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## TRABAJO DE FIN DE GRADO

Dubbing cultural references for children: Analysis of  
the translation techniques used in Disney's *The  
Princess and the Frog*.

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## ABSTRACT

The translation of cultural references entails certain difficulties, as it deals with the translation of elements that may be unknown or non-existent in the target culture. This challenge becomes more difficult when the audience are mainly children, because of the particular characteristics they present. Therefore, the aim of this dissertation is to study the translation of cultural references in the Spanish dubbed version of Disney's animated film *The Princess and the Frog* (2009). Throughout the analysis, cultural references will be identified and classified into Igareda's categorisation (2011). Finally, the translation techniques that the translator has applied will be determined, according to Molina's classification (2001). The study will be performed considering the theoretical framework that precisely displays the particular features that characterise dubbing, cultural references and children's audiences.

**Key words:** Audiovisual Translation, Dubbing, Cultural reference, Children, Translation techniques, *The Princess and the Frog*.

## RESUMEN

La traducción de referencias culturales siempre presenta cierta dificultad, teniendo en cuenta que se traduce un elemento que puede no ser conocido o no existir en la cultura meta. Este problema se agrava cuando la audiencia es, principalmente, infantil, debido a las características que presenta este tipo de público. Por este motivo, el objetivo de este trabajo es un estudio de la traducción de dichos referentes en la versión doblada al castellano de la película *Tiana y el Sapo* (2009). Para este análisis, se procederá a identificar las referencias culturales, catalogarlas de acuerdo con la clasificación de Igareda (2011) y, finalmente, se delimitará la técnica de traducción que el traductor ha empleado, según la categorización de Molina (2001). Durante dicho análisis se tendrá en cuenta el marco teórico donde se especifican las particularidades del doblaje, de las referencias culturales y de la audiencia infantil.

**Palabras clave:** Traducción Audiovisual, Doblaje, Referencia cultural, Infantil, Técnicas de traducción, *Tiana y el Sapo*.



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## 1. INTRODUCTION

### a) Justification of the study

Audiovisual materials are as present and relevant in our lives that they have become one of our main leisure activities, and people spend hours watching them. In addition, with the development of new technologies, audiovisual materials are around us more than ever. They are viewed anywhere, anytime, just by using any electronic device. Because of this progress, a larger amount of audiovisual materials is accessible, which has increased the proportion of foreign media that is watched. Media-services providers such as Netflix or HBO have a bigger number of films, series and documentaries created abroad rather than Spanish productions, despite the significance of the national film industry. Therefore, most of the audiovisual materials that are seen in Spain need some kind of translation so that they can be suitable for the country's audience. In addition, Spain has one of the most relevant dubbing industries throughout the world (Chaume 2004, 32), which has its impact on the Audiovisual Translation process and on the audience's expectations.

Audiovisual Translation (AVT) deals with the adaptation and interpretation of these materials. For this purpose, translation modes play an important role, as they are one of the main elements which can allow the understanding and enjoyment of the greatest possible proportion of audience. This decision may influence the type of audience that is going to watch the translated materials because different audiences have diverse characteristics and objectives. One of the most peculiar target audiences is the children's one, as it is considered to have specific features that make it unique from the rest of public. Therefore, it is essential to examine and understand the different translation modes in order to distinguish the most appropriate to the type of audience considered.

Films represent a reality that takes place in a particular moment and in a particular place. The context that surrounds the plot can be fictional or it can take place in an existing background. When it happens, elements from that culture will be displayed in the story and they must be taken into account for the translation of the audiovisual text. These cultural references may be recognised, or not, by the target audience, depending on how unknown that specific culture is for them. The translator has to discern these references, understand them and, finally, apply techniques to translate them in the most accurate way, so that the intention of the story is not modified. The audiovisual translator has to guarantee the understanding of the cultural references by the audience.

The aim of this dissertation is to analyse the different translation techniques that can be used when cultural references appear in Audiovisual Translations of films with a children's target audience. It is essential to examine and comprehend all the different techniques as well as the elements that must be considered when the audiovisual text is intended for children, such as their limited previous knowledge. In this study, a real case is studied as the film *The Princess and the Frog* (2009) is analysed with the objective of identifying the cultural references used in the audiovisual text and an analysis is performed in order to classify these references and determine the translation techniques that have been used in the Spanish dubbed version.

*The Princess and the Frog* is the film that has been selected because its story is placed in New Orleans, during the beginning of the twentieth century. This culture abounds with traditional food and music elements, which are predominant throughout the audiovisual text, and that are unknown for the vast majority of the Spanish children's audience. As these references may not be easily recognisable by the target audience, they could entail a bigger difficulty for its translation.

#### **b) Objectives.**

1. The first aim of this study is to analyse in depth the definition of Audiovisual Translation. In addition, Audiovisual Translation modes, focusing on dubbing, will be discussed together with a study of the characteristics of children's audiences. Cultural references are also considered in order to classify them and display the different translation techniques that can be used when dealing with cultural references.
2. Secondly, an analysis of the film *The Princess and the Frog* is performed with a presentation of the categorised cultural references found in it. Moreover, a study of their translations in the Spanish dubbed version will be done as well as a display of the translation techniques that have been used.
3. Finally, the results obtained with the practical study of the film will be considered, in accordance with the theoretical framework that has been developed, in order to draw conclusions of the use of the translation techniques as well as examining the results obtained.



## 2. AUDIOVISUAL TRANSLATION.

### a) Definition

There are many possible definitions in regard to Audiovisual Translation (AVT), but one of the most complete ones is the definition provided by Kretschmer (qtd. in Chaume 2012, 3) as he takes into account every particular diversity this field comprises. “AVT is an academic umbrella term that covers both well-established and ground-breaking linguistic and semiotic transfers of audiovisual texts.” Therefore, it is important to establish that, in AVT, there are two information channels, the acoustic and the visual one, and they must happen at the same time. (Chaume 2004, 30). Chaume adds to Kretschmer’s definition “Some related professional practices such as advertising translation, comic translation or videogame localization have recently joined this large set of audiovisual transfer modes and have been incorporated into the multimedia translation world.” (Chaume 2012, 3)

As it has been mentioned above, Audiovisual Translation is a term that includes many different possibilities and this is the reason why it has been questioned and debated by several theorists. In addition, the term has been developed from concepts such as *Film Dubbing*, *Film Translation*, *Screen Translation* or *Media Translation* among others (Chaume 2004, 30) to what we know today as AVT.

AVT field is quite recent, it appeared with the arrival of the cinema at the beginning of the twentieth century, and it has evolved, accompanied by the progress of technological and media advances produced throughout the last century. Nowadays, the most common term is *Audiovisual Translation*, even though the term *Multimedia Translation* has started to be considered, because of the inclusion of elements such as comic or advertising translation, in which there is not an interaction of the acoustic and the visual channel. This term tries to blur the limits between what can be considered Audiovisual Translation with the location of computing products and the translation of products that move around the Internet. (Díaz Cintas 2003, 36). However, the most accepted term continues to be *Audiovisual Translation*, which is the reason why it has been selected as the most accurate denomination to be used throughout this dissertation. Because of this analysis, it is clear that Audiovisual Translation is closely connected to the constant development of technology and media advances, which directly affects the

boundaries of this field and causes a perpetual variation of the term AVT and its definition.

## **b) Audiovisual Translation Modes**

Audiovisual Translation has numerous modes depending on factors such as the audience, the source text or the budget (Chaume 2012, 2). It is important to differentiate the most common ones and analyse them briefly to understand what they consist of. Even though some modes are more used in certain countries, AVT diversifies in order to deal with every possible circumstance or need. According to Chaume these are the most frequent AVT modes:

- **Dubbing:** it includes the translation and adjustment of a given script of an audiovisual text and its subsequent interpretation of that translation by the dubbing actors, under the supervision of a dubbing director.
- **Subtitling:** this mode consists of adding a written text (the subtitles) in the target language to the screen in which a film or any other audiovisual product is being shown in its source language. Subtitles must occur simultaneously with each actor's speech on the screen.
- **Surtitling:** production of subtitles that are placed above a stage or on a screen and that translate what is taking place during a live performance. It is normally used in the opera or theatre.
- **Voice-over:** simultaneous transmission of the original dialogue in the source language and the recorded translated version of the dialogue in the target language, so that the sound of the source text is lowered and the sound of the target text is raised. Therefore, the source text can be slightly heard underneath the translated text.
- **Partial dubbing:** dubbing of the main characters of a film or any other audiovisual product but maintaining the secondary characters voiced-over.
- **Narration:** reading of a written text by a commentator who avoids any kind of interpreting and tells what is being seen on the screen. The audience normally cannot hear the source sound but the commentary.
- **Free-commentary:** the source text is not properly or accurately translated, but the commentators are free of creating and giving their opinion as well as telling what is seen with their own words or adding new data or information. This mode is sometimes

considered more like an adaptation rather than a translation and it is usually used in order to create humour.

