



Universidad de Valladolid

FACULTAD de FILOSOFÍA Y LETRAS
DEPARTAMENTO de FILOLOGÍA INGLESA
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Filming in Times of War: An Analysis of Political, Social
and Cultural Issues in the Spanish Translation of *The Great
Dictator*

Marta Núñez Marcos

Tutor: Esther Álvarez de la Fuente

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ABSTRACT

From the previous century, film translation has been an object of study by many professional translators and film critics. In Spain and during the Francoist Regime, it was strongly linked to censorship, by which any issue that could endanger the system was omitted. Bearing in mind the socio-political context of that time, the present paper attempts to show how different political, social and cultural aspects that appear in the 1940's famous film *The Great Dictator* was translated into Spanish. In order to carry out the analysis, the film's script from the original 1940 version and the Spanish 2003 translation have been thoroughly analysed, providing thus cases in which these aforementioned aspects are reflected as well as the translation techniques that have been applied to each case. In this sense, the following study will prove the key role of translation, especially when conveying issues related to politics or society through filming.

KEYWORDS: film translation, Spanish version, *The Great Dictator*, political issues.

Desde el siglo pasado, la traducción cinematográfica ha sido objeto de estudio de muchos traductores profesionales y críticos de cine. En España y durante el Régimen Franquista, este tipo de traducción estuvo fuertemente unida a la censura, que coartaba todo lo que pudiera poner en peligro al sistema. Teniendo en cuenta este contexto sociopolítico, el presente trabajo pretende mostrar cómo se tradujeron al español los diferentes aspectos políticos, sociales y culturales que aparecen en la famosa película de los años 40 *El gran dictador*. Concretamente, se ha analizado detalladamente el guión de la versión original de 1940 y la traducida al español en 2003, reflejando cómo dichos aspectos también se transmiten en la versión española a través de ciertas técnicas de traducción. De esta manera, el presente estudio demuestra cómo la traducción en el cine es un factor imprescindible para transmitir cuestiones relacionadas con la política o la sociedad.

PALABRAS CLAVE: traducción cinematográfica, versión en español, *El gran dictador*, cuestiones políticas.

INDEX

1. Introduction.....	1
2. Film translation and dubbing in a specific context: Franco's Spain	1
2.1 Socio-political context in Spain during the 1940's.....	4
2.2 Socio-political context in the United States during the 1940's.....	6
3. <i>The Great Dictator</i> (Chaplin, 1940): political, social and cultural issues pictured through filming <i>versus</i> through dubbing.....	7
4. Objectives.....	10
5. Methodology.....	11
5.1 Classification of issues addressed by the film: politics, society and culture.....	11
5.2 Classification of the translation techniques used in the translation.....	15
6. Analysis and discussion.....	18
6.1 The translation of political issues.....	18
6.2 The translation of social issues.....	23
6.3 The translation of cultural issues.....	26
7. Conclusion.....	29
8. Works Cited.....	30

1. Introduction

Undoubtedly, film translation has been a topic very much discussed along the years. Many centuries ago, the need of understanding other languages was what motivated the translation of literary texts but, since the introduction of the audio-visual means, translation became a great industry that continues lasting nowadays. As it is widely known, translation involves transferring from the original language (or source language) into the foreign language (or target language) not only the linguistic aspects but also the cultural, political, and social ones that can be found within a text.

Filmed at the moment in which the Second World War emerged in Europe, *The Great Dictator* has been taken as a case in point to illustrate how these political, social and cultural issues are pictured in its translation. In this way, the purpose of this paper is to prove the importance of translation when understanding the main ideas of a film, and to what extent the meaning of what is said in the original version can be easily kept or modified by employing different translation techniques. In order to achieve this, the present paper has been divided into different sections: section 2 provides a general background of film translation, focusing on how it was developed in two different countries, i.e. Spain and the United States; in section 3 a detailed account of the movie *The Great Dictator* is presented; the objectives of this work are presented in section 4, and in sections 5 and 6 the methodology followed for the analysis and the analysis itself are described; finally, in section 7 an account of the results of the analysis is provided.

In order to contextualize the movie under analysis, the following section includes a general description of the political and social situation in which *The Great Dictator* was filmed and how it was received in a country like Spain, where all the foreign films had to be dubbed in order to be released publicly.

2. Film translation and dubbing in a specific context: Franco's Spain

The process of translation can be understood as a transference of linguistic, cultural, political and social aspects from one language into another. Nonetheless, the world of translation is much more complicated than that. Throughout history, texts have been translated from a subjective perspective, that is, the one of the

translator's; in other words, the translator's ideas governed the translation to such a point that sometimes the original text did not resemble the translated one, resulting in different types of censorship.

Within the context of films, censorship was imposed from the very beginning, especially in those countries which had dictatorships. This was the case of Spain, a country governed by the Francoist Regime for more than 30 years. Thus, according to Gutiérrez Lanza, "during Franco's dictatorship (1939-1975), the authorities that were responsible for artistic and cultural patronage [...] would hide the foreign nature of imported films and suppress anything that could risk the security of the group in power" ("Spanish Film Translation: Ideology, Censorship and the Supremacy of the National Language" 40). Almost all the foreign productions projected in Spain were American since the United States had (and still has) the largest film industry in the world. This is the reason why most of the well-known cases of film censorship performed in Spain are derived from American movies. One cannot forget the controversial case of censorship in *Mogambo* (Ford, 1953), where extramarital relationships were replaced by sexual relations amongst siblings. In this way, the censorship results to be ironic since an incest was much worse than what was originally suggested.

However, censorship did not only consist on prohibiting films, cutting controversial scenes, or changing the film's original ideas since, as said above, it was very much connected to translation and, in the case of Spain, to dubbing. More specifically, the authorities of Spain were censoring films when dubbing the dialogues, as many words and expressions were removed or changed. Maybe consequently, the decision of having films dubbed was due to the need of censoring everything which could be a potential threat for the system, with the sole purpose of controlling society as well as maintaining its stability. The following is a Ministerial Order approved on the 23rd April 1941 by which the Franco Regime manifested its rejection towards any language other than Spanish:

Queda prohibida la proyección cinematográfica en otro idioma que no sea el español, salvo autorización que concederá el Sindicato Nacional del Espectáculo, de acuerdo con el Ministerio de Industria y Comercio y siempre que las películas en cuestión hayan sido previamente dobladas. El

doblaje deberá realizarse en estudios españoles que radiquen en territorio nacional y por personal español (qtd. in Galán).

In this way, some dialogues and scenes in films dubbed in Spain were completely altered, which meant that censors along with film translators had absolute power to modify what they pleased, and no one could notice these shifts since the original version was not available to be seen. This situation would continue until 1977, at the time in which censorship in the dubbing of films was officially abolished (Merino and Rabadán 126).

