texts and different aspects of the media art at the same time. In the translation of movies and TV series, translators do not only work with the text or script itself, but also with more elements of media art such as sound effects, image and atmosphere in the video. So, we may consider the synchronization of verbal and nonverbal components as the most important characteristic.

According to G. Gottlieb (1998: 244-248) there are four main channels of information that we have to take into consideration during the process of translating. The first one is the verbal audio channel which compiles all kind of dialogues, off-screen voices and songs. Secondly, translators also work with the nonverbal audio channel which deals with music, sound effects and off-screen sounds.

Thirdly, there is the verbal and visual channel which involves every subtitle, sign, note and inscription that appears on the screen. And the last channel of information that we have to take into account is the nonverbal visual channel, which deals with the picture on the screen.

When we are considering the quality of a translation, we have to focus on two principal aspects. We have to consider the equivalence between the linguistic elements in both languages and the adequate link between verbal and nonverbal structures separately. To make it easier to understand, we have to consider the level of text meaning, the level of synchronicity and the level of text function. Everything must be synchronized in audiovisual translation.

There are about ten types of audiovisual translation that we can organize into two main groups: subtitling and revoicing, with dubbing as the most used type of revoicing. For translators, translating the lively speech of the characters may be the most important and tricky part of the process, because it can be considered the nucleus of the audiovisual material. In this process, we all have to take into account different factors such as dialects, accents, and language varieties or registers. And, when we translate it, we have to choose if we reproduce or eliminate those particularities. We have to choose between standardizing the source language dialect or adapting the language forms and variants from the source language into the target language and culture. In order to correspond to the expectations of the audience, and respect the norms and traditions of a country, translators have to decide which strategy should be carried on during the process of translating any audiovisual material.

However, translating for the screen and translating something printed such as books and newspapers are two completely different things. Printed material, even though it may have illustrations, it is only meant to be read. The only exception is comic books, because they are made up of images and words closely interconnected between each other.² That is why we consider comics translation as audiovisual translation.

² Chiaro, Deliria. "Issues in Audiovisual Translation" Munday, Jeremy. *The Routledge Companion to Translation Studies*. London; New York: Routledge, 2008.114. Print.

2.2. SUBTITLING vs. DUBBING

Nowadays, we find that there are many TV series, movies and more products which should be adapted in another country, and by adapting a product we do not mean only the simple process of translating the language. This process of adaptation is really complex with amounts of factors that we have to take into consideration. But, maybe, the biggest problem is the decision every translator and person involved in the process has to take, the decision to choose between subtitles and dubbing.

First of all, we have to consider the fact that there are historical reasons why some countries prefer to use subtitling instead of dubbing. In some Western European countries, subtitling prevails in both TV and cinema; while, in other countries, we can find the entire cast dubbed in the respective country's language. We also have to take into account the audience and viewers of the product, the age of the target audience, the country and the circumstances in which the audience will watch the product.

A country's cultural, ideological and linguistic particularities are the responsible causes why some countries decided to choose between subtitling and dubbing. Even nowadays, we have different forms of foreign media material which find language barriers. Long time ago, and because of their history with Franco and Hitler policies, Germany and Spain preferred dubbing over subtitling. While in Italy, we also have dubbing over subtitling but not because of political reasons, but because of the Italian movie history. Another case of dubbing is France, which took this choice in order to protect the French language from American influence mainly. European countries which opted for subtitling mostly made the decision because of financial issues. Subtitling is cheaper than dubbing, and their languages have less influence as Spanish, German or French.

Another factor to take into account is the genre and purpose of the product. Is it informative or is it mere entertainment? It does not matter which adaptation method do we use, but a translator will always have to align the strengths of the technique he uses with the main aspects of the broadcast. For example, subtitles may be more suitable for informative documentaries or news; while dubbing may be preferred for more artistic productions. Anyway, subtitling is cheaper than dubbing, and this may be the most decisive factor which

will decide the type of audiovisual translation that will be applied to an audiovisual product.

Even though the subtitling versus dubbing debate is unlikely to be resolved, there are some theories which discuss which kind of translation is the most suitable one in each field. For movies or TV series, it is believed that subtitling obstructs the composition of a scene. One of the consequences is that the audience focuses its attention on reading the translated words instead of focusing on the audiovisual product itself. Plot-centered genres such as TV shows or movies compile sounds, characters, different scenes and background dialogue. Subtitles do not allow the audience to experience words and expressions of the performers simultaneously. Subtitling is basically just the mere translation of the script in most cases.

These are some of the reasons why dubbing can be considered a fuller translation and better option in audiovisual translation. While with subtitling the audience loses focus, and therefore they lose the action; with dubbing the audience experiences the whole audiovisual product. But, on the other hand, there are other translation theories which claim that even dubbing can result equally distracting for the public. This debate between subtitling against dubbing will never be resolved.

If we have to discuss about the quality of dubbing and subtitling, then we would also have another debate. Sometimes the quality of a movie or TV series can be lost because of its translation. The audience can even get lost at the beginning, or the audiovisual product can be hard to follow at first because of its translation. The delivery of lines and facial expressions involved are crucial parts in the development of a story, that is why crafting a dubbed version into another language may be challenging since the expression and body language have to correspond to the translation. Everything needs to be synchronized.

Even though, both subtitling and dubbing have loss and omission of important information and important cultural cues of the product, and this is a very important aspect that translators will always have to deal with. In subtitling, the main factor is the space on the screen. Subtitling may consist on condensing the dialogue in order to avoid the text to cover the whole screen. And in dubbing, lip-synch is so important that it will lead to the loss of information in order to have natural flow of interaction.

To overcome language barriers, subtitles can be an easier bridge to content. It is one of the most common methods in movies and TV series, and it is because of its simplicity and cost effectiveness. The audience may prefer to listen to the real voice and script of an audiovisual product and then follow the translation by the subtitles because they can connect better to the story or content. Sometimes, we can all find poorly acted dubbed versions which ruin the quality of a product. Words can be dubbed, but the cultural context cannot be easily dubbed. Here is where we find a small advantage for subtitles. If the context of a movie or TV series is simple, the best choice for translators is to translate it with small notes. This technique is enough in order to explain and make the audience understand the main idea.

With subtitles, a translator may sometimes explain more content than with dubbing. Dubbing normally tends to ignore or substitute information. As an example, jokes may be sometimes impossible to translate or to find proper equivalents, and dubbing may not be sometimes the best choice to translate them. We have here the example of fan subtitles, also known as fansubs, which are really controversial.³ But, in most cases, these subtitles tend to stay true to the content, and they give the audience the best translation.