- Simultaneous interpreting: simultaneous interpreting of a film or any other audiovisual product by an interpreter who is physically located in the same place where that given film is being watched. The interpreter has a microphone connected to the loudspeakers from where the translation is being produced and superimposed to the original dialogue.
- Subtitling for the deaf and the hard of hearing (SDH): subtitles produced for people with hearing problems in which the dialogues are reproduced and each character is differentiated when two or more interact. Paralinguistic elements are described in the subtitles such as screams, laughs or noises.
- Audio description for the blind and the partially sighted (AD): translation in which certain elements are described so that audiences with visual problems can follow the plot. These descriptions are added to the dialogue translation in the dubbed or subtitled version.
- Audio subtitling: subtitles are read aloud and the script is described so that blind audiences can understand what the actors are doing or how they are reacting to certain situations.

Some of these modes have appeared recently because of the arrival of new technologies as “new devices and new genres demand new complex modes of Audiovisual Translation, usually a combination of pre-existing formats.” (Chaume 2012, 4). Therefore, Audiovisual Translation is an evolving subject that tries to adapt to the context in order to facilitate the enjoyment and comprehension of a target audience.

### 3. DUBBING

#### a) Definition

Taking into account that the analysis performed in this study is the translation of a dubbed film, it is essential to understand completely what this practice implies and the main characteristics of this AVT mode. Chaume refers to this technique as a translation mode that “consists of replacing the original track of a film’s (or any audiovisual text) source language dialogues with another track on which translated dialogues have been recorded in the target language. The remaining tracks are left untouched” (Chaume 2012, 1). This means that elements such as the soundtrack or the images are not altered. Moreover, the translation must fit in the exact moment the character is speaking on-screen, so a perfect and careful synchronization is also fundamental.

As it has been seen in the previous section of the study, dubbing is one of the most common AVT modes and it has numerous supporters. It comprises a great number of advantages that should be taken into account when analysing AVT modes. One of the main benefits is that it maintains the original image changing only the acoustic channel, which enables the audience to focus on the image and not get lost in the subtitles projected below. In addition, dubbing permits the overlap of several dialogues at the same time which is not possible in subtitling as the maximum is a two-line subtitle on-screen, which only allows two characters speaking simultaneously. (Díaz Cintas 2003, 64).

In every AVT mode, there must be a differentiation among the technical, the translating and the bureaucratic part of the process. According to Chaume, dubbing is divided in six main stages:

1. An enterprise acquires an audiovisual text in order to broadcast it in the target culture.
2. A dubbing studio gets the job of translating, adapting and interpreting the document.
3. The dubbing studio commissions a translator to translate and even adapt it.
4. Dubbing actors interpret the translation.
5. The technical adjustments that put together the interpretations together with soundtracks, background music, etc. (Chaume 2004, 62).

The translator must take into account this process to complete the most accurate and greater translation, considering all the extra elements the project depends on to facilitate

the process. Therefore, the translator's intervention is located in stage 3 but has to bear in mind the previous and following stages so that the better possible result is obtained.

### **b) Dubbing development in Spain**

The development of dubbing in Spain has been parallel to the development of the cinema in the country, even though there are not many studies about it. At the beginning of the twentieth century, movies were only silent but they contained intertitles, which were a particular kind of subtitles that helped the audience to follow the plot of the movie. These intertitles are described by Chaume as the “first form of AVT that we know” (Chaume 2012, 11), but this technique did not last long as, at that moment in Spain, many people could not read. Therefore, in 1929, the movie *Río Rita* was the first dubbed movie and its success led to an expansion of this AVT mode. Films during the first decades of the century were dubbed into neutral Spanish, which was “an artificial dialect that combined features from the major Spanish dialects, particularly American localisms” (Chaume 2012, 12). This resource was used as a way of lowering the prize of dubbing – one same translation and interpretation for all the Spanish-speaking countries- as well as “not favour one dialect over another and thus prevent rejection by some regions” (Chaume 2012, 12). A good example of this method was Disney because the company used neutral Spanish in its films until the 1980s.

At the same time, a new AVT product called the multilingual film emerged. They were shot simultaneously as a copy of the original with actors that could speak the target language or even with the initial actors, who had learnt the script by heart in the target language. Nevertheless, multilingual movies did not succeed, as the audience was most interested in watching the authentic Hollywood stars, which directly influenced the progress and spread of the most used AVT mode in Spain and in many European countries: dubbing. The expansion of this AVT mode all over many countries of the continent can be explained taking into account four main elements: the low levels of literacy, which made it unlikely that the audience could follow subtitles, the fact of using a dominant language, having a powerful economy that could afford spending more money on translating and adapting movies and, finally, the use of dubbing as a way of enforcing the national identity. (Díaz Cintas 2003, 51).

In Spain, Franco's dictatorship used dubbing in order to censor all the ideas that came from international film industries and which were opposed to the regime's ideology.

This censorship was focused on issues related with politics, religion and sex so that they could be acceptable according to the dictatorship's dogma. (Merino and Rabadán 9). Franco's regime lasted until the 1970s, so, by the time it ended, the Spanish audience had been too used to watch dubbed movies, which is still an influence in the national media scene. Nowadays, subtitling is starting to gain ground with the impact of the internet and new audiovisual platforms as well as a slowly change of mind of the Spanish audience. However, dubbing is still the most used AVT mode in Spain and its use generates more revenues.

### **c) Quality standards in dubbing**

A good Audiovisual Translation needs to take into account certain requirements in order to fulfil every achievable objective the initial project had. Therefore, common guidelines must be followed in every AVT task so that the best possible quality is achieved. Chaume claims, "translated audiovisual genres (films, television series, cartoons or documentaries) should follow certain specific conventions that help audiences to recognize them, and watch them in a particular way, thereby maximizing their success." (Chaume 2012, 14), which connects the idea of the specifications AVT final products should accomplish with the concept of the audience's expectations and the elements they would recognize and accept. Considering this, Chaume creates a list of six quality standards that combine these two approaches and that aid the public to obtain the best conceivable final product.

Chaume argues that the first standard that should be taken into account is an acceptable lip-sync. He declares that an accurate synchronization of the onscreen actor's mouth, the body movements and of the duration of the original actor's utterances is fundamental. If this aspect is not respected, disharmony could produce a disconnection from the audience and a loss of effectiveness. The second standard deals with credible and realistic dialogue lines. The language used in the translation has to be realistic as well as appropriate to the genre, the style and the context that accompany the source text. It is important to produce a good translation so that the target audience does not realise they are watching a translated script. This can be achieved by avoiding translation mistakes or translation calques that can cause the suspension of disbelief and, consequently, the audience's loss of reliability. The third standard emphasises that coherence between images and words, and coherence in the internal plot must also be contemplated. The

translator must rely on the source text but it is essential to analyse and respect the image that escorts the spoken and written script. The audience receives the image and the words at the same time, so both elements must fuse and not have discrepancies that could generate them ambiguity or confusion. However, sometimes this standard poses a risk and a problem, as the translator needs to do some adaptations when the source culture is different from the target one. In those cases, the translator needs to decide if a good understanding is prioritised even though the image may not totally match what it is being said or if this standard prevails.

A loyal translation is the fourth quality standard and it refers to the fidelity the translation has to the source text. This standard deals with the idea of having the exact same story when the text is translated, which means that there cannot be any changes in the story after the translation has been completed. According to Chaume, “the viewer expects to see the same film that the audience sees in the source language; in other words, that the true story be told in terms of content and, on most occasions, of form, function and effect- and with no censorship. (Chaume 2012, 17). However, there are some changes that can be accepted as it can be certain linguistic censorship, discrepancy in registers or even the transformation of some film titles. The final two standards do not depend on the translator but on the technicians and the dubbing actors. They are a clear sound quality and a good acting. With regard to the first one, a good final AVT must have well-recorded dialogues, without hearing the original ones, as well as a higher volume of the dialogues, so that they can be easily understood, and a good management of the sound effects in order to produce the appropriate result. The last standard indicates that an accurate interpretation of the dubbing actors is necessary to keep the audience entertained. Dubbing should not show noticeable differences between the translated and the original version. Chaume emphasises that one of the worst enemies of a good interpretation is the overreaction that tends to cause the audience’s rejection and could seriously damage the previous translation work.