But the issue of dubbing can be discussed from a deeper perspective. As Danan states, the act of dubbing has to do with the nationalistic values of a country, and the decision of rejecting or accepting the original language of a film is “a key to understanding how a country perceives itself in relation to others, and how it views the importance of its own culture and language” (613). We could assert, therefore, that Spain dubbed films as a means to position itself as superior to others in linguistic and cultural terms. However, the practice of dubbing had disadvantages for the audience. First, when dubbing a film, citizens were being prevented from knowing more than one language; second, as many expressions that took place in the original had to be adapted to the dubbed version, the cultural contribution from other countries was lost. The reality was that dubbing was carried out in Spain since many of the Spanish population was illiterate. When films were dubbed, the spectators could understand everything without needing to know the language in which the film was originally shot and without needing to read subtitles.

The reasons for dubbing films as a system of censorship were mainly political, ideological, sexual, or religious. Probably the most famous case of censorship in dubbing is the American production *Casablanca* (Curtiz, 1942), in which Humphrey Bogart’s declarations about the war change him from being on the republican side during the Spanish Civil War to being a soldier who fought against Austria’s annexation. So, as Vandaele affirms, attention was focused on “language, [...] dialects, sociolects, slang and any type of indecent language.” Even film titles were sometimes translated in a way that their original sense changed completely. A case in point is the film *Double Indemnity*, which was known in Spain as *Perdición* (102). Despite the terms “indemnity” and “perdición” are related to the damage that one person can cause over another, the former involves an economic compensation,

while the latter refers to the condemnation imposed on that person. This shift in the Spanish version clearly modifies the meaning of the original title, as it converts a mere legal issue into a moral question of how to behave properly.

In order to understand why film dubbing occurred during Franco's dictatorship, it is essential to provide a summarized social and political background of both Spain and the United States in a concrete period, i.e. the 40's, when many historical milestones such as new political measures, racial segregation, and woman's independence were identified in the latter. For this reason, in section 2.1 a brief description of the socio-political context which characterized Spain at that period shows how the protectionism and the censorship maintained by the country favoured any kind of film dubbing; as most of the films dubbed at that time were American, section 2.2 illustrates the social and political atmosphere that surrounded the United States at that time, in order to show how this type of issues was a constant in their filming.

2.1 Socio-political context in Spain during the 1940's

Franco's dictatorship began in 1939, at the time in which the Spanish Civil War ended. This decisive event of three years (1936-1939) did not only brought about the ascent to power of the dictator, but also economic and social changes. Religion was more than ever used as a powerful tool for controlling society since "the renewal of intellectual and moral values that shaped the ideological structure of the Franco period was therefore based on Catholic religious instruction" (Gutiérrez Lanza, "Spanish Film Translation and Cultural Patronage" 142). Thus, the Spanish nation was dependent in its whole on the dictatorship which, along with the Catholic Church, secured the control of the population and the media of that time: the press, the radio and the cinema.

Moreover, the protectionism that Spain maintained during the Francoist Regime restricted the importation of foreign products due to the self-sufficiency policy that the country promoted, despite this would mean its isolation in economic terms. As the American ambassador to Spain Alexander W. Weddell argued, "Spain [...] excluded from its markets also American products except those which it could obtain only in the United States or which were obtainable elsewhere only at inordinately high prices" (qtd. in Thomàs 183). Of these products, petroleum was

the most exported one. This protectionist policy was also enhanced by the fact that Spain remained almost neutral during the Second World War, only “initially aiding the Axis¹, and eventually providing more concessions to the Allies under British and U.S pressure” (Bowen 39). However, these efforts did not achieve success, as “when the allies met in Potsdam in July 1945, they specifically excluded Spain from membership in the United Nations [...] and called for the Spanish people to choose a new government through democratic means” (59). Of course, Spain did not fulfil this last wish, as the dictatorship grew stronger and the relations maintained with the dictatorial regimes of Germany and Italy were strengthened.

Hence, Spain was becoming a country which defended more and more its own nationalistic pride and its conservative values. In cultural and social terms, the Franco Regime established rigid social norms which conditioned all aspects of the life of the Spaniards, especially that of women, who needed to ask for permission to their husbands when it came to buying or going outside home. In this sense, women were expected to marry and have a family, thus being inconceivable the notion of their emancipation. Unmarried women could have a remunerated work, but they were forced to leave it when they got married in order to be confined to the domestic sphere, pleasing the husband in every moment. The individual’s sexuality was also a delicate issue. For instance, couplets were not allowed to kiss in public, for it was considered an obscene and even offensive act towards society.

Regarding the film industry, it was also deeply affected by these social restrictions and by the dubbing. With the Ministerial Order of 1941, the Francoist Regime carried out the censorship since many film scripts were modified, especially when the characters openly expressed their tendency against dictatorial values and, instead of being on Franco’s side, identified themselves as republicans. In the worst cases, the production (either if it was from Spain or from another country) was immediately banned in its whole, preventing thus its viewing to the public. A case in point of this is the Spanish film *Rojo y negro* (Arévalo, 1942), which was hidden by the dictatorship as it portrayed the relationship between a pro-Franco woman and a republican man. Hence, “the only genres acceptable to the Franco government [...]

¹ Name that was given to the alliance integrated by Germany, Japan and Italy during WWII. It appeared as the opponent to the Allied powers (formed by Great Britain, France and the Russian Empire). For further information, see <https://global.britannica.com/topic/Axis-Powers>.

were war epics and historical extravaganzas celebrating the glories of Spain's colonial past [...]” (Higginbotham ii). Society and culture were thus constantly tied to the dictatorship, a system which restricted all citizens to act according to the nationalistic values, and impeded every individual to think of or follow another ideology contrary to the Francoist one.

2.2 Socio-political context in the United States during the 1940's

Unlike in Spain, the political and economic panorama in the United States was not influenced by a dictatorship but by a capitalist democracy which had suffered the consequences of the Great Depression of 1929. There was a need of recovering the economy of the country and, for this reason, the president of the US Franklin D. Roosevelt (1933-1945) promoted a series of programs known as the “New Deal”. According to the *OED Online*, this project was introduced in 1933 and “involved a massive public works programme, complemented by the large-scale granting of loans, and succeeded in reducing unemployment by between 7 and 10 million.” In 1935, Roosevelt decided to introduce the Second New Deal, which resulted in a division of the US between those in favour of European democracy, called “internationalists”, and those who did not support Europe, also known as “isolationists”. As a consequence of the social displeasure, this latter group was the dominant one, although by 1941 (the year the US entered WWII) both tendencies were welcomed in a similar way (O'Neill 10).

In cultural and social terms, the situation in the US was neither at its best moment. Despite the fact that “Americans were a proud people who subscribed to a common culture based on work, family, respect for institutions, and faith in self and nation”, the ethnic and racial discrimination was an issue more and more present in American society (9). The poor treatment people received as well as the few rights they were given resulted in a social dissatisfaction, and a greater division between white and black people. Women also lacked a respectable position within society, for only a few could work, being the majority young women “expected to leave the work force after marriage.” (8). Fortunately, their situation was about to change, as the need of workers during WWII meant a new impulse for women, and many started working on jobs initially thought to be done by males. So, “the woman worker could no longer be typed as young, unmarried, or minority. She became Everywoman in wartime America” (Walsh 53-54). This is reflected in the film *Mrs.*

Miniver (Wyler, 1942), in which the departure of men to the Second World War forced a traditional housewife to be the leading person providing for her family. Thus, she no longer embodied the model of a fragile and dependant woman, but that of a strong and independent one who could take care of herself. Nonetheless, women's fight for independence was not something new by that time. Women had previously started fighting for their rights from the 19th century, when they attempted to be given the right to vote in order to be considered as equal to men.