It is obvious that there are challenges in both fields. While subtitling may be found difficult in order to choose what to write on the screen without having too much text, matching spoken dialogue is also one of the most difficult challenges of dubbing. With subtitles, we only have to keep the text on the screen within the different scenes. But, with dubbing, lip-sync is one of the trickiest challenges of the process. Even though words do not always fit in a dubbed translation; in subtitling, translators will always have the option of including too much text on the screen, at least if it is necessary.

³ *"Fan subtitles or fansubs take a show that has been aired in a non-native language (and usually in a non-native country), translate the dialogue, put the subtitles containing the translated dialogue with the captured video, and [re]distribute everything to a native language-speaking audience."*Chaos4ever. "Fansubbing Blog: What Goes Into A Fansub (Aka. an Idiot's Guide to Fansubbing)." Fansubbing Blog. N.p., 5 Mar. 2007. Web. 10 June 2016.

2.3. SUBTITLING PROCESS AND TECHNIQUES USED IN SUBTITLING

Lyuken *et al.* (1991: 31) defined subtitles as:

“...condensed written translations of original dialogue which appear as lines of text, usually positioned towards the foot of the screen. Subtitles appear and disappear to coincide in time with the corresponding portion of the original dialogue and are almost always added to the screen image at a later date as a post-production activity.”

Subtitles are seen as one of the simplest forms of translation in the audiovisual translation field, but this technique also has its difficulties. The first difficulty is the presentation of subtitles on the screen. Extended dialogues may be tricky, and the perfect subtitles are the ones which are not noticed by the viewer. Subtitles can even occupy the 20% of screen space; it means we can only include two lines. Actually, the perfect subtitle should not include more than thirty-five signs; while it only appears on screen for a maximum of six seconds. The translator has to make a decision on what to display on the screen, because we cannot display a huge paragraph on the screen for the audience to read it all. But, if we divide the paragraph in lots of different parts belonging to a dialogue, it can also result confusing for the audience. So, which would it be the best choice?

According to Sánchez (2004: 24), we can distinguish four methods of subtitling: preliminary translation – adaptation-spotting; preliminary translation – spotting - adaptation; adaptation – spotting-translation; translation/adaptation – spotting.

The first method needs a preliminary translation because the translator is limited by time, and there is no access to the video. Then, the subtitler will turn the text into subtitles, he will process them in the video, and finally he will adapt those subtitles to the video.

The second method consists basically on the same steps of the first method, but the adaptation step will be carried on before the spotting step.

The third method is focused on translation into more than one language. This way the subtitles are first created in the source language, and then we will have their translation into other languages.

Finally, the last method requires translation and adaptation to be done at the same time simultaneously. It is the same person who creates the translation and subtitles at the same time.

The space for subtitles is usually limited to only two lines. And we have to take into account that the perfect subtitle is a sentence long, and the different clauses have to be placed in separate lines. But other important aspect is time. A subtitle may be perfect in format and content, but if viewers cannot read it easily, its function as subtitle will fail. And this is even more difficult if we have to deal with children's TV programs, because children cannot read as fast as adults.

However, we can find textual constraints during subtitling process. We have to deal with two types of information, source and target texts; or what is the same, the action on the screen and subtitles and the translation of dialogues. Translators or 'subtitlers' have to follow a series of rules in order to facilitate the audience the reading of subtitles and to coordinate the whole audiovisual product.

First of all, if visual dimension is crucial to comprehend a particular scene, subtitles should only contain the basic linguistic information and leave space to allow the viewers watch the whole action and images. Secondly, if there is relevant information in the soundtrack but not in the images, subtitlers need to produce the fullest subtitles possible which will help viewers to follow the action on screen. And finally, the presentation of subtitles needs to be taken into account, because it will help enhance readability. For example, we can even facilitate comprehension by using the appropriate line breaks in a subtitle or by using smaller sentence units.

The limited space available for subtitles creates textuality issues. Some elements have to be omitted, and the only general solution for this problem is to omit unnecessary information. We will sometimes find more important information in interpersonal communication such as intonation, rhythm and facial or kinetic movements. Viewers can easily understand and scene by what is happening even without translation. There is also shift of mode challenging from speech to writing. There would be two different solutions for this problem: we can whether use simpler vocabulary to make reference to education or

regional dialect of a character; or we can just simply not reproduce the stuttering in a character speech. Viewers will always be able to get this information from the soundtrack.

Within the space and time constraints, subtitling may have grammar and word order problems as well as cross-cultural shifts problems. Kovačič (1991: 406) stated that there is a three-level hierarchy of discourse elements in subtitling: the indispensable elements that we have to translate (plot-carrying elements), the partly dispensable elements which can be condensed and the dispensable elements which we can omit. We can find some common elements that subtitlers tend to omit because the audience can notice the same information within the soundtrack. While other words are worldwide known because of the global position of English language, and viewers can easily recognize certain expressions.

Jorge Díaz Cintas and Gunilla Anderman (2009: 42) stated and listed some common elements that can be omitted:

- Repetitions, which can be optionally condensed rather than omitted in order to emphasize something in the action.
- Names in appellative constructions.
- Internationally known words, such as ‘yes’, ‘no’, ‘OK’.
- Expressions followed by gestures to denote situation, politeness, affirmation, negation, surprise, telephone responses, etc.
- Exclamations, such as ‘oh’, ‘ah’, ‘wow’ and the like.
- Instances of phatic communion and ‘padding’, often empty of semantic load, whose presence is mostly functional speech embellishment in order to maintaining the desires speech-flow (‘you know’, ‘well’, naturally’...).

However, if we need to focus on the best translation strategy, we first need to make an analysis of each translation issue focusing on function or relevance to the plot, connotation or implied information, target audience’s knowledge of the source language and culture, feedback effect and finally media related constraints. Finally, as Halliday (1973: 177-198) suggested, reduction tends to be the most important and frequently used strategy in subtitling. Reduction is helpful in order to translate experiential information whereas we can omit interpersonal and textual information, especially when the audience can receive

directly this information from the soundtrack or the picture. Subtitlers know that “*the final aim is to retain and reflect in the subtitles the equilibrium between the image, sound and text of the original.*” (Jorge Díaz Cintas and Gunilla Anderman, 2009: 45).

We find a difference in the way of dividing and distributing subtitles in Spain than in other countries. As an example, in a *Notting Hill*'s dialogue which is characterized by pauses in speech and a high number of false starts, in Spanish subtitles we can find something like:

	<i>Anna: Tempting, but... no. Thank you.</i>
Spanish	<i>Tentador, ...</i>
	<i>... pero ...</i>
	<i>... no.</i>
	<i>Gracias.</i>

In the previous example, we can see in the English original one just a simple sentence in one subtitle, while in Spain it was subtitled and divided into four different subtitles. The above example is the result of the influence of pauses in the character's speech. This is one of the main factors which may determine the structure and lexical distribution of subtitles. We have, as we previously mentioned in this chapter, more different factors such as the influence or the absence of influence of the acoustic nonverbal elements, and the visual verbal or nonverbal elements. We could even find a combination of some or all of the above elements.