#### **4. AUDIOVISUAL TRANSLATION FOR CHILDREN'S AUDIENCES.**

##### **a) Relevance of the type of target audience and children's characteristics.**

One of the main factors that the translator should take into account, no matter what mode of translation has to be applied, is to consider the target audience the project would be directed to. Depending on who will receive the final version the translator would have to work following certain guidelines as well as respecting the specific characteristics that particular audience demand. In this case, we are analysing children as the target audience, what has been defined by Oittinen as a group in which “children's senses are fresh and not yet dulled by experience; children are more creative and daring than adults as nobody has told them yet what they are incapable of doing.” (161) This means that children are more imaginative and less liable to reject fantasy elements as they do not question unreal aspects. However, this lack of experience can also be seen as a disadvantage in terms of understanding factors such as intertextuality or characteristic elements of the source culture. Morales refers to this specialisation as an advancement in which the child is no longer considered a ‘young adult’ but a particular being with specific necessities that must not be forgotten in order to create literary or audiovisual materials, either ludic or educational, targeted at children's consumption (6). Thus, children seen as a target audience must be studied independently from other types of audiences as a way of achieving a deep and conscientious analysis to outline the particular features that characterise them and that will help to perform the translation in the most accurate possible way.

When analysing how to translate for children in AVT, there are some issues that must be considered. It is important to notice that children can watch audiovisual materials on their own or accompanied by adults. For instance, if they go to the cinema, they are not left there alone, an adult normally takes them to the theatre and attend the visualisation too. Zabalbeascoa mentions this fact as an opportunity audiovisual companies can use in order to attract adults and make the experience pleasant for them too (22). Moreover, the adult can also be “supervisory or critical role” (O'Connell 227) and they will have preferences for products that can contribute to the child's cultural and intellectual development. Added to that, O'Connell also goes more deeply into the idea of incorporating adult companions to the target audience and deals with ‘ambivalent texts’. In these texts, “the story can be understood by a child in a conventional literary sense. But it can also be interpreted by adults or older children on a more sophisticated level”



(O’Connell 227), which permits a duality in function and enlarges the target audience. When this kind of resource is used, the translator will have to focus on the different layers of meaning that the script may contain and consider if including that intention in the translated version or adapting, omitting or simplifying it.

Another important characteristic that must be considered when translating for children is the fact that they communicate in different ways. They have specific vocabulary, different concerns or different linguistic expressions. This fact is essential, as the author of the original work and the translator do not belong to that group of audience so they must remember or identify the specific features that characterised their language when they were younger in order to make the product suitable to children. “Authors of texts for children are people who are not members of the target group and therefore only have a limited knowledge and understanding of their audience” (O’Connell 227). Adults that work with children’s materials need to be experts in the field and know the content that will interest their audience as well as the language they will recognise as of their own and with which they could identify. Finally, it must not be forgotten the multiple functions that films for children contain. They can fulfil “entertainment, development of linguistic skills, socialisation and the acquisition of world knowledge” (O’Connell 228) which has to be considered when translating. The translator must regard these aspects and choose the best option so that the target audience can understand the audiovisual material. Children’s comprehension gets priority and, if possible, the rest of the elements that have been mentioned above are incorporated.

#### **b) Predominance of dubbing for children’s audiences and its advantages.**

Once the company decides that the target audience will be children, it is very important to take into account what has been observed in the previous section. The first step is establishing the best AVT mode that could be more beneficial and that could attract the biggest possible public. Different modes have been presented with their principal characteristics including the two most popular ones: subtitling and dubbing. Children’s particular features when watching an audiovisual product are fundamental in order to choose the best mode that could help them to understand it. In this section, the main children’s characteristics will be connected with dubbing and subtitling as a way of analysing the most suitable mode according to Díaz Cintas’ study (Díaz Cintas 2003, 62).

An audiovisual product that is aimed for children tries to cover the largest section of ages. This is the reason why the youngest children, with ages between one and five years, must also be taken into account. This target audience normally cannot understand the original language in which the film has been produced. Consequently, they will lose interest in what they are watching as they cannot comprehend the plot, what the characters are saying or what is taking place. In addition, although subtitles are added, young children are not able to read fluently until they are at least five or six years old. This means that the youngest section of the audience will only watch a screen in which they do not know what is happening together with a couple of lines of written text they are not able to read.

However, out of the youngest group, from five or six years old, children develop their reading skills. This means that they could read what is being written at the lower part of the screen, even though it is important to consider the speed of the subtitle and the small period it is displayed. Children who have just learnt to read would need at least fifteen seconds to be able to read a line opposed to the three to six seconds subtitles can be shown in order to follow the plot. Moreover, even though they can read it, it does not mean they can understand the meaning of the sentence and mentally process its significance in the plot. Another important fact is that if children focus all their attention on decoding the subtitle, they will not be able to observe the image that is taking place at the screen and they will miss many important paralinguistic elements that could provide additional meanings or connotations.

Taking into consideration all these factors, it is obvious that the most suitable AVT mode when dealing with children's audiences is dubbing. This AVT mode permits a complete understanding of the audiovisual product for the entire children's group in such a way that younger children, who are not able to read, do not have to rely on written text they cannot comprehend and can listen to dubbed voices of the characters of the audiovisual text. Furthermore, this resource benefits children who are able to read but with difficulties and that would have to spend more time interpreting subtitles. As the audience do not have to be concerned about the understanding of the acoustic channel, they can centre their attention on the visual one. This is the reason why dubbing is the mode chosen in almost every country when the target audience are not adults, even in countries where they have a long tradition of subtitling or different AVT modes. In some places, there is only dubbing materials for audiovisual texts with children's audiences and the rest of texts are performed with different modes.

## 5. CULTURAL REFERENCES

### a) Definition

Any audiovisual text tries to be as much realistic as possible and, for that purpose, it has to be able to locate the spectator in the moment and place the plot is happening. This intention is achieved by the use of cultural references that contextualise the story and help the audience to go in depth in the narrative. It is extremely relevant to define what is understood by cultural reference so that the translator can identify and translate them accurately. Nord named these cultural references with the term *culturemes* and proposed the following definition of them: “A cultureme is a social phenomenon of a culture X that is regarded as relevant by the members of this culture and, when compared with a corresponding social phenomenon in a culture, Y is found to be specific to culture X” (34). She also added that culturemes “may be different in form but similar in function ... or vice versa” (34). This explanation displays how culturemes are particular of a certain culture; hence, they are identified as foreign by the target culture. However, as they can be similar in function or in form, it can be seen that there can be an equivalent of that specific cultural reference in the target culture.

In addition, Perdersen names cultural references as *Extralinguistic Cultural References* and he has a more contemporary definition that designates in a more accurate way what can be labelled as cultural references.

Extralinguistic Cultural Reference (ECR) is defined as reference that is attempted by means of any cultural linguistic expression, which refers to an extralinguistic entity or process. The referent of the said expression may prototypically be assumed to be identifiable to a relevant audience as this referent is within the encyclopaedic knowledge of this audience. In other words, ECRs are references to places, people, institutions, customs, food, etc. that you may not know even if you know the language in question (43).

In this definition, Perdersen analyses how cultural references rely on the source audience's previous knowledge. However, the target audience may not have this previous knowledge because their experience in their own culture may have been different. He also provides explicit examples of areas that normally include numerous cultural references.

## b) Cultural reference classification

In this study, the final aim is to uncover the different translation techniques that have been used in the film *The Princess and the Frog* that has a particular target audience. However, in order to achieve that goal it is necessary to establish a specific classification of the cultural references found in the movie so that we can obtain conclusions. For this reason, the categorisation that has been chosen is the one produced by Igareda (2011) as it is considered one of the most complete and updated classifications of cultural references in AVT studies. The classification has been created based on the previous studies performed by Newmark, Poyatos, Moreno, Mayoral, Schwarz, Villacampa and Corteza. This analysis includes many possible categories and it is more concrete which will facilitate the following study.

Table 1

*Igareda's category for the analysis of cultural references in audiovisual text translations.*

Topic categorisation	Field categorisation	Subcategories
1. Ecology	Geography	Mountains, rivers, seas.
	Metereology	Weather, climate, temperatura.
	Biology	Flora, fauna, animal related.
	Human being	Physical descriptions, body parts
2. History	Historical buildings	Monuments, castles, bridges.
	Events	Revolutions, dates, wars.
	Public figures	Authors, politicians, Kings and Queens.
	Historical conflicts	
	Myths, legends, héroes	
	Eurocentric perspectivism of Universal History	Latin American History, natives, colonists and their descendants.
3. Social structure	Religion History	
	Work	Commerce, industry, work structure.
	Social organisation	Structure, interactive styles.
	Politics	Law enforcement, electoral system, organisations, ideology and attitudes, political and legal system.
	Family	
	Friendship	
4. Cultural Institutions	Social models and respected figures	Professions, attitudes, behaviours, personalities.
	Fine Art	Music, painting, architecture, dance.
	Art	Theatre, cinema, literature.