But the concept of freedom (in the sense of being a broad-minded person) was not shared by everyone. In the context of political ideology, films were not as heavily censored as they were in Spain, maybe due to the distance of the United States from Europe and the fact that the former never had a dictatorship. Nevertheless, although the American society considered more prominent the role of women in society, it continued to be reticent to accept the integration of ethnic social groups, conforming a struggle that has not ended yet. In such a way, despite the United States attempted to promote a liberal model based on a democratic and capitalist system, its freedom was only apparent, for a large amount of cultural prejudices were still on the spotlight.

All these American political and social issues were reflected through films of great success during the 40's. One case in point is *The Great Dictator* (Chaplin, 1940), where dictatorial systems and the individual's suppression were sharply criticised from the perspective of Charles Chaplin, a British comedian living in the United States. How these political and social issues were represented in a Spanish society where the Francoist Regime had just ended, also provides a picture of how dubbing and censorship worked at that time.

3. *The Great Dictator* (Chaplin, 1940): political, social and cultural issues pictured through filming *versus* through dubbing

As stated in section 2, Francoist Spain forced the dubbing of all foreign film productions and, occasionally, even prohibited them for attempting against its ideology. This was the case of Charles Chaplin's *The Great Dictator*, which was released in 1940 in the United States. Defined as "a lacerating fable of the unhappy lot of decent folk in a totalitarian land, of all the hateful oppression which has

crushed the humanity out of men's souls" (Crowther), it was prohibited in Spain until the death of Franco in 1975. The immediate high controversy that it generated both in that country and in the US also provoked that there was no dubbed version of the film, being the first one in 1976. In the film, the criticism to the dictator Hitler is plausible, as the title describes him as "great", when he was in fact the worldwide leader who most destructed humanity. It is also possible to assert that in the original version Chaplin used "the great dictator" to refer not only to Hitler but to all fascist dictators. In this sense, the protagonist of the film represents a mixture of all the dictators who existed throughout history, and who are united thus in one figure.

To understand these previous ideas, it is necessary to briefly explain the argument of the film. *The Great Dictator* is located during the Second World War. Chaplin, who also plays the main role, is introduced as a Jewish barber who, in the past, had fought in the First World War. After having suffered from amnesia for twenty years, he discovers that the Tomainian Regime is governing Tomainia, the fictional country in which he lives. He is soon mistaken with the dictator of that country, named Adenoid Hynkel, who looks very similar to the barber (both characters are interpreted by Chaplin). Along the film, the apparitions of both characters are alternated to the point that the barber disguises himself as a fake Hynkel, thus misleading the citizens, who believe that the former is indeed the real dictator. In a way, both characters represent the opposition between the powerful and the weak or, as Vance asserts, a "struggle between good and evil" (1). This can be clearly seen in the scenes of the ghetto, when the Storm Troopers of the Nazi Regime invade the streets whereby the Jews are walking, forcing them to enter immediately their houses. Despite this clear confrontation, the speech delivered by the barber (disguised as Hynkel) at the end of the film transmits the Jews a hopeful message and encourages them to fight for their freedom, despite the harsh oppression they have received.

Apart from the plot, it is important to provide some information about the director and the causes that led him to shoot *The Great Dictator*. Acclaimed by the critics, it has been regarded as one of the best productions ever created in the history of film not only because Charles Chaplin directed it and wrote its screenplay, but also due to the powerful message that it sends especially to future generations. Bearing in mind that the film was produced at the time in which Europe had to face

the Second World War, it seems courageous to dare to break the political tension and criticize heavily the suppressing systems which were only bringing more and more destruction for society. And, indeed, the creation of *The Great Dictator* “would cause him [Chaplin] great difficulties and indirectly lead to his long exile from the United States” (Ebert), which served as an example of how the American model of liberty and democracy was pretended. In spite of this, Chaplin, who was maybe the world’s most famous silent film actor (and continues to be so today), decided one more time to speak for “those who do not have voice”, dealing with such a terrifying issue in his most comical tone. With a duration of 124 minutes, *The Great Dictator* can be considered as a kind of manifesto that reinforces the need to keep fighting against totalitarian regimes, and ridicules the figure of Hitler for that purpose. Chaplin was thus determined to heavily criticise dictatorships, although he was unaware of what the Nazis were carrying out in Germany. In his famous *My Autobiography*, he affirmed: “Had I known the actual horrors of the German concentration camps, I could not have made *The Great Dictator*; I could not have made fun of the homicidal insanity of the Nazis” (qtd. in Flom 129). His obvious resemblance with Hitler and his genius made the film a huge success from the moment it was released. Chaplin’s masterpiece was nominated to five Oscars in the categories of picture, actor, supporting actor, screenplay and music (Ebert).

Yet, beyond the humour that appears in *The Great Dictator*, the most powerful medium of transmitting ideas in the film is the language used by the characters. One cannot forget Chaplin’s famous speech at the end of the film, in which he reaffirms the need of fighting against dictatorships since “the more unsavory aspects of human nature may prevent mankind ever reaching his promised utopia” (2). The honesty and strength with which he pronounces the discourse implies a drastic shift from comedy to melancholy, letting the spectators reflect on the harsh events that were happening by that time and claiming the immediate change of this situation. Thus, even knowing he could be prosecuted for sharing his ideas, Chaplin sent an inspiring message to the spectators, so that they did not surrender to any system which suppressed their ideology and culture because “more than machinery, we need humanity” (1:55:06).

Finally, the technical aspects of *The Great Dictator* were also influential for making it successful. The shots taken along the film were innovative for the time, as

when Chaplin looks at the camera during his final speech. This technique has not been much appreciated in cinema, however, since it is said that it could “break the magic” initially created by the film. But maybe the most noticeable innovation of this production was the incorporation of the actors’ voices. As has been stated previously, Chaplin is known for being one of the most influential comedians in the silent cinema, so his film productions did not present dialogues, and the audience could only hear the sound of a piano accompanying the scenes. Besides, *The Great Dictator* is not only recorded in the English language, as Esperanto is also used along the film. The *OED Online* defines the latter as “an artificial language devised in 1887 as an international medium of communication, based on roots from the chief European languages”, and whose creator was Ludwik L. Zamenhof. This particular language is used in the scenes of the Ghetto, implying a possible contrast between the Jews, who speak Esperanto, and the Nazis, whose main language is German. Apart from these two languages, Chaplin also speaks a fake German, which is heard in some of Hynkel’s aggressive speeches and can be interpreted as a mock towards Hitler’s discourses.