As all those elements are closely interrelated, it is difficult to make a clear-cut distinction between them. In Spanish, one of the most spoken languages in the world and with a huge global influence, we have seen that most of English acoustic verbal elements in an audiovisual product have an equivalent in Spanish.

In conclusion, subtitling is more adapted to the target culture than dubbing, so it is easier for the audience to perceive and understand completely every piece of information of a movie or TV Series.

2.4. CENSORSHIP IN SUBTITLING AND AUDIOVISUAL TRANSLATION

The practice of censorship consists on removing anything considered to be offensive, politically dangerous or morally harmful from books, movies or from any audiovisual product. In media translation, this practice is present especially in dubbing and subtitling in order to replace erotic, vulgar or inconvenient vocabulary, allusions or references. There is not only censorship by governments, networks or distribution companies; translators become self-censors when they have to face sexual connotations, taboo elements, puns on words... It may be possible that some translators are not aware of it, but some of them still decide to omit or modify those terms in order to “protect the audience”, and this act can totally change the plot of an audiovisual product.

As we all know, Spain has been suffering censorship in translation for years, but it was especially with Franco’s dictatorship when this problem had more relevance in AVT history. Nowadays, censorship does not mean a huge problem because of globalization. Globalization means that a larger and wider range of population can easily have access to international movies, TV series, news reports... Audiovisual media is more accessible than ever before, we can consider that it is available worldwide. Globalization has enormously influenced intercultural communication, and now cultures are importing and exporting all kind of audiovisual media. Because of this, different cultures can share aspects and introduce different foreign characteristics from one society to another.

Translation and audiovisual translation researchers have noticed the importance and influence of different ideologies that subtitling and dubbing processes hold. Researchers have been studying for years about the influence of socio-political issues which may be hidden within subtitling and dubbing. Both processes include, no matter what, cultural and ideological implications, because translation and culture are closely interrelated. As we mentioned before, translation is a kind of mediation between different cultures.

A proper example of socio-political correctness that we can find in the US is the TV series *Ellen*. This TV series about a lesbian woman was mainly forced off the air in 1998 after an episode where Ellen comes out as gay. While, on the other hand, we have no censorship in *Jackass* on MTV, which seems apparently correct and with no controversy the fact of

emitting a group of people performing silly pranks and other stupid stuff. In Australia, some years ago, the word “fuck” was omitted and censored because it was considered a rude, vulgar and inconvenient word. Nowadays, this word is considered politically correct, and parents themselves can censor what they want from their children on TV by using a device called “*The TVGuardian*”. This device can remove foul language by modifying the close captioning.

Religion is also a huge principle in censorship, and alcohol is normally a forbidden topic by religion. In India, for example, some scenes from an American movie had to be re-shot because they showed people drinking whisky. Finally, they had to substitute milk for whisky. Another example of censorship, in this case self-censorship by the translator, is in the case of a *Friend’s* episode. The translator considered inappropriate the part in which Rachel and Monica decided to kiss each other for one minute in order to get their apartment back. That scene was never shown.

Even with misunderstanding there is censorship. In an episode of *Sex and the City*, one of the main characters says: “*Cannolis and cream puffs and tarts, oh my!*” making reference to a sentence previously said in *The Wizard of Oz*. There is intertextuality in the first sentence said in *Sex and the City*, and it is obvious that it is impossible for a translator to know it all, but this sentence was omitted in the Latin American Spanish translation. In subtitling, in most cases some things are also omitted and censored without first consulting to the translator. This action may lead to mistakes in the final translation.

Other type of censorship is toning down strong language, which is really common in Latin American countries. Translators are forced to tone down strong language, in most cases they have to substitute vulgar words for neutral vocabulary such as “making love” or “penis” instead of their slang synonyms.

We can find tone-down censoring in *Sex and the City*. Even though it is considered to be a “well-written” TV series, it is also considered as vulgar, shallow and decadent. This TV series was free of censoring because it premiered in the premium channel HBO, so we can consider ridiculous to force the translator to tone down all the vulgar vocabulary and language used in the show. We are talking about a TV series whose characters are ordinary

women who speaks and use “the language of longshoremen”, relying on word puns, allusions and repetitions in order to convey humor.

Translators find it difficult to censor or neutralize its language because of its fine writing. As an example, they use and play along the script with the word “balls”. Considering the amount of times the word “balls” appears in the script, if the translator could not use the right slang equivalent word in Spanish, it would be impossible to maintain the comical sense of the scene in the translation because of the restraint vocabulary.

There is another controversial topic that we have to discuss, the tendency of changing the titles of movies and TV series in Latin America. Luckily, this tendency is disappearing nowadays, and the English original title prevails now, but we still have some examples such as *Silence of Lambs* translated as *El silencio de los inocentes*, or *The X Files* as *Código X*. The main reason of changing the title is that the public may not feel attracted to a movie or TV series with a title they cannot understand.

In Spain, this process of censoring audiovisual material is changing and becoming more liberal. While at the same time, in Latin America, it has changed only a little, and we still find plenty of movies and TV series censored. This may be because of cultural and social backgrounds. Since Franco’s dictatorship, Spain has had a huge liberal revolution, and censorship has been eventually decreasing.

3. SUBTITLING OF TV SERIES *SEX AND THE CITY*

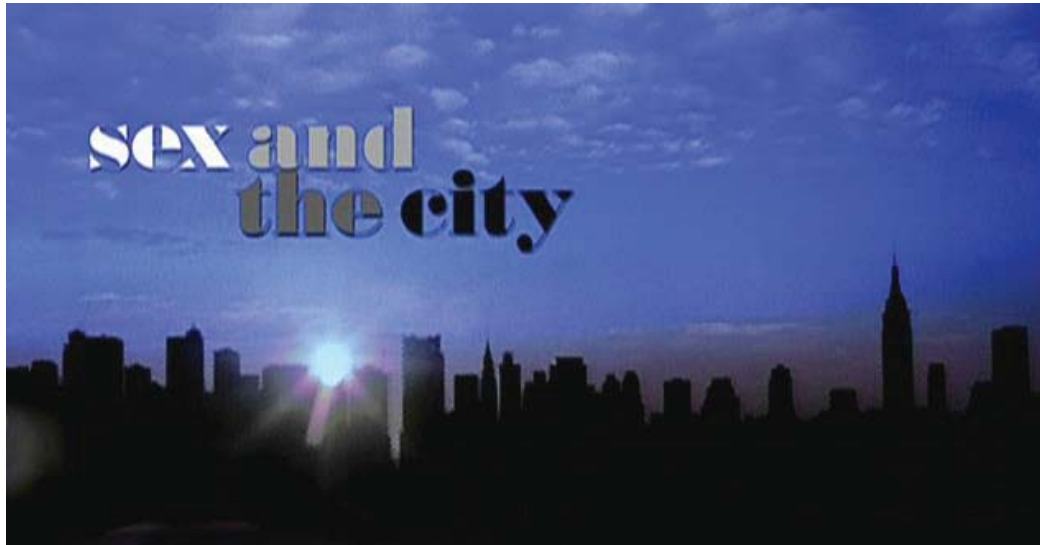
As we stated before, the purpose of this undergraduate dissertation is to study and analyze the different translations of season five's subtitles of *Sex and the City*. We will focus on the main differences between the Peninsular Spanish translation and the Latin American Spanish translation, regarding the original subtitles from the different chapters in season five of the TV series *Sex and the City*. We will discuss different cultural aspects involved during the translation process. Those cultural aspects are one of the main reasons why both languages may differ at the time of translating this TV series.