	Religious culture, faith, taboos. Education Media	Religious buildings, rites, festivities, prayers, expressions. Educational system, programs. TV, press, graphic arts.
5. Social universe	Social conditions and habits  Cultural geography  Transport Buildings  Proper nouns Colloquial language, sociolects, idiolects, insults Expressions  Customs Time organisation	Familiar relations and roles, kinship treatment, courtesy, moral values.  Towns, counties, streets, road network, countries. Vehicle, means of transport. Architecture, types of buildings, parts of the house. Alias, people's names. Slang, colloquialisms, loanwords, swearwords. Meaning happiness, boredom, sorrow, surprise, forgiveness, love, etc.
6. Material culture	Food  Clothing Cosmetic  Leisure  Material objects Technology Currency and measures Medicine	Food, drinks, restaurant, industry.  Clothes, accessories. Make up, beauty products, perfumes. Sports, festivities, games, folk celebrations. Furniture, general objects. Engines, computers, machines.  Drugs and similar elements.
7. Linguistic, cultural and humorous aspects	Verb tenses  Adverbs, nouns, adjectives Concrete cultural elements Particular expressions of certain countries Puns, proverbs, fixed expressions Humour	Discourse markers, linguistic standards, discursive routines, etc.     Proverbs, fixed expressions, idioms, clichés, sayings, etc.

Source: translated from Igareda, Paula. "Categorización temática del análisis cultural: una propuesta para la traducción." *Íkala*, vol. 16, no. 27, 2011, pp. 11-32.

**c) Relevance of cultural references audiovisual texts.**

Every film needs a context that is provided by the cultural references that place the plot and they should be taken into account when translating. If they are not considered, the meaning of certain elements could be modified and alter the storyline or lead to misunderstandings. Santamaría deals with this topic claiming that: “In order to recreate the fictitious background of characters in a film, it is important that translations reflect the whole set of attitudes that each cultural reference may give rise to” (161). So, if these cultural references are not translated properly, the culture that is being portrayed may not be represented in an accurate way. Furthermore, she adds: “faithfulness to the original wording may lead to mistranslation when viewers from different cultures interpret the cultural reference differently” (Santamaría 161). Therefore, translating these references is not enough, the translator must verify and be extremely conscious about the use of those equivalents in the target culture or the understanding of the reference if not translated. The translator must compose a target audiovisual text that will be assembled by “the translator’s assumptions about their needs, expectations, previous knowledge, and so on” (Nord 35).

In an audiovisual text, these issues can become a problem for the translator when cultural references appear on the screen. In these cases, the translation can be more challenging because the audience is seeing something that the translation may not reflect. However, in some cases this situation can be seen as a useful tool that helps the translator identifying the element. (Chaume 2012, 145). When the translated item or situation has sense in the source culture but the target audience cannot understand it, a culture shock is produced. This is the reason why translators must weigh up the circumstances and consider the best resource so that it can be understood by the target audience. Nevertheless, Santamaría warns translators to respect the main ideology of the audiovisual text in order not to have a different product. “If translators do not want to produce an adaptation of a film, their aim must be to reproduce the intrinsic ideology of the group depicted in the film, and the ideology, or point of view, through which the plot is presented” (162). Consequently, even though changes are needed, the main aim or ideology of the audiovisual text must be displayed.

#### d) Translation techniques

After classifying the different cultural references that can be found in any audiovisual source text, it is essential to categorise the numerous techniques that can be applied in order to translate them. In this study, the techniques that have been used during the translation of the chosen film will be analysed so it is extremely relevant for the research to distinguish every technique and define them. The classification that has been applied for this study is the one made by Molina who defines Audiovisual Translation techniques as elements that affect the final result of the translation, that are classified in comparison with the source text, that refer to textual small units, that have a discursive and contextual factor and that are functional (113). This categorisation has been chosen as it has been particularly created to analyse cultural references found in audiovisual texts and it is based on the study of other theorists as Nida, Newmark, Vlachov, Florin, Koller, Bödeker, Freese, House and Nord.

Table 2

*Molina's classification of translation techniques*

<b>Translation techniques</b>	<b>Definition</b>
Adaptation	Substitution of a cultural element for another one typical of the target culture.
Amplification	Insertion of clarifications or explanations not included in the source text. Footnotes can be seen as a kind of amplification.
Borrowing	Adding a word or expression of a different language without any kind of modification. However, the borrowing can be naturalised when the spelling is normalised to the target language.
Calque	Literal translation of a word or a phrase. It can be lexical or structural.
Compensation	Insertion of an informative element in a different place of the translated text as it could not be added in the same position where it is placed in the source text.
Discursive creation	Establishment of an equivalence that would be unpredictable out of context.
Description	Substitution of a given term or expression for the description of its form or function.
Generalisation	Use of a more general or neutral term.
Linguistic compression	Summarise linguistic elements and translating a shorter version without losing the original meaning or intention of the source text.
Literal translation	Verbatim translation of a phrase or expression without shrinking it in only one word.
Modulation	Creating a change of point of view, perspective or thought category.
Particularisation	Using a more precise and specific term. Opposed to generalisation.
Reduction	Eliminate in the target text of an information element displayed in the source text. The reduction can be total or only a part of its informative content. Opposed to amplification.
Substitution	Changing linguistic elements for paralinguistic ones or vice versa.

Transposition	Change of the grammatical category.
Use of an equivalent	Use a recognised term or expression (by a dictionary or linguistic use) as an equivalent in the target culture.
Variation	Change of linguistic or paralinguistic elements (intonation, gestures) that alter different aspects of the linguistic variation: change of textual tone, style, social dialect, geographical dialect, etc.

*Source: translated from Molina, Lucía. Análisis descriptivo de la traducción de los culturemas árabe-español. 2001. Universitat Autònoma de Barcelona: PhD dissertation.*

In addition, there is another aspect that must be taken into account when studying the translation techniques of cultural references. In the chosen film for this analysis, there are many expressions or terms that appear in French, which is a third language different from the source and the target language. This fact is closely related with cultural references, as language is seen as an important aspect of the culture that contextualises a film. Therefore, it must be analysed the way these phrases or words have been translated. When referring to the use of a third language, Agost (50) proposes three different translation techniques:

- Use of a single language: the audience can notice that the character is using another language in the source audiovisual text, as there is something confusing in the target audiovisual text. Agost suggests dubbing for the target language and subtitles for the third language, dubbing both languages (source and third one) in the target language with certain nuances that could display the origin of that character or dubbing everything in the target language without showing culture confrontation.
- Translating certain words and keeping some of them in that third language so that the meaning can be understood but nuances of a different language are observed.
- Substitution of the third language for another one when it coincides with the target language. When the third language that is used in the source text is the same as the target language, it can be replaced in order to maintain the appearance of the culture confrontation.

It is very usual that, before translating the source audiovisual text, the translator establishes a particular philosophy that will be followed throughout the translation. This means that the target audiovisual text may have certain pattern of using a translation technique more than others. This fact is related with multiple elements like the characteristics of the source or target language, the characteristics of the source or target culture, the specific features of the target audience or the AVT mode that has been chosen.



## 6. ANALYSIS

### a) Context of the analysed corpus.

*The Princess and the Frog* is a Disney's animated film directed by Ron Clements and John Musker. It was released in 2009 and it tells the story of Tiana, an Afro-American hard-working waitress who wants to own a restaurant, and Naveen, a foreign prince who has arrived in the city in order to get married with Charlotte La Bouff. The prince needs the marriage with the only daughter of the richest person of New Orleans so that he can please his parents and continue his wasteful life. During a ball at Charlotte's house, Tiana becomes a frog after kissing Naveen, who has also been transformed into a frog by Dr. Facilier, a voodoo sorcerer who wants to control the city. Tiana and Naveen begin an adventure that will take them to different parts of the city and its surroundings. During their journey, they will be accompanied by Louis, an alligator who wants to become a jazz musician, and by Ray, a firefly who is in love with a star. These two characters lead them to Mama Odie, a voodoo witch who will help them to transform into humans again.

The plot is placed in New Orleans, Louisiana, a city located in the South of the United States. The place is replete with references to the Cajun culture, which refers to "the group of French-Canadians that migrated to Louisiana in the 18<sup>th</sup> century and settled in the bayou country of southwest Louisiana. Their culture and cuisine is different from the French, Spanish, and Black culture of New Orleans" (Hamilton 568). This culture comprises valuable features that are noticed in music, food or linguistic expressions. Jazz music is one the pillars of Cajun lifestyle, as it was originated there, as well as its large variety of dishes that have extoled this gastronomy as one of the best all over the world. In addition, Louisiana was a French colony during the 17<sup>th</sup> and 18<sup>th</sup> centuries what has caused an important influence of the country's traditions and language in the Cajun culture. These multicultural elements have constituted New Orleans' folklore and many of these aspects are present in the audiovisual text. Even though this culture is very characteristic, it is quite unknown for the Spanish audiences as it is not the usual image of the United States that it is normally displayed. Therefore, this film has specific difficulties in its translation as all these cultural references must be studied, considered and translated. The translator must study which references can be recognised by the audience and which ones must be adapted and replaced. In addition, there is another adversity if it is considered that the target audience for this film are children, who may have a diminished previous knowledge.