After providing the context in which *The Great Dictator* was produced and some interesting aspects about it, it is necessary to state the main objectives of the present study. Hence, the following section is devoted to expose the central object of analysis that has been carried out as well as to present the purpose for which this work has been elaborated.

4. Objectives

This paper attempts to show how different political, social and cultural issues that are addressed by the American film *The Great Dictator* have been rendered into the Spanish translation. In order to do this, I have carried out an analysis of the original screenplay of this film and its translation into Spanish focusing on how relevant topics connected to politics, society and culture at that time are translated in the 2003 Spanish version of the film. In addition, despite the fact that *The Great Dictator* was not dubbed during Franco’s Regime and, therefore, no evident cases of censorship will be found in it, there may be some remnants in the translation based on the historical context where the movie is located, i.e. the 40’s decade. Thus, by

analysing the original and the dubbed version of film, the characters' interventions will be shown both in English and Spanish, proving that great modifications indeed took place from one version to the other. In such a way, the analysis of *The Great Dictator* from this original perspective will not only prove that the film is a satire towards the ascent to power of totalitarian regimes in Europe, but it will also show the importance of film translation when rendering (or not) the main ideas a film transmits. Bearing all this in mind, my purpose is to demonstrate to what extent translation is crucial to capture the essence of a film and how, in many cases, translators employ techniques which may change the whole meaning and/or purpose of what is originally said, especially if political and social issues are at stake.

5. Methodology

Since a methodology is necessary to carry out the analysis of *The Great Dictator*, the following part of this paper has been divided into section 5.1, which briefly describes the classification of the topics found within the film, including political, social and cultural aspects; and section 5.2, which provides a theoretical frame for the different translation techniques that are applied to any type of text, focusing on those which can be identified in *The Great Dictator*.

5.1 Classification of issues addressed by the film: politics, society and culture

In order to carry out the analysis of *The Great Dictator*, all the cases were compiled manually and all of them are related to the different themes that appear throughout the film. These themes have been classified regarding the political, social and cultural values they transmit and how they were translated into Spanish (i.e. which translation techniques were applied), so as to establish the differences or similarities between both the original and the translated version. Of course, due to the comic or satirical nature of the film, the main element taken into account when deciding which cases must be included has been humour. Sometimes only the Spanish version is interesting from a political, social or cultural perspective, a fact which has been marked as particular cases where the humour factor has been rendered (but not in the original version). Besides, there are some cases which have been included into more than one category; for instance, those which do not only present a political connotation but also a social one. Before approaching the full

analysis of the film, the remaining part of the present section will be devoted to introduce and briefly explain the three themes and their subdivisions into topics/blocks, providing one or two cases as instances for each topic so that the classification of each case can be clearly understood.

The first category has been named “political issues”, and it has been subdivided into three blocks: “qualities of political systems”, “Nazi ideology”, and “political characters”. As it could be expected, this is the thematic section which presents more cases due to the fact that *The Great Dictator* is essentially a political critique. An instance of the subtype “qualities of political systems” is case (1)²:

(1) Context: Dictator Hynkel talking about the concept of democracy in one of his speeches.

Hynkel: Democracy is fragrant.

Hynkel: La libertad apesta.

As can be seen, the meaning of the word “fragrant” implies either something that smells delightfully or something that has distinctive smelling (with negative connotations, as “putrid” or “rotten”). The fact is that Hynkel is not referring to democracy as something good but unacceptable, being this the reason why in the dubbed version this term is translated as “apesta”.

Regarding the next subtype “Nazi ideology”, case (14) is an interesting example:

(14) Context: Garbitsch (Hynkel’s minister and humorous version of Nazi Minister of propaganda Joseph Goebbels) talking about the Italian dictator Napaloni.

Garbitsch: At all times his position will be inferior.

Garbitsch: Él estará situado en un plano inferior.

Obviously, the hidden message is sarcastic since Napaloni is being placed as inferior to Hynkel and, therefore, to the Nazi Regime. Neither in the translated version is this humoristic tone lost. The translator decides to maintain it, emphasizing thus the sharp opposition between the Italian and the German dictatorships.

² All the examples presented in the “methodology” section do not appear in the order followed by the tables of the analysis, as only the most interesting cases from each category have been chosen.

As for the third subcategory, named “political characters”, one of the most humorous instances is case (22):

(22) Context: Napaloni greeting Garbitsch when he enters Hynkel’s office.

Napaloni: And my friend the Garbitsch!

Napaloni: Y mi gran amigo Garbitsch.

One can appreciate the satiric reference to Garbitsch, whose name certainly reminds of “garbage”, an offensive way of calling him. However, in the Spanish version this name is not translated and, therefore, Napaloni’s sentence does not produce any humoristic effect on the spectators.

The second category considered for the analysis of the topics addressed by *The Great Dictator* has been called “social issues”, as much part of the film is based on the relationships between the characters and how they interact with each other. Within this category, there are three subcategories: “social relationships”, “religious aspects”, and “moral and/or ethical aspects”. These two latter subcategories have been included since religion is a great influence in people’s life by that time, and ethics is very much taken into account in Chaplin’s final speech.

An interesting example from the first subtype “social relationships” can be found in case (5):

(5) Context: Mr. Jaeckel (the renter of the barbershop) explaining why Hannah (the Jewish barber love) has gone out of the house for a while.

Mr. Jaeckel: She got a beau.

Mr. Jaeckel: Tiene un acompañante.

In this case, the point is that “beau” has a love connotation, for it means in Spanish “prometido” or “novio”; however, this does not seem to be the meaning employed in the dubbed version, i.e. “acompañante”. Thus, the word may result interesting from a social perspective in the sense that in 1940 a close relation between a man and a woman was not publicly expressed, but maintained in secret in the majority of the cases, and so “acompañante” would not have that intimate or even sexual connotation.

Regarding the last two subcategories from the social issues, named “religious aspects” and “moral and/or ethical aspects”, only one case has been found for each

subtype. The following is case (12), which has been marked within “religious aspects”:

(12) Context: Hannah talking with the barber about her religious beliefs.

Hannah: But if there wasn't one [God] would you live any different? I wouldn't.

Hannah: Siempre es necesario creer en algo, eso pienso yo.

While in the original version Hannah is communicating the barber that she would live the same way without any God, in the Spanish version the existence of God (or any religious entity) is indispensable for her. Since the meaning is totally different, this shift could be interpreted as the translator's decision of including his personal religious beliefs when dubbing Hannah's words, making thus a subjective translation.

As for “moral and/or ethical aspects”, case (13) is a good example of the importance of ethical values in both politics and society:

(13) Context: the barber disguised as Hynkel delivering the final speech in front of the population of Tomainia.

Barber: That will give men chance to work.

Barber: Que garantice a los hombres trabajo.

This sentence, which is pronounced by Chaplin, can be clearly understood as “a call for action”. With it, he claims to have a political system “that will give men chance to work”, i.e. that provides citizens the right to work and have an economic and personal prosperity.