The eight chapters included in season five have different backgrounds and multiple situations, where we can watch the different characters having conversations about numerous topics. Taking into account that characters are common people in multiple situations, we will analyze slang terms and cultural references included in each dialogue, which may be relevant during the translation process.

Furthermore, we will also provide detailed explanations of each analyzed fragment, and we will also attach an appendix with further information and a glossary of every slang term and puns found in the subtitles. Together with this material, and within each explanation and analysis, we will indicate the exact minute when each example appears in the TV series.

All fragments are included in this season five, and we will classify them chronologically in each analyzed section within this section of the undergraduate dissertation. It is necessary to mention that there is a translation mistakes' section, and here we will only include the most relevant translation mistakes found during the analysis process.

3.1.SEX AND THE CITY



Before starting the analysis of *Sex and the City*'s subtitles, it is important to have some background knowledge about this TV series. This comedy TV series of 6 seasons, created by Darren Star, premiered on HBO on June 1998. Being nominated for more than 50 Emmy Awards and 24 Golden Awards, *Sex and the City* is the first cable show which took top honors in the comedy series category.

This comedy is set in New York City, and it narrates the candid and comic view of sex and relationships from the perspective of the different lives of four friends: Carrie Bradshaw, a writer; Samantha Jones, a PR executive; Charlotte York, who runs an art gallery; and Miranda Hobbes, a corporate lawyer. The main topics of this TV series are fashion, sex, relationships, friendship, and all kind of different situations any woman could experience in the city of New York. *Sex and the City* shows us the daily lives and situations of these four friends, which we can feel identified with, from a comical perspective.

3.2. ANALYSIS OF CULTURAL REFERENCES AND LOCALIZATION IN *SEX AND THE CITY*

Sex and the City includes plenty of cultural connotations, and some of these cultural connotations had to be localized into their respective target language translation. This process is necessary in order to keep the same sense and meaning of the original version. It is not only about social aspects, but also about cultural elements that are represented in every season of this TV series.

Starting with its own title, *Sex and the City* had to be localized in Spain. The original title *Sex and the City* makes reference to New York City even without naming it. In the USA, everyone knows that the main city or “*The City*” par excellence is New York City. In Spain, we could not keep the original title if we still wanted to make noticeable this cultural reference and connotation. If we keep “*The City*” in the title, the plot could have been developed in every city, but not with the cultural reference to New York City. That is why the title of this TV series had to be localized. We have to keep the cultural connotation of New York City in the title, naming it “*Sexo en Nueva York*”, “*The City*” per excellence of the USA. On the contrary, in Latin America, the title of this TV series was not localized, and they used a literal translation naming it “*Sexo en la Ciudad*”. They did not give importance to the original cultural reference to New York City.

On the one hand, one of the most significant motifs in *Sex and the City* is the call to feminism. At first, this TV series was considered an acclaim to feminism and to the freedom of women. This TV series is about four independent women with strong personalities. These characters are never ridiculed or judged, they always do what they want to do. And, for example, the first chapter of the first season deals with the idea that the myth of the “Charming Prince” is false. For the first time, we see boys as objects instead of women as objects. There is a change of roles; the androcentric perspective is broken in this TV series. *Sex and the City* is the first fiction that gives space for women to talk about women’s issues.

On the other hand, it is also true that *Sex and the City* also deals with topics about feminine beauty, showing us different topics such as fashion and the importance of physical appearance. This may contradict the feminist ideas given at the beginning of most chapters, the idea of giving importance to fashion and clothes, and the idea of being physically perfect and beautiful. Every character has strong feminist sides, but we can see in all of them this issue that may worry to every woman nowadays, the issue of being perfect or getting worried about our physical appearance. And, if we compare it to our society, it perfectly mirrors what is happening nowadays. Feminism is getting stronger every day, but women still find a huge influence of these beauty canons affecting their own lives.

Referring to the fashion world, all fashion fans have watched this TV series. We can find in *Sex and the City* a strong culture of fashion, reflecting different styles and multiple references to historically famous fashion designers and fashion magazines.

From a linguistic perspective, we also find the localization of some terms and fixed expressions. In the Latin American Spanish version, some terms have been localized to the target culture; while, in the Peninsular Spanish version, it hasn't been translated in order to keep the same cultural connotation as in the USA. This is the case of the term "*Playboy*" in the original version. This term was translated in the Latin American Spanish version as "*Don Juan*"; while, in the Peninsular Spanish version, it remains as "*Playboy*". It is true that "*Don Juan*" and "*Playboy*" may mean the same, but the term "*Playboy*" is worldwide known. If we translate it as "*Don Juan*", we may lose many multiple references made to the "*Playboy*" culture of the USA.

However, we find another example of localization of these subtitles in chapter number 8. The characters are eating a dessert, which in English it is called "*crème brûlée*". The translation of the dessert's name in the Latin American version was not taken into account, and they simply decided to translate it with the common term "*postre*". But, on the contrary, in Spain we got it translated and localized as the typical Catalan dessert "*crema catalana*".

<p># Original Version:</p> <p>00:25:41,880 --> 00:25:46,078</p> <p>That's the problem with this wedding. The crème brûlée isn't hard enough.</p>	
<p># Latin American Spanish Version:</p> <p>00:25:40,130 --> 00:25:44,499</p> <p>Salvo por el postre. La capa superior del postre no fue suficientemente dura.</p>	<p># Peninsular Spanish Version:</p> <p>00:25:37:18 00:25:42:06</p> <p>Salvo el postre. La crema catalana estaba algo blanda.</p>

During this section, we have seen some of the main cultural elements that we can find in *Sex and the City*, especially in season five. This TV series contains different cultural references; and it is up to the translator to choose if it should have a literal translation, if it should be localized, or if it should simply be explained on its context.