## **b) Analysis of the cultural references in *The Princess and the Frog*.**

A study of *The Princess and the Frog* is performed taking into account the theoretical framework that has been displayed throughout previous sections of this dissertation and considering the particular context that comprises this film. Each sample that constitutes the corpus is categorised according to Igareda's classification (Table 1) of cultural references. In addition, its translation in the dubbed target text is examined in order to identify the specific translation technique that has been used in accordance with Molina's classification (Table 2). The exhibition of these samples is performed in different items based on Igareda's main categories of cultural references and with verified examples extracted from the film. The problematic of the third language is also present as French speech is detected in the source text and the translation techniques that have been applied are examined, according to Agost's classification (50). Explanations, conclusions and other type of considerations are provided together with the samples in the analysis which allows a clarification and justification of the translator's decision.

### 1. Cultural institutions

This category includes cultural references that deal with fine arts such as music and dance, with literature allusions and with festivities typical of the culture of New Orleans. One of the main aspects of *The Princess and the Frog* is the influence that music has for some of the main characters of the film as it can be seen in Prince Naveen or in Louis, the musician alligator. In addition, jazz music is one of the main pillars of Cajun culture, which is present in the audiovisual text. One example is the alligator's name, Louis, which can be a clear reference to one of the main jazz masters: Louis Amstrong. He is mentioned together with Sidney Bechet, another jazz legend in America, by the alligator during the song "When We're Human".

TCR	Source text	Target text
39:05	LOUIS. If I were a human being, I'd heard straight for New Orleans. And I'd blow this horn, so hot and strong, like no one they've ever seen. You've heard of <b>Louis Armstrong. Mr Sidney Bechet?</b> All those boys gonna step aside when they hear this old ex-gator play.	LOUIS. Si humano fuera ya, me iría a Nueva Orleans. Y haría vibrar hasta explotar cualquier garito de jazz. Escuche <b>señor Armstrong y mister Sidney Bechet.</b> Sus trompetas se callarán cuando oigan al caimán tocar.

Example 1

As it can be seen in Example 1, in both cases the names of the jazz musicians are maintained and have not been replaced by any other musician. Louis Armstrong is probably the most famous jazz musician in Spain, and it is very easy to identify his name and understand that the character is talking about an artist. Sidney Bechet is not too popular in Spain but, by being placed just after Armstrong's name, may imply that the audience will be able to identify him too.

Louis does another jazz reference when he identifies the song Naveen is playing as "Dippermouth Blues", one of the most characteristic songs of this style of music.

TCR	Source text	Target text
36:29	LOUIS. I know that tune! <b>Dippermouth Blues.</b> NAVEEN. Play it, brother!	LOUIS. Conozco esa canción. Es <b>un blues muy famoso.</b> NAVEEN. ¡Tócala hermano!

Example 2

In this case, the translator might have considered that the title of the song would not be recognised by the audience and could cause confusion. Therefore, the translation technique that has been used is an adaptation and amplification as the title of the song has been replaced by an explanation that it is a well-known blues.

Ray is another character influenced by Cajun culture and by jazz music. This last appreciation is displayed in the footage when he accompanies the protagonists to visit Mama Odie. In that moment, he mentions the word ‘zydeco’, which refers to ‘zydeco music’. It is a type of music originated in Louisiana and typical of this culture.

TCR	Source text	Target text
46:43	RAY. Me and my relationals will help y'all the way. NAVEEN. Achedanza! RAY. Counsins Randy, you are ready for a little bayou <b>zydeco</b> ?	RAY. Mis parientes y yo os enseñaremos el camino correcto. NAVEEN. ¡Achedanza! RAY. Primo Randy, ¿estás listo para <b>darle marcha</b> al pantano?

Example 3

The term ‘zydeco’ has been omitted by the translator and, instead of that, an explanation has been displayed. The technique used in this case is an adaptation as well as amplification because the term is not incorporated and the translator has chosen to include a description of what was intended with that music. In addition, the reference of the ‘bayou’ is displayed in this example, which will be analysed and explained later on, in Example 11.

In this category, festivities are also included and, throughout the study, two of them will be examined. The first one is ‘Mardi Gras’ that is the most popular festivity in New Orleans. This celebration is a carnival festival that takes place the last day before Lent. In that day, everything revolves around eating, costuming, bead-tossing and parading (“Mardi Gras New Orleans”). This festivity has established itself as one of the main traditions of the state of Louisiana and the event is attended by thousands of locals and tourists every year. The plot of *The Princess and the Frog* revolves around this particular event as most of the story takes place during its celebration. Because of that, there are multiple references to ‘Mardi Gras’ throughout the audiovisual text.

TCR	Source text	Target text
12:14	FENNER. We'll have all the paperwork ready to sign, first thing after <b>Mardi Gras</b> .	FENNER. Tendremos todo el papeleo listo para firmar en cuanto termine <b>Mardi Gras</b> .
42:35	CHARLOTTE. Oh! There's so much to plan! The guest list! The dress! The music! The flowers! The shoes! We're gonna have ourselves a <b>Mardi Gras</b> wedding.	CHARLOTTE. Tenemos mucho que planificar, la lista de invitados, el vestido, la música, las flores, los zapatos. ¡Vamos a celebrar una boda digna de <b>Mardi Gras</b> !

Example 4

As it can be seen, the translation technique used is borrowing as the term stays unchanged. The translator has probably adopted this idea because the festivity is mentioned from the beginning of the film and can be deduced by the context. In addition, an important aspect that helps to categorise this term as a festival is the fact that the first two times the audience hears the term, it is mentioned next to elements such as 'dancing' or 'parade', as it is presented in the following examples.

TCR	Source text	Target text
9:44	GEORGIA. We all going out dancing tonight. Can you join us? FRIEND 1. Yeah, come on. Live a little. FRIEND 2. Come on, Tiana. FRIEND 3. You can dance with me. FRIEND 4. It's <b>Mardi Gras</b> .	GEORGIA. Vamos a salir a bailar esta noche. ¿Te apuntas? AMIGO 1. Vive un poquito. AMIGO 2. Anímate. AMIGO 3. ¿Bailas conmigo? AMIGO 4. Es <b>Mardi Gras</b> .
10:32	TIANA. Congratulations on being voted King of the <b>Mardi Gras</b> parade.	TIANA. Enhorabuena, lo han nombrado rey del desfile de <b>Mardi Gras</b> .

Example 5

As the context that accompanies the cultural reference indicates party activities, the audience can infer that ‘Mardi Gras’ refers to some kind of celebration where there is a parade and in which people dances. Moreover, the parade itself is seen in the film, which helps the audience to identify and comprehend this cultural reference. This fact is very relevant because viewers get the confirmation to their assumptions when they see the image that is portrayed as ‘Mardi Gras’.

The second festivity that appears in the film is the ‘Fourth of July’, which is the holiday in which the American Independence is celebrated. This commemoration is normally characterised by being full of fireworks as well as magnificent and big parties. This is the reason why ‘Fourth of July’ is used as a metaphor of a lively place.

TCR	Source text	Target text
1:10:30	NAVEEN. Tiana...I... TIANA. There it is! NAVEEN. Your restaurant? TIANA. Oh, can you just picture it? All lit up like the <b>Fourth of July.</b>	NAVEEN. Tiana...yo... TIANA. ¡Ahí está! NAVEEN. ¿Tu...tu restaurante? TIANA. ¿Puedes imaginártelo? Todo iluminado como en <b>un día de fiesta.</b>

*Example 6*

The ‘Fourth of July’ is a very popular festivity in the United States. However, the translator may have considered that the audience will not understand the metaphor because they could not identify it as a celebration and, as this reference does not refer to an important element of the film and just as a metaphor, the translator may have decided to change it. Therefore, the translation technique that has been used is an adaptation with generalisation in which the term is omitted and generalised to any bustling and crowded celebration.

To end with this item, there is another remarkable cultural reference in the film that is related to literature. When Naveen is trying to convince Tiana to kiss him so that he can be human again, she tries to keep him away with the threat of hitting him with a book. Suddenly, he recognises the title and says he had read it.

TCR	Source text	Target text
28:09	<p>NAVEEN. Wait, wait, wait, wait, wait! I know this story! Di Frogie Prutto!</p> <p>TIANA. <i>The Frog Prince?</i></p> <p>NAVEEN. Yes!</p>	<p>NAVEEN. ¡Espera, espera! Espera, yo conozco ese cuento. <i>El príncipe sapo.</i></p> <p>TIANA. ¿Tú has leído esto?</p> <p>NAVEEN. No exactamente.</p>

Example 7

This title refers to an existing tale, written by the Grimm brothers, in which a princess discovers that, by kissing a frog she is talking to, the animal becomes a prince. This story is very popular in the American culture so it would be very easy for the source audience to identify it and remember the story. However, in the translation of the audiovisual text, the reference has not been maintained, as the equivalence of the title would be *El príncipe rana*. The translator has possibly decided to change it because the tale is not a popular reference in the target culture and, the idea of kissing an animal and converting it into a prince, is normally connected with a ‘sapo’ rather than with a ‘rana’. Therefore, the translator seems to have applied an adaptation so that the audience could recognise the popular story. This translating decision affects the own title of the film, taking into account that ‘frog’ has been translated as ‘sapo’ even though it is exactly not the same.