Finally, the last category in the classification of topics refers to “cultural issues” such as names of places associated with a city or a country (first subcategory), or aspects related to the language from a cultural viewpoint (second subcategory). This involves all the cultural references that are made throughout the film and, in the case of language, especially from the moment in which the Napalonis (Napaloni and his wife, Mrs. Napaloni) are introduced.

The following is an example of the subtype “places”, which has been extracted from case (2):

(2) Context: the translation of Tomainia into Spanish.

Original version: Tomainia.

Dubbed version: Tomania.

Regarding “Tomainia”, it originally refers to a blending of “ptomaine”, a chemical compound, and “mania”, i.e. madness. This term contrasts with the Spanish translation “Tomania”, which can be interpreted as another blending of “tomar”, a synonym of “conquistar”, and “manía” (i.e. “mania”). Hence, the humorous reference is clear, implying that Tomainia is a powerful country ruled by an insane and maniac dictator, what serves again as a parody of the figure of Hitler.

As for the second subcategory, called “language”, case (7) is an interesting example that shows the difficulties that learning two languages simultaneously may present. This only occurs in the original version where Mrs. Napaloni mixes English with Italian:

(7) Context: Napaloni’s wife talking with Hynkel at the ball he has organized.

Napaloni’s wife: Because I no speak.

Napaloni’s wife: Porque no tengo a nadie con quien hablar.

As can be seen, the result of mixing the two languages (“no speak” instead of “don’t speak”) can only be humorous in the original version, for Napaloni’s wife sentence in the dubbed one does not show this linguistic confusion.

Considering this classification of the issues included in the analysis, section 5.2 explains the different techniques that can be applied to any type of text, focusing on those which may be adapted to the screenplay of *The Great Dictator*. In this way, each case will be grouped according to the theme it belongs to and the technique that has been used to translate it.

5.2 Classification of the translation techniques used in the translation

After describing the main themes addressed by *The Great Dictator*, it is essential to identify and explain the different translation techniques that have been applied when translating parts of the screenplay related to those themes. In order to do this, Peter Newmark’s translation methods (also called techniques) have been employed as a reference point. In *A Textbook to Translation*, he considers eight different

translation techniques (45-47); however, only five of them³ have been found in *The Great Dictator*.

The first translation technique is literal translation, by which “the SL grammatical constructions are converted to their nearest TL equivalents” (46), except for lexical words, which are translated literally. An example of a literal translation is case (4), when Hynkel openly affirms his aversion towards a democratic system:

(4) Hynkel: Democracy, liberty and equality are words to fool the people.

Hynkel: Democracia, libertad e igualdad son palabras que enloquecen al pueblo.

As can be seen, all the lexical words (in this case, nouns and verbs) present in Hynkel’s sentence have been translated in a literal way, resulting in an adequate translation in Spanish.

Second, semantic translation focuses more on the meaning than on the cultural aspects of the SL. An example of this technique can be found in case (2), when Hynkel is delivering one of his speeches:

(2) Hynkel: Freedom of speech is objectionable.

Hynkel: La libertad de expresión es perjudicial.

In this case, the focus is on the term “objectionable”, whose meaning clearly differs from that of the translated version. Referring to freedom of speech as “objectionable” means that it is unacceptable or offensive but not “perjudicial”, which would mean that it is dangerous. The translation is semantic as the meaning is the centre of attention, despite in this sentence the original sense is not conveyed.

Next, free translation “reproduces the matter without the manner”; i.e. it focuses on the original text’s content but not on its form. An instance of this translation technique can be seen in case (16), when Hynkel compliments Mrs. Napaloni’s way of dancing:

(16) Hynkel: Your dancing was superb.

Hynkel: Baila de un modo superior.

³ No instances of the translation techniques “word-for-word translation”, “faithful translation” and “adaptation” have been found in this film and, therefore, they have not been included in the present analysis.

This sentence has been translated freely since the meaning of both the original and the translated versions clearly differs from each other. The term “superb” means “fantastic”, which is very different from the meaning of “superior”. In this sense, the translator may have decided to employ “superior” rather than “magnífico” or “soberbio” in order to emphasize the Nazi superiority.

Another translation technique is idiomatic translation which, preserving the content of the original, modifies its meaning by using colloquialisms and idioms. An example of this technique can be found in case (10), where Napaloni’s sentence in the translated version incorporates a Spanish colloquial expression:

(10) Napaloni: I wish I understand.

Napaloni: Aunque no entendí ni jota.

As can be seen, the same content is transmitted in both sentences. However, in the Spanish version the translator has decided to use the colloquial expression “no entender ni jota”, in order to show that Napaloni has not understood anything of what Hynkel has told him. This translation is idiomatic since, instead of translating the sentence literally (e.g. “ojalá lo entendiera”), it transmits the original meaning by employing a famous TL expression.

Finally, Newmark presents the communicative translation, which is sometimes the best option since it translates both the meaning and the content of the original, so as to make them understandable in the TL. This translation technique can be found in case (11), when Mr. Jaeckel asks Hannah to help his wife make dinner:

(11) Mr. Jaeckel: Help Mrs. Jaeckel with the supper.

Mr. Jaeckel: Ayuda a mi mujer a hacer la cena.

In this case, Mr. Jaeckel’s sentence is slightly modified since “Mrs. Jaeckel” is translated as “mi mujer”, a translation option that is closer to the TL. As a social convention, nowadays in Spain people do not refer to their spouse as “señor” or “señora”, instead using “mi mujer” or “mi marido”. This does not only show a more informal treatment, but also proves a close or intimate relation between husband and wife.

In order to simplify the analysis, the previous translation techniques have been grouped according to their tendency towards a more literal translation or, on the contrary, towards a more communicative translation. Thus, literal translation has

been considered as literal, whereas semantic, free, idiomatic and communicative translations have been marked as communicative. In this way, all the cases comprising the analysis have been classified according to Newmark's typology (i.e. the translation techniques commented above) and to a more general typology (i.e. if the case has a literal *versus* a communicative translation).

Taking the previous methodology into consideration, the following section provides a detailed analysis of each case appearing in *The Great Dictator* with respect to the issue/topic category it belongs to, as well as to the translation technique(s) which was/were employed in the dubbing of the film.

6. Analysis and discussion

As has been said in section 5.1, the themes included in the present analysis are related to politics, society, and culture. In order to analyse the cases, only the general typology has been taken into account so that the analysis is eased by offering a more general perspective of their translation. Thus, within each subcategory contained in each thematic category, those cases that follow the same translation technique have been grouped, providing examples that illustrate the election of one technique over another.