3.3.CONTRASTIVE ANALYSIS OF SUBTITLING *SEX AND THE CITY* INTO PENINSULAR SPANISH AND LATIN AMERICAN SPANISH.

Subtitling any audiovisual material is not an easy task. As we mentioned before, it involves different steps and numerous tasks that we need to take into account. One of the main characteristics of *Sex and the City* is the variety of dialogues and the colloquial vocabulary used by its characters. In this part of the undergraduate dissertation, we will discuss some aspects we could find in the translation of *Sex and the City*'s subtitles in Peninsular Spanish and in Latin American Spanish versions.

The first thing we have noticed in Latin American Spanish subtitles is that the translator has made a more literal translation than the Spanish translator in the Peninsular Spanish version. The Peninsular Spanish version is a completely free translation in order to make it more culturally acceptable in Spain. If the Spanish translator had used a more literal translation for the subtitles in this TV series, it would have not felt natural for the Spanish

spectator to read all dialogues of *Sex and the City*. Dialogues are made of fluent conversations and of fluent language expressions. With literal translations, the meaning and sense of most of those dialogues is lost in Spanish. *Sex and the City* is considered to be a comedy TV series, if we make literal translations, humor ends up lost.

<p># Original Version:</p> <p>00:02:36,720 --> 00:02:40,349 People would be thinking, 'That poor, pathetic girl.'</p>	
<p># Latin American Spanish Version:</p> <p>00:02:36,30 --> 00:02:40,12 Creo que todos me mirarían y pensarían: "Qué mujer tan pobre y triste."</p>	<p># Peninsular Spanish Version:</p> <p>00:02:36:18 00:02:40:09 La gente pensaría: 'Qué pena esa pobre chica.'</p>

In Latin American Spanish products, we always find some kind of censorship as we previously mentioned. *Sex and the City* is not an exception, and we have found plenty of toning down strong language censorship. We expected to find this kind of censorship in Latin American Spanish subtitles. Season five subtitles include plenty of vocabulary with strong sexual connotations and colloquial language, and this may lead to a strong cultural conflict depending on the country you want to translate it. On the one hand, we have the Peninsular Spanish subtitles, which do not hesitate in translating everything as it is said, with no censorship or toning down strong language. While, on the one hand, Spanish population and Peninsular Spanish language are more colloquial and more “direct” than Latin American Spanish; on the other hand, Latin American Spanish restricts language due to cultural references. So, we may consider that the former one is freer of speech than the latter, which has restricted language.

As we can see in the following examples, instead of using the adjective “*maldito*”, they toned down language translating it as a full complex sentence. While, in the other example,

the verb “*servir*” is much more formal than saying “*traer*”, which may sound really colloquial if the person who says it is the waitress herself.

<p># Original Version:</p> <p>00:14:47,600 --> 00:14:49,955 What is it with this friggin' wind?</p>	
<p># Latin American Spanish Version:</p> <p>00:14:48,01 --> 00:14:50,01 ¿Por qué sopla tan fuerte?</p>	<p># Peninsular Spanish Version:</p> <p>00:14:48:02 00:14:49:24 ¡Maldito viento!</p>

<p># Original Version:</p> <p>00:02:50,200 --> 00:02:51,838 What can I get you?</p>	
<p># Latin American Spanish Version:</p> <p>00:02:50,206 --> 00:02:52,06 ¿Qué les sirvo?</p>	<p># Peninsular Spanish Version:</p> <p>00:02:50:18 00:02:52:09 ¿Qué les traigo?</p>

However, we also find the fact that, even though you have to keep the original meaning, a translator can make more social connotations in a free translation than in a literal translation. We can always find puns or play on words in dialogues, and it is up to the translator to look for several equivalents in the target language in order to create the perfect translation of those puns. In *Sex and the City*'s season five, it is more than obvious that we will find social connotations and puns, but the difference between Latin American Spanish subtitles and Peninsular Spanish subtitles is that in the former one the translator did not risk anything and wrote a more literal translation; while, in the Peninsular Spanish version, the translator kept faithful to the original meaning of the dialogue and she also opted to play on words as we see in:

<p># Original Version:</p> <p>00:04:29,680 --> 00:04:31,750 Ladies, seamen, 12 o'clock.</p> <p>00:04:31,920 --> 00:04:34,798 I pray when I turn around there are sailors.</p>	
<p># Latin American Spanish Version:</p> <p>00:04:29,557 --> 00:04:31,10 Señoras, marinos a las 12:00.</p> <p>00:04:31,26 --> 00:04:34,246 Ruego que al darme vuelta sean marinos, porque con ella nunca se sabe.</p>	<p># Peninsular Spanish Version:</p> <p>00:04:29:17 00:04:31:19 Señoras, sementales, justo delante.</p> <p>00:04:31:23 00:04:34:20 Espero ver potros cuando me gire.</p>

And in chapter eight we also find the following pun:

<p># Original Version:</p> <p>00:18:22,480 --> 00:18:24,596 The man could not get away fast enough.</p>	
<p># Latin American Spanish Version:</p> <p>00:18:51,877 --> 00:18:54,573 <i>Al hombre no le daban las piernas para escaparse.</p>	<p># Peninsular Spanish Version:</p> <p>00:18:23:00 00:18:25:03 Le faltó tiempo para salir pitando.</p>

For example, insults in English have many multiple translations in Spanish. It is the translator's choice to write one term or another. But, in Latin American Spanish, they will always try to tone down the language in case it feels unappropriated for the audience. In several chapters of season five of *Sex and the City*, we can find all kind of insults which are differently translated in Peninsular Spanish; while, in Latin American Spanish, the translator chose toned down language in order to be less offensive.

# Original Version:	
00:01:47,160 --> 00:01:49,037 That fucking Richard.	
# Latin American Spanish Version:	# Peninsular Spanish Version:
00:01:47,07 --> 00:01:49,02 Ese maldito Richard.	00:01:47:04 00:01:49:01 El cabrón de Richard.

Some researchers consider Latin American Spanish an archaic or even innovative language derived from Peninsular Spanish. It may be due to history that Latin American Spanish keeps using some verb tenses that in Spain it is difficult to find nowadays. Or, maybe, we can associate the use of some verb tenses to the fact that the use of some verb tenses has been simplified nowadays. By simplified we mean that in both cases, in Latin American Spanish and in Peninsular Spanish, we have restricted the use of some verb tenses in general.