Source title	Target title
<i>The Princess and the <b>Frog</b></i>	<i>Tiana y el <b>sapo</b></i>

Example 8

Probably, it was thought that the relation between the character of Tiana and the animal would be better understood if the species was changed.

## 2. Social Universe

In this section, items such as social conditions or cultural geography are included. The plot is placed in Louisiana, a southern state of the United States with a deep-rooted culture based on its multicultural tradition. The inhabitants of this state are known as Cajuns and this term appears in the film, mentioned by Ray, who represents the embodiment of this folklore. He has a strong accent, typical of people who have grown up in this place, and it stands out to Naveen, who asks about it.

TCR	Source text	Target text
45:39	<p>NAVEEN. Pardon me, but your accent, it's funny, no?</p> <p>RAY. I'm a <b>Cajun</b>, bro. Born and bred in the bayou.</p>	<p>NAVEEN. No es por ofender pero hablas un poco raro. ¿No?</p> <p>RAY. Porque soy <b>cajún</b>, ¿me entiendes? Nací y crecí en el pantano</p>

*Example 9*

In this case, an established equivalent exists, which is what the translator has used. The Real Academia Española de la Lengua does not recognise this term although it is highly used in Spanish, especially in relation to gastronomy. Consequently, this may be the reason why the translator has made this decision.

As it has been mentioned before, the story takes place in the area of the city of 'New Orleans' and its surroundings. This is the reason why there are numerous references to locations situated in the state. Some of them are very popular and have established equivalents as it can be the case of 'New Orleans' or 'Louisiana'.

TCR	Source text	Target text
48:29	<p>Dr. FACILIER. As soon as I dispose of "Big Daddy" La Bouff, then I'm gonna run this town. I'll have the entire city of <b>New Orleans</b> in the palm of my hand. And you'll have all the wayward souls your dark little hearts desire.</p>	<p>Dr. FACILIER. En cuanto me deshaga de papaíto La Bouff y yo controle la ciudad, tendré a todo <b>Nueva Orleans</b> en la palma de mi mano. Y vosotros tendréis todas las almas díscolas que vuestros oscuros corazones desean.</p>



11:00	CHARLOTTE. Prince Naveen of Maldonia is coming to <b>New Orleans!</b> Oh, isn't he the bee's knees?	CHARLOTTE. ¡El príncipe Naveen de Maldonia va a venir a <b>Nueva Orleans!</b> ¿A que es un notición?
18:51	Dr. FACILIER. That's an echo, gentlement. Just a little something we have here in <b>Louisiana</b> , little parlor trick.	Dr. FACILIER. Es el eco, señores. Son cositas que tenemos por aquí en <b>Luisiana</b> . Un truco barato.

Example 10

These references appear throughout the film but the decision of the translator has always been using the established equivalent, probably because the audience could easily recognise them both.

Another reference that appears several times is the 'Bayou', a network of swamps, streams and meanders around the Mississippi river that characterises the state of Louisiana. Half of the plot takes place in the 'Bayou', so the references to this place are very frequent.

TCR	Source text	Target text
36:50	NAVEEN. Where did you learn to play like that? LOUIS. Well, the <b>Bayou</b> is the best jazz school in the world.	NAVEEN. ¿Tú dónde has aprendido a tocar así? LOUIS. El <b>pantano</b> es la mejor escuela de jazz del mundo.
46:30	RAY. First rule of the <b>Bayou</b> , never take direction from a gator.	RAY. Primera regla del <b>pantano</b> , los caimanes siempre se van por la barranquilla.

Example 11

The fact that this place is not popular in the Spanish culture may have been the reason why the translator has decided to use an adaptation together with a generalisation, as the term 'pantano' can refer to any kind of swamp. This way, it is assured that the audience will understand the film is talking about a place with abundant water and an extensive fauna. This technique has been used every time the 'Bayou' has appeared.

Apart from that, other places appear too, for example, ‘Shreveport’ or ‘The Quarter’. The first name refers to a city placed at the North of the state and, it is mentioned by Ray, when Naveen tells him that he does not come from the ‘Bayou’. The second one is an abbreviation of ‘The French Quarter’, the most emblematic neighbourhood of New Orleans.

TCR	Source text	Target text
45:51	<p>RAY. Y'all must be new around here, huh?</p> <p>NAVEEN. Actually, we are from a place far, far from this world.</p> <p>RAY. Go to bed! Y'all from <b>Shreveport</b>?</p>	<p>RAY. Vosotros sois nuevos por aquí, ¿no?</p> <p>NAVEEN. En realidad, somos de un lugar que está muy muy lejos de este mundo.</p> <p>RAY. ¡No me apagues! ¿Sois de la <b>charca de al lado</b>?</p>
49:08	<p>Dr. FACILIER. Now, we're cooking! We're going to find ourselves a frog! Search everywhere! The Bayou, <b>The Quarter</b>. Bring him to me alive.</p>	<p>Dr. FACILIER. ¡Así me gusta! ¡Tenemos que encontrar un sapo! ¡Buscad por todas partes: en el pantano, <b>en la ciudad</b>! Traédme vivo.</p>

Example 12

The translation of ‘Shreveport’, a little village of Louisiana, as ‘la charca de al lado’ is an adaptation. Here, the translator has probably tried to maintain the intention Ray wanted to produce but with a new reference. In the second example, the translator has used another adaptation, with a generalisation, as the specification of that particular part of the city is extended to the entire town. Nevertheless, a generalisation might have not been produced in the first example because Shreveport is not a swamp, so a village has been changed for a different type of area.

### 3. Material culture

In this section of the analysis, Igareda includes items such as food, leisure events or material objects. Food is usually one of the main pillars of every culture, which is not an exception in Louisiana. Cajun gastronomy is well known worldwide as the representation of this southern state. Therefore, together with jazz music, food participates actively in the depiction of this culture in the film, which can be seen in the abundant cultural references that can be seen throughout the audiovisual text. The most used reference is ‘gumbo’ a traditional stew from the South of the United States. Tiana has cooked it since the beginning of the film, as it is shown how her father taught her to do it, and it is one of her specialities, hence the reference appears numerous times.

TCR	Source text	Target text
4:25	JAMES. Okay, I'm about to put this spoon in my... TIANA. Wait! Done. What? JAMES. Well, sweetheart...This is the... The best <b>gumbo</b> I've ever tasted.	JAMES. De acuerdo. Voy a meterme la cuchara en la... TIANA. ¡Espera! Listo. ¿Qué? JAMES. Bueno cielo, este es el mejor <b>gumbo</b> que he comido nunca
4:37	JAMES. A gift this special just gotta be shared. TIANA. Hey everybody, I made <b>gumbo</b> .	JAMES. Un don tan especial como este hay que compartirlo. TIANA. Escuchad amigos, ¡he hecho <b>gumbo</b> para todos!

*Example 13*

Concerning ‘gumbo’, the translator has used the technique of borrowing, as the term is maintained. The first time the word is used is when Tiana and her father, James, are cooking it. Thus, there is a visual help to support the unfamiliar term (Figure 1), which probably has led the translator to apply this technique.

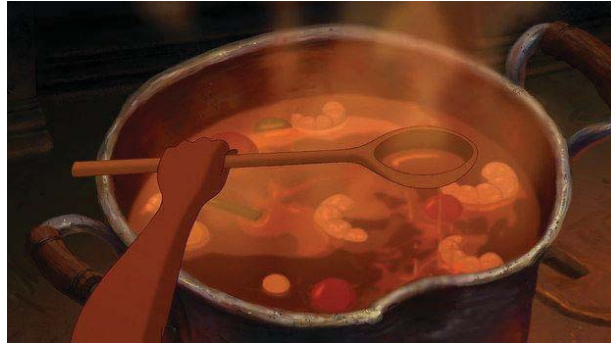


Figure 1

There is another cultural reference that appears frequently in the story and that is traditional from New Orleans: the ‘beignets’. This dessert is also Tiana’s speciality, which increases its appearance on-screen.