6.1 The translation of political issues

Due to its importance within *The Great Dictator*, the first category that is going to be analysed are political issues. Table 1 illustrates all the cases included in this large group:

Table 1. THE TRANSLATION OF POLITICAL ISSUES				
	ENGLISH VERSION	SPANISH VERSION	TRANSLATION TECHNIQUE	
			Newmark's typology	General typology
1a. Qualities of political systems	(1) Democracy is fragrant	La libertad apesta	Communicative	Communicative
	(2) Freedom of speech is objectionable	La libertad de expresión es perjudicial	Semantic	Communicative
	(3) You're a double-dyed	¡Tú no eres más que un demócrata	Free	Communicative

	democrat!	desteñido!		
	(4) Democracy, liberty and equality are words to fool the people	Democracia, libertad e igualdad son palabras que enloquecen al pueblo	Literal	Literal
	(5) Has goose-stepped us into misery and bloodshed	Nos ha empujado hacia la miseria y las matanzas	Free	Communicative
	(6) Let him who refuses beware!	¡Ay de aquel que se niegue a servirlo!	Literal	Literal
1b. Nazi ideology	(7) Arians! We're Arians!	Seres superiores son los arios	Free	Communicative
	(8) You'll finish this	Termina de pintar la palabra "judío"	Free	Communicative
	(9) I'm a vegetarian	Ario no, sagitario	Free	Communicative
	(10) We cannot afford to be lenient	No podemos ser clementes	Literal	Literal
	(11) We might go any further with the Jews	Debemos ser más severos con los judíos	Communicative	Communicative
	(12) But to the children of Israel!	Sino a los judíos de Israel	Free	Communicative
	(13) Let's kill the louse!	--	--	--
	(14) At all times his position will be inferior	Él estará situado en un plano inferior	Communicative	Communicative
	(15) He will have the embarrassment	Así se sentirá empequeñecido	Free	Communicative
	(16) Your dancing was superb	Baila de un modo superior	Free	Communicative
	(17) We're going to stage a little medieval entertainment in the ghetto!	¡Daremos un pequeño espectáculo en el gueto!	Communicative	Communicative
	(18) I must be a-growing	Debo de haber encogido	Free	Communicative

1c. Political characters (Proper Nouns)	(19) Adenoid	Astolfo	Communicative	Communicative
	(20) The Phooey	El Fuy	Literal	Literal
	(21) Napaloni	Napoloni	Literal	Literal
	(22) And my friend the Garbitsch!	Y mi gran amigo Garbitsch	Literal	Literal
	(23) Hynky	Hynkie	Literal	Literal
	(24) Field Marshal Herring	Mariscal Herring	Literal	Literal
	(25) Benzino [inflammable gas = Benzine]	Benzino	Literal	Literal

As can be seen from table 1, there are 25 cases which are the most numerous and more challenging to translate due to their political content. According to the translation technique they follow, 15 cases have been marked with a tendency towards communicative translation, while the remaining 9 have been placed within literal translation. In order to provide a deeper and detailed analysis of the technique that has been employed in each case, each subcategory is going to be analysed separately.

To begin with, the first subcategory has been named “qualities of political systems” since it includes those examples which make reference to either Nazism or democracy. As for the translation technique applied within this block, it seems there is not a predominant technique since the number of cases in which literal and communicative translations appear is almost the same (4 communicative translations *versus* 2 literal translations). However, it is interesting how the translator decides to translate in a communicative way those cases in which the meaning is the focus of the translation. Interestingly, this technique is applied when characters (especially Hynkel) are talking about democracy as a political system. For instance, in case (1) the term “fragrant” is ambiguous since it can have a positive (pleasant smelling), or a negative connotation (odour). In this case, the Spanish version shows a preference for the negative one, as “fragrant” has been translated as “apestado”. A similar case is (2), where “objectionable” has been translated as “perjudicial”. Again, a word with a negative meaning is used when referring to democracy, what may be interpreted as

the translator's decision of emphasizing the hate that Hynkel manifests towards democratic values. Nonetheless, not all those cases which make a reference to democracy are provided with a communicative translation, as it is shown in cases (3) and (4), where the words pronounced by Hynkel have been translated literally.

But maybe the most notable case from the first subcategory is (5), in which the translated version omits an obvious reference to the Nazi system. The focus of attention is the term “goose-stepped”, which is clearly related to the military field, as it comes from goose step, a “military march originating in Prussia [...] famous for its use in Nazi Germany” (*Urban Dictionary*). Since it is not easy to find an equivalent for “goose-stepped” in Spanish, the translator may have thought of “empujar” as a suitable option, avoiding the military nuance of the original word. Therefore, it is a communicative translation, for the original term is adapted into the TL in a way that it is understood by the audience.

With respect to the second subcategory, called “Nazi ideology”, it comprises those cases which show the confrontation between the Nazis and the Jews. For this block, there are 10 cases which have been translated in a communicative way, while only 1 has a literal translation. In order to provide a more detailed analysis of the cases within this subcategory, they have been grouped according to three themes: contempt towards Arians, which can be seen in case (9); Nazi superiority, which includes cases (7), (14), (15), (16), and (18); and treatment/contempt towards Jews, which is present in cases (8), (10), (11), (12), (13), and (17).

As for the first thematic group, it comprises case (9), where “I'm a vegetarian” has been translated as “ario no, sagitario”. This pun that has been established in both versions clearly conveys the sense of humour, at the same time that it mocks the fact of being an Arian. In addition, the rhyming between both “ario” and “sagitario” that appears in the Spanish version emphasizes more this humorous tone for the audience. This is the reason why the translation has been labelled as communicative. Regarding the cases included in the theme “Nazi superiority”, the most interesting ones are (7) and (16). However, this superiority is only shown in the Spanish version and, therefore, the translation of these cases is communicative. For instance, in case (16) “superb” does not mean “superior” but “amazing”, what may indicate that the translator chose “superior” to reinforce the figure of the Nazis as superior people. Finally, with respect to the third thematic group, although all the cases prove the

disregard for the Jew community, in cases (13) and (17) this contempt is clearly emphasized. Despite the former is only present in the original version, it contributes to show the climate of hatred existing at that time. The term “louse” is employed as a reference to the Jewish barber, and literally means “piojo” in Spanish. Thus, it is not only a menace but also an insult for the barber. Moreover, calling the barber a louse establishes a wordplay, as barbers are supposed to shampoo people’s head. This hate also exists in case (17) with Hynkel’s affirmation of staging “a little medieval entertainment at the ghetto”. In this case, the translation is not the focus but the assessment itself, for the dictator is laughing at the fact of mistreating the Jews for his enjoyment. This last idea also emphasizes the sharp critique towards dictators, positioning them as evil, tyrannical figures proper of Middle Aged times.

Finally, the last subcategory inside the political issues are the “political characters”, i.e. those examples which include a reference to important political figures. Within this third block, one can observe how literal translation is the most frequent technique. Due to this, many humoristic references in the original version are lost in the Spanish one. This happens in cases (20), (22), (23), (24), and (25). From these, the most interesting ones are cases (22) and (24), which result to be humorous only in the original. In case (22) one can appreciate the satiric reference to Garbitsch, whose name certainly reminds of “garbage”, an offensive way of calling him. However, in the Spanish version this name is not translated, and therefore Napoloni’s sentence does not produce any humoristic effect on the spectators. The same happens in case (24), where “Herring” is a type of fish. This may be a sarcastic reference to being a “big fish”, i.e. an important person. However, the irony is found in the fact that Field Marshall Herring is often undervalued by Hynkel. An exception to the previous cases is case (21) which, despite having been translated literally, maintains the humour in both versions. Thus, humour is conveyed through a wordplay, for in the Spanish as well as in the English version, “Napoloni” comes from “Napoleón” (Bonaparte), the famous French governor during the French Revolution, and “Mussolini”, the Italian dictator.