For example, one of the biggest differences we find between the use of verb tenses in Latin American Spanish and in Peninsular Spanish is the use of “Pretérito Indefinido” and “Pretérito Perfecto”. At the time of translating this TV series, there are multiple variations between the Latin American Spanish and the Peninsular Spanish translation of verb tenses in the subtitles of *Sex and the City*, as we can see in the following examples:

# Original Version:	
00:04:39,760 --> 00:04:43,992 We have just spotted our first sailors. Fleet Week has begun.	
# Latin American Spanish Version:	# Peninsular Spanish Version:
00:04:39,657 --> 00:04:44,00 Comenzó la Semana de la Armada.	00:04:39:19 00:04:44:00 Ahí van los primeros marineros. La Semana de la Flota ha empezado.

The presence of Latin American Spanish “*ustedeo*” versus the use of “*tuteo*” in Peninsular Spanish is also noticeable in *Sex and the City* translations. The use of the pronouns “*usted/ustedes*” in Latin American countries may be considered more polite than the use of the pronouns “*tú/vosotros*” in Spain. It is also true that some dialects in Spain make use of the pronouns “*usted*” and “*ustedes*”, but in the translation of the TV series *Sex and the City*, the translator opted to use the general form of *tuteo*. We can see the difference of both uses in the following examples:

<p># Original Version:</p> <p>00:05:46,320 --> 00:05:48,709</p> <p>- I'll call you later?</p> <p>- Overspend for me.</p>	
<p># Latin American Spanish Version:</p> <p>00:05:46,323 --> 00:05:48,68</p> <p>- ¿Te llamo luego?</p> <p>- Gasten de más por mí.</p>	<p># Peninsular Spanish Version:</p> <p>00:05:46:08 00:05:48:68</p> <p>- ¿Te llamo luego?</p> <p>- Gastad más de la cuenta por mí.</p>

<p># Original Version:</p> <p>00:19:10,360 --> 00:19:14,717</p> <p>The only thing at this party you two actually paid for are your breasts.</p>	
<p># Latin American Spanish Version:</p> <p>00:19:41,927 --> 00:19:46,557</p> <p>¡Lo único que ustedes dos pagaron en esta fiesta son sus pechos!</p>	<p># Peninsular Spanish Version:</p> <p>00:19:10:22 00:19:15:06</p> <p>Lo único por lo que habéis pagado en esta fiesta son las tetas.</p>

Apart from the different use of vocabulary in both translations, that we will discuss in the next section of this final project, in Latin American Spanish and in the Peninsular Spanish translation of season five of *Sex and the City*, we have seen during this section that some linguistic differences between both variants of Spanish are used in the translation of

subtitles. We go from censorship issues, different preferences of translation such as free translation versus literal translation, to linguistic differences in the use of Spanish language. All these differences are mainly due to the region where the TV series needs to be broadcasted and the consequent adaptation of the language.

3.4. TRANSLATION OF SLANG TERMS IN *SEX AND THE CITY*

We have previously mentioned the fact that Latin American countries tone down the speech and language of TV series as a way of censorship. *Sex and the City* contains plenty of slang terms; and, in the subtitles of this season five that we have analyzed, we have find multiple slang terms. We could find slang terms that can be said in common social situations, terms with sexual connotations and even insults.

With this analysis, we get to know new vocabulary and terms in both variants of Spanish language. In both translations, we have found the equivalents to different terms in Latin American Spanish and in Peninsular Spanish. We have found out that, in the Peninsular Spanish translation, the translator does not hesitate in translating each term with the most vulgar equivalent in the target language; while, in the Latin American translation, the translator did change some terms in order to translate them in a more socially approved equivalent in the target language.

On the one hand, we could also find some translation mistakes because of misunderstanding of language that we will discuss in the fifth section of this chapter “Analysis of translation mistakes”. While, on the other hand, in the Latin American Spanish translation, we mostly found slang terms which have been toned down because Latin American society could find them offensive. Even though most Peninsular Spanish slang terms also exist in Latin American Spanish, Latin American society is not as impulsive as Spanish society in terms of talking. They use what we could consider a more polite Spanish language version. And, in case we could use words such as “*gilipollas, cabrón, imbécil*”, they will always change them to toned-down vocabulary such as “*idiota*” and “*pendejo*” as we have seen in the translation of *Sex and the City* subtitles.

Specifically in the case of one character, Samantha Jones, she uses what we could consider more colloquial and vulgar vocabulary. She does not hesitate in saying exactly what she thinks about everything, and this can suppose a problem for Latin American Spanish translators who have to keep in mind Latin American culture during the translation process. This way, they will have to translate Samantha's vulgar terminology to more culturally acceptable terms. We may see that these characters belong to a high social class status, but they include all kind of sexual terminology in their dialogues.

Another relevant term is the English word “*fuck*”, which may have diverse meanings in Spanish depending on the context it is said. The word “*fuck*” may have several meanings; some of them are compiled in the urban dictionary:

TOP DEFINITION



fuck

1. The universally recognized "F word"
2. N. Implying complete and utter confusion
3. N. a really stupid person
4. V. To procreate
5. adj. Can be used to modify any word for more passion
6. Int. Expresses disgust
7. Int. Expresses complete surprise and joy
8. adv. Can be used to make a command more urgent

1. *I do not accept the "F word" as your name*
2. *What in the fuck?*
3. *You stupid fuck!*
4. *I suggest we go fuck in your mothers bed while eating crackers and petting a cat name mittens!*
5. *This fucking guy was so fucking weird. He asked me if I was fucking insane.*
6. *Aw, FUCK!!*
7. *Holy fuck! You guys rock!*
8. *Just fucking jump before I fucking kick you in the balls!*

4

⁴ “Urban Dictionary: Fuck.” N.p., n.d. Web. 22 Apr. 2016.

The main meaning of the verb “*to fuck*” is clear; but, while in Peninsular Spanish it has been translated as “*follar*”, in Latin American Spanish the common equivalent for this term is “*coger*”. If the term “*fuck*” is referred to an insult, then, in Spain, the translator chose to use the most common and vulgar Peninsular Spanish equivalents such as “*imbécil, gilipollas, cabrón...*”. While, in Latin American Spanish, the translator toned down the language with equivalent terms such as “*maldito*”.

We even find toning down language in Latin American Spanish in the translation of some puns such as “*Starfucks*”. In Latin American Spanish it was translated as “*Starsexo*”, while in the Peninsular Spanish translation we find this pun translated as “*Starpolvo*”, using really vulgar terminology. Even in some subtitles, the Latin American Spanish translator avoided to translate some sentences as such. This is the case of the pun “*Flaccid mojo*” in the original version. While in the Peninsular Spanish translation it follows the same sense translated as “*Almeja flácida*”; in the Latin American Spanish translation, the pun was translated as a complete different sentence “*Lugar de Park Avenue primoroso, flácido...*”. This Latin American Spanish translation may also lead to a translation mistake of misunderstanding.