TCR	Source text	Target text
10:42	<p>TIANA. Congratulations on being voted King of the Mardi Gras parade.</p> <p>LA BOUFF. Caught me by surprise, for the fifth year in a row! Now, how about I celebrate with...</p> <p>TIANA. <b>Beignets</b>?</p>	<p>TIANA. Enhorabuena, lo han nombrado rey del desfile de Mardi Gras.</p> <p>LA BOUFF. Me ha pillado completamente por sorpresa, por quinto año consecutivo. Oye, ¿qué te parece si lo celebro con...?</p> <p>TIANA. ¿<b>Buñelos</b>?</p>
24:15	<p>FENNER. Evening, Tiana. Marvellous party.</p> <p>TIANA. Evening Mr. Fenner and Mr. Fenner.</p> <p>FENNER. Fine-smelling <b>beignets</b>.</p> <p>TIANA. Going to be the house specialty once I sign those papers y'all brought.</p>	<p>FENNET. Buenas noches, Tiana. Maravillosa fiesta.</p> <p>TIANA. Buenas noches señor Fenner y... señor Fenner.</p> <p>FENNER. Los <b>buñelos</b> huelen fenomenal.</p> <p>TIANA. Serán la especialidad de la casa cuando firme esos documentos.</p>

Example 14

In this case, the translator has used an adaptation technique as ‘beignet’ has been translated as ‘buñuelo’, which is not exactly the same. A ‘beignet’ is similar to a ‘buñuelo’ but when the audience sees the dessert on screen, they can realise they do

not even have the same shape. This fact can be seen in Figure 2 and Figure 3, as both images are in discord, they do not represent the same element and this conflict can produce confusion in the audience. Here is where we can see the importance of the third quality standard (Chaume 2012, 14) and how essential it is that the coherence between images and words is respected.



*Figure 2*



*Figure 3*

Even though the image that identifies both dishes is different, if their recipes are considered, we can see that their making processes are very alike and they comprise almost the same ingredients. This can be the fact that may have impelled the translator to choose this translation.

The same situation can be seen with other cultural references such as ‘hush puppies’ and ‘cornbread’.

TCR	Source text	Target text
4:41	<p>TIANA. Hey everybody, I made gumbo!</p> <p>NEIGHBOUR 1. Ooh, that smells good!</p> <p>NEIGHBOUR 2. I got some <b>hush puppies</b>, Tiana.</p>	<p>TIANA. Escuchad amigos, ¡he hecho gumbo para todos!</p> <p>VECINO 1. Mmmh, qué bien huele.</p> <p>VECINO 2. Yo tengo <b>tortas de maíz</b>, Tiana.</p>
52:22	<p>REGGIE. Look at them big frog legs. I want some <b>cornbread</b> with this dinner!</p>	<p>REGGIE. Mirad que ancas tan hermosonas y esta noche me las zampo con una <b>mazorca</b>.</p>

Example 15

In both examples, the translator has used adaptation, as the source term does not coincide with the target one. A ‘hush puppy’ is a corn dough ball, which does not correspond with the image the target audience can picture with ‘torta de maíz’, which are flat. The same issue takes place in the second example as a ‘mazorca’ would be translated by ‘cob’ and not ‘cornbread’. However, these two cultural references do not have a visual support that could confuse the audience so this may be the reason why the translator has chosen an adaptation with recognisable elements.

Some other dishes have an established equivalent that would be easily noticed by the audience, as it is the case of ‘hotcake’, ‘flapjack’, ‘red beans with rice’ or ‘sauce piquant’.

TCR	Source text	Target text
9:50	<p>TIANA. I'm going to work on a double shift tonight. Here are your <b>hotcakes</b>.</p>	<p>TIANA. Esta noche tengo turno doble. Las <b>tortitas</b>.</p>

10:13	<p>BUFORD. Oh! You ain't never going to get enough for the down payment.</p> <p>TIANA. I'm getting close.</p> <p>BUFORD.. Yeah, how close?</p> <p>TIANA. Where are my <b>flapjacks</b>?</p>	<p>BUFORD. Nunca juntarás el dinero para la entrada.</p> <p>TIANA. Ya estoy cerca.</p> <p>BUFORD. Ya, ¿cómo de cerca?</p> <p>TIANA. ¿Y mis <b>tortitas</b>?</p>
43:01	<p>LOUIS. Now, that restaurant of yours, is it gonna have étouffée?</p> <p>TIANA. Jambalaya, gumbo... It's gonna have it all!</p> <p>LOUIS. I always wanted to try <b>red beans and rice</b>, muffulettas, po'boys.</p>	<p>LOUIS. Dime, ¿y en tu restaurante vais a tener étouffée?</p> <p>TIANA. Y jambalaya y gumbo. Allí habrá de todo.</p> <p>LOUIS. Mmm. Siempre he querido probar las <b>judías con arroz</b>, las muffulettas, los po'boys.</p>
50:51	<p>REGGIE. Oh! Take a look at that two jumpers. I can taste the frog legs already.</p> <p>DARNELL. Bet they taste real good with the <b>sauce piquant</b>, right, pa?</p>	<p>REGGIE. Ohh, mirad que brincadoras tan hermosas. Ya estoy saboreando sus anquitas.</p> <p>DARNELL. Seguro que están riquísimas con la <b>salsa picante</b>, ¿a que sí papa?</p>

Example 16

In these examples, it is seen the use of an existing and established equivalent that the audience will quickly identify in order to picture the dish that is been mentioned. There are other samples in which there is not an equivalent in the target culture, so the translator has chosen different options. This is the case of elements such as 'étouffée', 'Jambalaya', 'muffuletta' or 'po'boy'.

TCR	Source text	Target text
42:56	LOUIS. Now, that restaurant of yours, is it gonna have <b>étouffée</b> ? TIANA. <b>Jambalaya</b> , gumbo... It's gonna have it all!	LOUIS. Dime, ¿y en tu restaurante vais a tener <b>étouffée</b> ? TIANA. Y <b>jambalaya</b> y hay gumbo. Allí habrá de todo.
43:02	LOUIS. I always wanted to try red beans and rice, <b>muffulettas</b> , <b>po'boys</b> .	LOUIS. Mmm. Siempre he querido probar las judías con arroz, las <b>muffulettas</b> , los <b>po'boys</b> .
55:25	LOUIS. You know what would make me feel better? Crawfish smothered in <b>remoulade sauce</b> .	LOUIS. ¿Sabes cómo me sentiría mejor? Con un cangrejo en <b>salsa remoulade</b> .

Example 17

These examples show the borrowing that has been applied in these cases. The translator may have considered that there is not an important loss if the audience do not comprehend entirely what these dishes exactly are, as it is understood that they are talking about food. In addition, this misunderstanding may be deliberate as it incorporates an exotic nuance to the food and it is emphasised the fact that they are traditional from New Orleans so there is no equivalent in the target culture.

Finally, there is an example in which the translator has decided to use an adaptation together with an amplification so that the audience could identify the dessert.

TCR	Source text	Target text
55:29	LOUIS. With some <b>bananas foster sprinkled with pralines</b> ... Oh Mama! TIANA. How about some swamp gumbo? LOUIS. That will do.	LOUIS. Un buen <b>helado de vainilla recubierto de plátanos</b> . TIANA. ¿Y qué me dices de un buen gumbo del pantano? LOUIS. Me gusta.

Example 18



The translator has decided to add an explication, probably because the term ‘bananas foster’ is not popular in the target culture. In the source culture, the mention of ‘bananas foster’ implies an ice cream covered with flambé bananas. However, as this meaning is not implied for the Spanish target audience, the translator may have decided to explain the dessert and omit praline sprinkle.

Apart from food, there is a leisure event that is mentioned in the audiovisual text and that must be studied. When Tiana is saying that she must work so that she can save enough money to open her restaurant, Buford, the cook of the café, laughs at her saying that she has no chance of obtaining that amount of money. For that purpose, he uses the event the ‘Derby of Kentucky’ as a comparison, implying that he will never go there and Tiana will never get the money.

TCR	Source text	Target text
10:19	BUFORD. You got as much chance of getting that restaurant as I do of winning the <b>Kentucky Derby!</b>	BUFORD. Tienes tantas probabilidades de conseguir el restaurante como yo de ganar el <b>Derbi de Kentucky.</b>

Example 19

This competition is the most famous horseracing of Louisiana and it is very popular in the entire country. It is very selective, only the best riders can compete there, which is why Buford uses it as a metaphor. The technique used is an established equivalent. The translator may have made this decision because, after he says that, Buford makes many gestures that entail that he is pretending to ride a horse. In addition, because of the context and his facial and body expression, it can be understood by the target audience that he thinks Tiana will not succeed.

#### 4. Linguistic, cultural and humorous aspects

In this item, elements related to language are studied. In *The Princess and the Frog* there are some expressions and idioms, which are important cultural references that must be properly translated. In addition, French language is very relevant for Louisiana’s colloquial language as it is used frequently, which is displayed in the film.

Idioms symbolise a culture so it is very important to understand them in order to be able to translate their intention so that the target audience can infer the proper meaning.