Contrary to this, communicative translation is only employed in case (19). One can appreciate how the name “Adenoid” comes from “adenoids”, i.e. glands in the nasal passage. According to Doyle, Hitler had laryngeal polyps which were removed, as he thought they were not benign (79). For this reason, Chaplin might

have taken advantage of this fact to give a humorous name to *The Great Dictator*'s version of Hitler. In the dubbed version, this name also possesses a funny connotation, but it is translated as “Astolfo”, which is mixture of “Adolfo” (Hitler’s first name in Spanish) and, maybe, “astuto” (an ingenious person).

Considering these previous subcategories, it is interesting how communicative translation is the predominant technique in subcategory “Nazi ideology”, whereas in “political characters” the preferred option is clearly literal translation. These results are opposed to that of the first subcategory, where there is a similar number of cases with literal as well as communicative translations. All in all, communicative translation seems to occur in those cases which successfully convey the sense of humour of the original, as opposed to those which fail to transmit it, resulting thus usually in a literal translation. Therefore, since humour is very much present within the political issues, communicative translation is the most preferable option.

6.2. The translation of social issues

The next thematic category that is going to be analysed is related to social issues. Table 2 contains all the types of cases related to the social aspects found in the movie:

	ORIGINAL VERSION	DUBBED VERSION	TRANSLATION TECHNIQUE	
			Newmark’s typology	General typology
3a. Social relationships	(1) Give me that stick! Impossible	¡Dame la palanca! Ni hablar	Free	Communicative
	(2) Adieu	¿Qué tal?	Free	Communicative
	(3) Walk it in	Entra y calla	Free	Communicative
	(4) So there you are	Con que es éste	Communicative	Communicative
	(5) She got a beau	Tiene un acompañante	Communicative	Communicative
	(6) Let’s kill the louse!	--	--	--
	--	(7) No hagas el tonto y sigue la fila*	--	--
	(8) Elephant!	¡Elefante!	Literal	Literal
	(9) She can’t take it	No le va	Free	Communicative
	(10) You mean I will carry weight	¡Para un elefante!	Free / communicative	Communicative

	(11) Help Mrs. Jaeckel with the supper	Ayuda a mi mujer a hacer la cena	Communicative	Communicative
3b. Religious aspects	(12) But if there wasn't one would you live any different? I wouldn't	Siempre es necesario creer en algo, eso pienso yo	Free	Communicative
3c. Moral and/or ethical aspects	(13) That will give men chance to work	Que garantice a los hombres trabajo	Literal	Literal

*Only in dubbed version

As shown in table 2, there are 13 cases which can be placed within the social theme. From all the cases in which a translation technique applies, 9 cases have been translated in a communicative way, whereas only 2 correspond to literal translation. The following detailed analysis of each subcategory proves why there is a clear tendency towards the former translation technique.

Beginning with the first subcategory, it has been named “social relationships”, as it contains those cases that represent the relations between the characters, including topics such as social conventions or social manners. Within this thematic block, the cases can be grouped according to two clear themes: disdain towards Jews, which appears in cases (3), (4), (6), and (7); and treatment of women, which can be appreciated in cases (5), (9), (10), and (11). As for the first thematic group, the disdain that is contemplated towards the Jew community seems to be very visible in the dubbed version but not so much in the original one. For this reason, the cases show a tendency towards a communicative translation, focusing more on the formal aspects than on the semantic ones. Maybe the most notable cases are (3) and (7), where the Spanish version adds words, or even whole sentences that do not appear in the original. This could be interpreted as the translator’s decision of highlighting the bad treatment that was given to the Jews, thus sharpening the critique towards dictatorial systems.

With respect to the second thematic group, it has to do with the role that women had in society and how they were treated by men. Of course, communicative translation applies to all the cases from this group, as the meaning is often modified

in many of them. Already commented in section 5.1, case (5) is a clear example of this. In the conservative Spanish society of 1940 (although the dubbed version was released in 2003), the fact that a woman could maintain a sort of extramarital relation with a man was heavily criticised, even to the extent that her family despised her forever. Maybe for this reason, the translator has decided to soften the love connotation present in “beau”, which means “novio” or “pretendiente” in Spanish, simply translating it as “acompañante”. In this sense, the message of the original has been adapted in an appropriate way, if the social and the historical context in which the film takes place is considered.

Moreover, cases (9) and (10) show how women are undervalued by men. Both make reference to Mrs. Napaloni, and the clear disrespect she receives by some male characters. Case (9) refers to the moment in which Napaloni affirms that his wife is not used to public life, and adds that “she can’t take it”. In the Spanish version, the meaning of Napaloni’s affirmation is clearly modified, as “to take it” does not mean “gustar” but “soportar” or “aguantar”. Thus, the fact that Mrs. Napaloni cannot endure socializing with other people seems not to be taken into account, and ends being a mere question of liking. On the contrary, in case (10) this lack of respect is maintained in both versions, and it results to be more obvious in the dubbed one. Garbitsch suggests Hynkel to dance with Mrs. Napaloni, as “it’ll carry weight”, i.e. it will increase Hynkel’s influence and popularity. Hynkel answers that he will carry weight, which is a clear reference to the fact that Mrs. Napaloni is overweight. The translation maintains this humorous reply with the sentence “¡para un elefante!”, therefore being a communicative translation since the original meaning has been also preserved. Finally, case (11) is related to the formal treatment that women received by 1940. One can see how in the original version Mr. Jaeckel refers to his wife as “Mrs. Jaeckel”, while in the dubbed one he says “mi mujer”. Bearing in mind that in Spain it is not common to call the spouse by his/her surname, this translation successfully adapts to the TL.

Regarding cases (1), (2), and (8) from this first category, they belong to a miscellaneous group, as they cannot be comprised within any of the previous thematic blocks. From these cases, the most interesting one is case (8). Taking into account that Herring accidentally hits his head with that of Hynkel when he is going to salute the latter, Hynkel’s sentence “elephant!” can be interpreted as an insult

towards Herring. Nonetheless, despite this is a sign of disrespect, it adds humour to the original as well as the Spanish version since the term has been translated literally.

The remaining two subcategories comprised within the social issues only include one case each. Interestingly, the translation of case (12), which belongs to the subcategory dealing with religion, is communicative, while the one in case (13), which has to do with ethics and morality, is literal. As one can observe, the meaning present in case (12) has been completely modified since, whereas in the original Hannah is communicating the barber that she does not care living without any God, in the Spanish version the existence of God (or a religion) is necessary for her. In some way, it could be argued that, although there is no clear sign of censorship within *The Great Dictator*, by making this drastic change from one version to another the translator is hiding the original message. In fact, this could imply the contrast between the liberal model that America promoted in 1940 and the highly conservative values that dominated Franco's society (although the dubbed version was released in 2003). In case (13), however, the "call for action" manifested in the original is maintained also in the dubbed version. Chaplin claims to have a political system "that will give men chance to work", emphasizing thus the need of replacing oppressive and destructive dictatorships by systems that promote equality, freedom and prosperity. In the Spanish version this powerful message is also included, which may indicate the importance of eliminating the lack of freedom and rights that was imposed on the Spanish society of 1940.