Due to the amount of slang terms and cultural connotations that we could find in this season five of *Sex and the City*, we have created a further glossary including all the multiple translations given in both Latin American Spanish and in Peninsular Spanish subtitles. This glossary can be found in the appendix section right after the bibliography of this undergraduate dissertation.

3.5. ANALYSIS OF TRANSLATION MISTAKES

In this final project, we are analyzing and dealing with several translations, so it is normal that we find some translation mistakes in both Latin American Spanish and Peninsular Spanish subtitles. In this section, we will analyze those mistakes, and then we will provide some possible solutions.

The first translation mistake that we find is in the Latin American Spanish translation of the subtitles of the first chapter in season five. We have literalness in the literal translation of “*Pain au chocolat*” from the original version, which has been translated in Latin American Spanish as “*pan con chocolate*”. The solution for this translation mistake is provided in the Peninsular Spanish translation itself, which has been translated as “*napolitanas*”.

# Original Version: 00:10:44,840 --> 00:10:46,592 I brought some pain au chocolat.	
# Latin American Spanish Version: 00:10:44,100 --> 00:10:46,331 ¿Tienes hambre? Traje pan con chocolate.	# Peninsular Spanish Version: 00:10:44:14 00:10:46:15 ¿Tienes hambre? Te he traído napolitanas.

However, there are different terms that can be misunderstood depending on cultural references. For example, the translation of “*socks*” in Latin American Spanish may be confusing because of the use of the term “*medias*”. It is a misunderstanding translation mistake, the term “*medias*” may have two different meanings in Latin American countries: it can mean whether “*medias*” or “*calcetines*”. We have considered this error as a misunderstanding error of the original subtitles. If the translator needs to attach the translation to the source language meaning, the term “*socks*” should be translated as “*calcetines*”, just like in the Peninsular Spanish translation.

There is also a literalness mistake in the same subtitles of the Latin American Spanish translation. The Latin American translator tries to follow the same structure as in the original source language subtitles. As a result, we have subtitles with two different types of mistakes in the Latin American version. The solution to this translation mistake would be, as in the previous example, the Peninsular Spanish translation of these subtitles, with no literal translation and keeping the same meaning and context as in the original source language subtitles.

<p># Original Version:</p> <p>00:02:26,240 --> 00:02:31,598 Last night I started writing about my sock drawer. Men as socks.</p> <p>00:02:31,760 --> 00:02:34,274 ''Socks And The City''.</p>	
<p># Latin American Spanish Version:</p> <p>00:02:26,28 --> 00:02:29,87 Anoche hasta empecé a escribir sobre mi cajón de medias.</p> <p>00:02:29,90 --> 00:02:31,10 Los hombres son medias.</p> <p>00:02:32,01 --> 00:02:34,19 "Socks and the City. "</p>	<p># Peninsular Spanish Version:</p> <p>00:02:26:19 00:02:32:03 Anoche empecé a escribir sobre el cajón de los calcetines.</p> <p>00:02:32:07 00:02:34:20 ''Calcetines en Nueva York''.</p>

Another common translation mistake is addition, it occurs when the translator includes superfluous information as we see in a fragment of chapter eight in this season five of *Sex and the City*. In the Latin American Spanish subtitles, the translator tries to follow the same meaning and the same structure as in the original version, and it is here when the addition mistake is done. “*Hará su mejor esfuerzo*” is not a proper translation of “*trying his best*”, it does not sound natural in the source language. The right translation is included in the Peninsular Spanish version, “*hará lo todo lo que pueda*”, which is the common expression used in the target language.

<p># Original Version:</p> <p>00:04:14,600 --> 00:04:16,431 I believe he'll try his best.</p>	
<p># Latin American Spanish Version:</p> <p>00:04:06,693 --> 00:04:10,151 Creo que está arrepentido y creo que hará su mejor esfuerzo.</p>	<p># Peninsular Spanish Version:</p> <p>00:04:15:03 00:04:16:24 Creo que hará todo lo que pueda.</p>

However, nobody is perfect, and the Peninsular Spanish translator also made some translation mistakes in the Peninsular Spanish version. This time, we could find a translation mistake in the Peninsular Spanish version of *Sex and the City* subtitles instead of in the Latin American Spanish translation. In this case, it is a cohesion mistake in the term “gay”. There is no concordance between the verb and the subject complement in the Spanish translation. The solution to this mistake should be the one given by the Latin American Spanish subtitles which writes “*Eran gays*”.

<p># Original Version:</p> <p>00:07:56,640 --> 00:07:59,552</p> <p>- They were gay.</p> <p>- It's imaginary.</p>	
<p># Latin American Spanish Version:</p> <p>00:07:55,558 --> 00:08:00,459</p> <p>- ¿Ninguno de ellos?</p> <p>- Eran gays.</p>	<p># Peninsular Spanish Version:</p> <p>00:07:57:04 00:08:00:02</p> <p>- Eran gay.</p> <p>- Es imaginario.</p>

Some other translation mistakes have been noted in the previous sections. We considered that they should be included in the previous sections and not in this section because they also involved cultural references such as the translation of the terms “*crème brûlée*” and “*Playboy*”. However, we have seen the most relevant translation mistakes in this section, and we have noticed that they are mostly done in the Latin American Spanish translation instead of in the Peninsular Spanish translation. But, it will not always be like this, translations mistakes are done everywhere in every target language.

4. CONCLUSION

All the information about translation compiled in the theoretical section of this dissertation, the subtitling and translation steps that we have studied, together with the differences between dubbing and subtitling techniques and cultural backgrounds have helped us to widely understand the process of translation, especially the process of subtitling a TV series and the steps and techniques used within it. We saw how cultural backgrounds and theory are applied consequently during the translation process, creating a perfect final translation of an audiovisual product, which may have international relevance.

Slang terms may be one of the most complex types of vocabulary that every translator has to face when translating from one source language to a target language; and it is especially difficult when any of those languages is Spanish or any of the Spanish language variants, such as Latin American Spanish. Spanish is one of the languages with the most extent vocabulary in the world, and that may be a difficulty or an advantage for translators. In the theoretical section we saw the difficulties of subtitling and adapting language for dubbing, and these difficulties may also go together with the problem of choosing a specific slang term depending on culture.

In order to translate cultural references, translators need a wide knowledge to adapt different references to the target audience, because we can always find elements totally unknown by this target audience. There is also the doubt of being too vulgar or colloquial, which may cause a negative reaction on society's opinion against an audiovisual product. As a reason, this would lead to different types of censorship in some countries. We can even find censorship by the translator himself, just as we have seen and analyzed in the practical section with the translation of *Sex and the City*'s season five into Latin American Spanish.