TCR	Source text	Target text
33:30	<p>TIANA. You spoiled little rich boy.</p> <p>NAVEEN. Oh, oh yes, oh yes? Well, <b>the egg is on your face</b>, all right? Because I do not have any riches!</p>	<p>TIANA. Niño rico malcriado.</p> <p>NAVEEN. ¿Ah sí? Pues ahora <b>te vas a quedar de piedra</b>, ¿vale? Porque yo no tengo ninguna fortuna.</p>

Example 20

In this sample, it is seen that the translator has done an adaptation when translating the idiom. ‘The egg is on your face’ means, according to Cambridge Dictionary: “to be very embarrassed because of something you said or did”. This reflects that ‘quedarse de piedra’ would not mean the same as there is not any connotation of embarrassment.

This idea is not seen in the two following idioms as the translator has maintained the intention:

TCR	Source text	Target text
35:57	<p>TIANA. <b>Rise and shine</b>, Sleeping Beauty. Gators are gone. We got to get back to New Orleans and undo this mess you got us into.</p>	<p>TIANA. <b>Buenos días</b> bello durmiente. Los caimanes se han ido. Tenemos que volver a Nueva Orleans a deshacer este lío en el que tú nos has metido.</p>
1:16:22	<p>CHARLOTTE. Goodness gracious! Are you all right?</p> <p>LAWRENCE. I just need a moment to compose myself.</p> <p>CHARLOTTE. <b>Cheese and crackers!</b></p>	<p>CHARLOTTE. ¡Oh, santo cielo! ¿Te encuentras bien?</p> <p>LAWRENCE. Dame un minutito para recobrar la compostura.</p> <p>CHARLOTTE. ¡<b>Qué latazo!</b></p>

Example 21

The first idiom ‘rise and shine’, according to Cambridge Dictionary, it is used to “tell someone to wake up and get out of bed” (“Rise and shine!”). Therefore, the translator has used an established equivalent because ‘Buenos días’ is normally used as a way of waking somebody up in Spanish culture. Something similar happens with ‘cheese and crackers’ that is a fixed expression with the same meaning ‘Jesus Christ!’ has but in a respectful way. Both expressions can articulate surprise, shock or anger (“Jesus Christ”) which is translated by and Spanish equivalent ‘qué latazo’, used for expressing anger or boredom.

Ray mentions at the end of the film the term ‘hayacall’ to refer to the pendant Lawrence was wearing. This word is Cajun slang and refers to a thing or an object that cannot be defined.

TCR	Source term	Target term
1:17:15	<p>RAY. This proves what we saw ain't what we thought we saw!</p> <p>TIANA. What is this?</p> <p>RAY. It's a voodoo <b>hayacall</b>.</p>	<p>RAY. Esto demuestra que lo que vimos no es lo que creímos haber visto.</p> <p>TIANA. ¿Qué es esto?</p> <p>RAY. Eso es un <b>chisme</b> de vudú.</p>

*Example 22*

In this case, the translation technique used is the use of an established equivalent as the term ‘chisme’ is normally used in slang Spanish to refer to an indefinite object.

As it has been mentioned in previous sections, Louisiana has a strong French influence, resulting from its colonisation, which causes that its colloquial language is affected by French language. Consequently, the film has a third language apart from the source and target ones, which needs to be analysed and studied. According to Agost, there are three strategies when a third language is presented: keep it unaltered, translate only some of them or substitute the third language for another one (50). The translator has mainly used the first technique in this film as it can be seen in the following examples:

TCR	Source text	Target text
17:48	NAVEEN. Hello. Dr. FACILIER. Gentlemen! <b>Enchanté.</b>	NAVEEN. Caballero. Dr. FACILIER. ¡Señores! <b>Énchanté.</b>
30:44	NAVEEN. Calm boy, calm your monster dog! GUEST 1. <b>En garde!</b> NAVEEN. Look out! Get out of the way.	NAVEEN. ¡Siéntate! ¡Siéntate perro monstruoso! INVITADO 1. <b>¡En garde!</b> NAVEEN. ¡Cuidado! Paso, que vamos.
49:15	Dr. FACILIER. I need this heart pumping. For now. <b>Allez, tout de suite!</b>	Dr. FACILIER. Necesito que su corazón lata. Por ahora. <b>¡Allez, tout de suite!</b>
58:28	RAY. <b>Je t'adore.</b> NAVEEN. I adore you. RAY. <b>Je t'aime.</b> NAVEEN. I love you.	RAY. <b>Je t'adore.</b> NAVEEN. Te adoro. RAY. <b>Je t'aime.</b> NAVEE. Te amo.
59:32	RAY. Love is everything, do you agree? <b>Mais oui!</b>	RAY. Así es nuestro amor, ¿verdad que sí? <b>¡Mais oui!</b>

Example 23

Here, French is kept unaltered, as the translator may have considered that they were expressions very popular in the target culture and that they could be easily understood. In addition, the French expression has remained the same so there has not been any kind of naturalisation to approach it to the target language.

## 7. CONCLUSIONS

In Audiovisual Translation, there are different translation techniques that can be used when cultural references appear in the story as it has been seen. Throughout this dissertation, these specific references have been detected and analysed, as well as its dubbing target translation. We have tried to infer the purpose underneath every translator's decision, taking into account the theoretical background that has been analysed during the first chapters of the study. Moreover, the target audience has been a fundamental condition in this analysis, being the possible reason for numerous translation choices. Consequently, depending on the different translations, gathered in each section of the analysis, we have come to diverse conclusions that will be exposed in the following paragraphs.

In the first section that comprises cultural institutions, there has been a majority of adaptations rather than borrowings. The translator has probably decided that, considering the reduced previous knowledge that the target audience may have of New Orleans culture, it was preferable to apply adaptations. However, the reference of 'Mardi Gras' has been kept, probably because it is an event that is displayed in the film and the audience can rely on the visual channel to discern the meaning. In addition, the story revolves around this local festivity as all the storylines conclude in 'Mardi Gras'. It is also remarkable the fact that the name of jazz celebrities has been maintained, probably because the context indicates they are artists but it is not essential for the plot to understand who these people are. So, it can be deduced, that the cultural institutions tend to be adapted when the target audience are children, even though some significant references that are shown in the film itself have been kept, apparently to provide elements that indicate the audience is facing a different culture.

The second section deals with the social universe that belongs to New Orleans. In this case, the translator has applied mostly established equivalents when facing the name of the city or the state. Probably, because these nouns would be easily recognised or, at least, not so unknown by the audience. Although the target audience are children and they may not know that 'Nueva Orleans' or 'Luisiana' are locations of the United States, they can identify it with a place that is different from their own culture. However, when places that are more specific appear, the translator has chosen to apply adaptations, possibly as a way of helping the audience to understand the purpose and intention that was aimed with the use of these cultural references. In these examples, established equivalents do

not exist and the audience could decontextualize the cultural reference and get lost in the plot.

The third section refers to material culture and it entails most of the cultural references found in the film, as it is where food references can be found. In this section, the translator has made different decisions depending on if the reference was displayed on screen or if it was just mentioned. Moreover, if the reference had an established equivalent, the translator has preferred to use it, except for the references that Louis says. This character is portrayed as one of the main representatives of the Cajun culture. Probably, in order to reinforce that, the translator has applied the borrowing technique when Louis mentions different dishes as it could be inferred he is talking about food and it provides the exotic element that emphasises the contrast of the source and the target cultures. 'Gumbo' is probably the most used reference and the translator has probably decided to keep it because from the beginning of the film there is a support from the visual channel that indicates that it refers to a type of stew. However, the translator has applied an adaptation technique when facing 'beignet' even though the translated term may contradict what can be seen on screen. This means that the target audience will identify a 'beignet' as a sweet pastry but they may be confused as what is displayed do not coincide with the image of a Spanish 'buñuelo'.

The last section involves linguistic, cultural and humorous aspects, which means that the translator has taken translation decisions about local expressions and terms. In this category, it has been verified in the analysis that there is a majority of established equivalents, probably as a way of helping the audience to get the intended purpose the source audiovisual text has. There are some examples where an established equivalent has not been applied, which may mean that it does not exist and the translator could have preferred an adaptation. According to this hypothesis, it can be inferred that, when dealing with linguistic references, the translator apparently prioritises the correct understanding of the expression rather than maintaining the source cultural element. Besides this, the third language difficulty is also considered in this section. The translator may have chiefly kept the French phrases and sentences as a way of remarking the exotic element and the multicultural particularity of the Cajun culture.

After having reached the previous conclusions, it is important to emphasise that this dissertation has just focused on a specific and limited group of translation techniques identified in *The Princess and the Frog*. There are many different approaches that could

be studied to get further conclusions of the possible attitude the translator has had in this film. One of the most interesting classifications that could be examined is categorising the translation of cultural references as *domestication* or *foreignization*. According to Venuti, *domestication* deals with the elimination of foreignness of the source text and adaptation to the source text, and *foreignization* refers to the conservation of cultural references that appear in the source text (20). Therefore, future research could be conducted in order to apply this particular classification of translation techniques, taking into account the particularities of a children's target audience, and considering the results obtained throughout the analysis of this undergraduate dissertation.

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