Taking all this analysis of the social aspects into account, it can be affirmed that, as it happens within the political theme, communicative translation is preferred over literal translation. In this way, humour seems to play an important role when it comes to the social environment and the relationships between characters, and this is also reflected in the type of translation technique used in film translation.

6.3. The translation of cultural issues

The last theme analysed is related to the cultural references that appear in the film and that are comprised in Table 3:

Table 3. THE TRANSLATION OF CULTURAL ISSUES				
	ORIGINAL VERSION	DUBBED VERSION	TRANSLATION TECHNIQUE	
			Newmark's typology	General typology
2a. Places (Proper Nouns) (Cases 1 to 3)	(1) Aroma	Romia	Communicative	Communicative
	(2) Tomainia	Tomania	Communicative	Communicative
	(3) Bacteria	Bacteria	Literal	Literal
2b. Language (Cases 4 to 11)	(4) "Aut Caesar Aut Nullus"	"O César o nada"	Literal	Literal
	--	(5) ¡En el tejado, como los gatos!*	Free	Communicative
	(6) Salute!	¡Salute!	Literal	Literal
	(7) This stool is not for me	Este asiento non mi va	Communicative	Communicative
	--	(8) ¡Bravissimo!*	--	--
	(9) Why so triste?	¿Por qué tan triste?	Literal	Literal
	(10) I wish I understand	Aunque no entendí ni jota	Idiomatic	Communicative
	(11) Because I no speak	Porque no tengo a nadie con quien hablar	Free	Communicative

*Only in dubbed version

For this thematic category, 11 cases were found. From these, 6 cases have been translated communicatively, while in the remaining 4 literal translation is the technique applied. Once again, a more detailed analysis of the cases provides an explanation for the use of both translation techniques, and the preference of one over another.

Regarding the first subcategory, named "places", it contains all the references to countries or cities made by the characters during the film. In each of the three cases that conform it, a wordplay has been established. This consists in changing and/or adding words, so that the names of the (fictional) places have a funny connotation in both the original and the dubbed versions. For instance, in case (1) "Aroma", which can be easily related to "Rome" through the change in the order of letters and the addition of a new one, has been translated as "Romia", which is almost equal to "Roma", maintaining in this way the wordplay that appears originally with the addition of a new letter. The same happens in case (2) with "Tomainia" and "Tomania", as the original term is adapted to the target language.

On the one hand, “Tomainia” refers both to “ptomaine”, a chemical compound, and to “mania”, i.e. madness. On the other hand, “Tomania” can be interpreted as a blending of “tomar”, a synonym of “conquistar”, and “manía” (i.e. “mania”). Hence, the humorous reference is clear, implying that Tomainia is a powerful country ruled by an insane and maniac dictator, what serves again as a parody of the figure of Hitler. But in case (3) there is no communicative translation, as “Bacteria” is translated literally. Despite the translation is literal, this way of referring to Italy results to be satiric for the audience since it implies that the country is full of germs.

As for the second subcategory, i.e. “language”, the cases can be grouped according to three themes: Latin/Italian expressions, which includes cases (4), (6), and (8); Spanish expressions, which is formed by cases (5) and (10); and mixture of languages, which can be seen in cases (7), (9), and (11). In the first thematic block, the predominant technique is the literal translation, maintaining thus the words uttered by Napaloni in Italian (cases (6) and (8)), and translating those which appear in Latin in the original (case (4)). Regarding the cases from the second thematic block, both have a translation that is communicative. Case (5) includes a reference to cats being always on roofs, which is freely added in the dubbed version. It is interesting, however, as the expression is pronounced by the barber, and may thus be interpreted as a romantic reference to him and Hannah (his love) being together. Case (10) is similar since only the Spanish version incorporates a famous colloquial expression; however, it conveys the message present in the original.

The last thematic block within “language” has to do with how the Napaloni combine the Italian grammar with the English and the Spanish one. For instance, in case (7) this is only visible in the dubbed version, thus making visible the way in which an Italian speaks in Spanish. As it conveys humour by portraying a confusion between the languages, it is a communicative translation. Mrs. Napaloni, on her behalf, mixes in case (11) the English and the Italian grammar. This is not maintained in the Spanish version, though, maybe due to the difficulty in representing the mixing of the English and the Italian languages into Spanish. These two cases contrast with case (9), in which the words pronounced in the original have been translated literally in the dubbed version. However, this translation is non-idiomatic, i.e. it fails to sound natural in the TL and, therefore, it is not adequate in Spanish.

After having analysed all the cases related to cultural aspects, it can be argued that those in which communicative translation has been applied exceed, for the third time, those which have been translated literally. Nonetheless, within this cultural category, both translation techniques appear in almost the same number of cases, although the communicative technique predominates over the literal one. A reason for a more frequent use of literal translation within this thematic category may be that humour is not so important when conveying cultural aspects, thus opting for literal translation in some more cases than when conveying political or social aspects.

7. Conclusion

To conclude, it can be affirmed that *The Great Dictator* is a great example of how a dictatorial system such as the Nazi Regime suppressed the individual freedom and the rights of citizens, which were considered inferior. In this way, the analysis that has been carried out in this work shows that issues such as the superiority that the Nazis had over the Jews, among other political issues, were reflected on the screen and, consequently, on the translation of the script. A detailed analysis of the political, social and cultural issues of the film has proved how, in many cases, great modifications in the dialogues occur in the translated version, to the point that the meaning of the original is lost or changed somehow. One of the main reasons for this is that, as humour is a key element, maintaining it is sometimes more important than transmitting the original form and meaning. Hence, communicative translation is, within the three thematic categories, a more frequent technique than literal translation. However, the latter has been employed in those cases in which it is difficult to find a proper equivalent in Spanish that conveys the sense of humour of the original. This often occurs in the translation of political characters, where many humorous connotations are lost. Furthermore, although *The Great Dictator* was not dubbed during the Franco Regime, the translation into Spanish from 2003 shows that in some of the cases within the cultural and the social issues there is a reflection of the puritan values shared by the Spanish society, especially with respect to religion and women.

All in all, the present analysis has demonstrated the importance of translation when conveying political, social and cultural aspects. In Chaplin's film, the decision

of opting for a more communicative translation has enabled the translator the possibility of maintaining much part of the original meaning, at the same time that it has captured the sense of humour. Nonetheless, an expansion of the analysis that has been carried out in this paper is necessary, by proving, for instance, whether communicative translation is also a predominant technique when dealing with political, social and cultural aspects that appear in other films from the 40's decade such as *To Be or Not to Be* (Lubitsch, 1942).

8. Works Cited

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