Censorship of slang terminology, together with translation mistakes done by the translator, may lead to a wrong translation into a target language. That is why we have analyzed every different aspect in season five of this TV series. We have analyzed slang terminology, cultural references and localization in order to identify the biggest difficulties a translator may face. Peninsular Spanish and Latin American Spanish may seem similar, but they have

different equivalents to different English terms. Even society in each country is different, and translators need to take into account appropriateness in their translations.

Regarding the practical part of this paper, we expected to find more translations mistakes on the slang terminology of the subtitles. But we finally discovered that censorship is not a big issue in the Latin American Spanish translation, even with censorship the translator managed to create a good translation of slang terms into the target language. As for the Peninsular Spanish translator, she did a really wonderful job. She did not hesitate in translating slang terms with maybe the most extreme target language equivalents in Spanish, using the most vulgar and colloquial Spanish terminology.

The process of doing some research and writing this undergraduate dissertation has helped us to understand better the profession of an audiovisual translator, which is not an easy job. We considered that this job is not appreciated well enough by our society. It takes a lot of work to have a really wide knowledge of the source culture and language and to learn new things every day in order to translate all kinds of material dealing with different topics. That is why all these tasks would be very difficult for non-specialized people, such as common people, with no translation studies or non-official translators to carry on.

To conclude with this dissertation, we have to state that audiovisual translation may seem an entertaining and funny job. But, an audiovisual translation involves so many tasks and processes such as the adaptation and localization steps that, it may become a very tricky work to do in order to get a final perfect translation of the audiovisual product. This is why we can consider audiovisual translation one of the hardest types of translation nowadays. A translator does not only need to be passionate about his job, but he also needs a lot of dedication and a whole life of improving and learning new things in order to offer and produce the best translations.

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APPENDIX

SOURCE LANGUAGE TERM	LATIN AMERICAN SPANISH EQUIVALENT	PENINSULAR SPANISH EQUIVALENT
(...) around his party crashing pussy posse.	Con esas aguafiestas putas	Las guarras esas que se colaron
(...) than butterflies	Mariposas	Sentir un cosquilleo.
Amazing	Excelente	Flipante
Apparently it's a short road from "commisery" to misery	Aparentemente, del consuelo a la tristeza se pasa sin gentileza	Por lo visto no hay mucho del consuelo al desconsuelo
Ass	Trasero	Culo
Asshole	Pendejo	Cabrón
Be afraid of	Temer	Tener miedo
Being pissed off	Estar enojada	Estar cabreada
Blow Job	Chupada	Mamada
Boobs	Pechos	Tetas
Break up	Terminar con alguien	Romper con alguien
Brothel	Burdel	Prostíbulo
Camp	Artificial	Amanerada
Cleaning Lady	Mucama	Chica de la limpieza
Confirmed bachelors	Solteros confirmados	Solteros empedernidos
Could one of your fellas oblige her in a little harmless male flirtation?	Pensaba que quizá alguno de ustedes podría complacerla con un coqueteo inocente	¿Podría algunos de vosotros acceder a flirtear un poco con ella?
Crotch	Testículos	Entrepierna
Dick	Pene	Pito
Don't be afraid	No temas	No te cortes
Eating another woman's pussy	Disfrutar la vagina de otra mujer	Comer el chocho a otra.
Fat ass	Gran trasero	Culo gordo
Fat sloppy eater	Comilón sucio	Soy como un cerdo
Flaccid mojo	Lugar de Park Avenue primoroso, flácido... (The translator avoids to translate the term "mojo").	Almeja flácida.

Freeloaders	Aprovechadoras	Gorronas
Fuck	Cagada	Mierda
Fuck	Coger, tener sexo.	Folleteo
Fuck	Diablos	Mierda
Fuck her	Al diablo con Michiko Kakutani	Que la follen
Fuck that fucking face girl	Que se vaya al diablo la maldita	Que la jodan
Fuckin someone	Cogiéndote a otra	Tirarte a otra
Fucking	Estar Cogiendo	Echar un polvo
Fucking fugitive	Maldita fugitiva	Puta fugitiva
Fucking Richard	El maldito Richard	El cabrón de Richard
Go	Vete	Lárgate
Go faster	¿Puedes apurarte?	Aligera
Greasy	Grasientas	Pringosas
He's ruining my lunch	Cagafiestas	Aguafiestas
Hooker	Puta de categoría	Prostituta de clase alta
It's a huge book	Es un gran libro	Es un libro grandioso
Jackpot	El gran premio	El gordo
Jerk	Imbécil	Gilipollas
Judgey wudgey	La jueza	La criticaona
Lovers	De ex a sexo	Follamigos
Mary fuckin' Poppins	La maldita Mary Poppins	De puta Mary Poppins
Miss Prissy	Srta. Pudor	Remilgada
Naughty	Mala	Atrevida
Notorious	Feas	Infame
Old Lady	Vieja	Viejecita
Old maid	Solterona	Solterona
Over-the-bra action	Tocadita de pecho	Toqueteo
Pissed off and getting off	Ira y placer	Enfadada y excitada
Playboys	Don Juanes	Playboys
Porn	Porno	Porno
Prick	Idiota	Imbécil
Pussy	Vagina	Chocho
Puts	Idiota	Necio
Scot	Lárgate	Arreando

Shit	The translator does not give an equivalent in the target language for the source term; it is instead translated as a complex sentence.	Mierda
Shitty pants	Pantalones sucios	Pañalitos malolientes
Shrivelled	Marchito	Como pasas
Snap!	¡Bravo!	¡Chócala!
Some people are settling	Algunos se están estableciendo	Unos se conforman con echar raíces
Spit up	Vomitar	Escupir
Starfucks	Starsexo	Starpolvos
Straight men	Hombres no gays	Heteros
Stupid	Tonto	Estúpido
Sweating	Transpirando	Sudando
Take my money	Quitarme el dinero	Desplumarme
That girl	Esa chica	Esa tía
The man could not get away fast enough	No le daban las piernas para escaparse	Le faltó tiempo para salir pitando
Throw	Arrojar	Tirar
To fuck	Coger	Follar
To get a woman into bed	Llevar una mujer a la cama	Acostarse con una mujer
To stop a face	Evitar gestitos	Acabar con un careto
To tinkle	Hacer pipí	Hacer tilín
To turn tricks	Se prostituyeron	Hacer la calle
Weird	Extraño	Raro
We'll be fried by then	Ya nos habremos frito para entonces	Para entonces ya nos habremos achicharrado
We're fucked	Estamos en líos	La hemos cagado
What every bitch says about me	Lo que dijera de mí cada necia...	Lo que esas putitas dicen de mí.
Who the hell	Diablos	Demonios

