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Comparative analysis of Shrek 2 dubbing translation: cultural references and songs

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ABSTRACT

One of the consequences of globalization is the disseminatión of audiovisual content throughout diverse multimedia platforms that reach countless international audiences apart from the original one. Due to this phenomenon, audiovisual translation and, specifically, dubbing, are becoming crucial to this increasing demand for new accessible content. However, to reach this accessibility the translator has to overcome several constraints, such as the translation of cultural references and songs. For this project, the Spanish translation of the movie *Shrek 2* has been analysed with regard to identifying how these challenges have been translated and adapted to the target language.

Key words: Audiovisual Translation, Translation Techniques, Cultural References, Songs, Shrek 2, Dubbing

RESUMEN

Una de las consecuencias de la globalización es la diseminación de contenidos audiovisuales a través de diversas plataformas multimedia que alcanzan una innumerable cantidad de espectadores internacionales. Debido a este fenómeno, la traducción audiovisual y, en concreto, el doblaje, se están convirtiendo en elementos cruciales para este auge de la demanda de nuevos contenidos accesibles. Sin embargo; para alcanzar esta accesibilidad, el traductor tiene que superar varios obstáculos, como la traducción de las referencias culturales y de las canciones. Para este proyecto, se ha analizado la traducción al español de la película *Shrek 2* con el fin de identificar cómo se han traducido y adaptado estos obstáculos a la lengua de meta.

Palabras clave: Traducción Audiovisual, Técnicas de Traducción, Referencias Culturales, Canciones, Shrek 2, Doblaje

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1. INTRODUCTION

Nowadays, audiovisual materials are completely globalized which result in their spread throughout different multimedia platforms. Since most of the population has access to these platforms these materials must be accessible to all possible audiences in a way that guarantees that the communicative process does not become compromised. For this reason the process of audiovisual translation is so important, since the audiovisual materials shared internationally must be accessible in terms of language. To achieve this, there are several techniques, which are more or less used depending on the target audience, but the most frequent ones are subtitling and dubbing. In this instance, the focus is on the dubbing translation which according to Chaume (2012) consists in replacing the original track of a film's SL dialogues with another track on which translated dialogues have been recorded in the TL. This implies having to match the text to the images and lip movements, however, since the movie selected for the analysis, *Shrek 2,* is an animated movie, this step is easier to overcome.

The purpose of this dissertation is to study the techniques employed to see how the translation, from the original English audio to the Spanish dubbing, was carried out and how the problems derived from it were solved. The results expected are to find whether the translator had good judgment when selecting which cultural references should be substituted, maintained or eliminated as a means to achieve a final translation that can be understood by the target culture whilst being engaged with the movie. This is why the focus is on how the cultural references and songs were dubbed; since it is more difficult to achieve an accurate translation that maintains the meaning without losing the audience's attention and without suppressing crucial information for the plot. Hence, making sure that all the cultural references can be comprehended in the TL with all the connotations that they convey. Moreover, for the translation of songs, the results expected are to see how the lyrics were translated so that they could be adapted to the existing music and whether the meaning is the same or if it was changed to better fit the melody. Ergo, if the translation is singable or not and what changes were made to achieve that singability.

This work is structured in several sections. Firstly, the theoretical framework with all the basic knowledge needed to understand the succeeding analysis. This section encloses essential notions of what audiovisual translation is and how cultural references and songs are translated specifically for dubbing. In the third section the hypothesis and

methodology are found. Here there is a hypothesis formulated and also an explanation of the process of how I carried out this study, which will help to interpret the results achieved. The fourth section comprises the comparative analysis of the examples of cultural references and songs between the SL and the TL. The fifth section is the conclusion with an explanation of the most relevant findings of the preceding analysis. Lastly, the sixth and seventh sections include the bibliography used for the study and the appendix with more examples of cultural references and verses of the songs respectively.

2. THEORETICAL FRAMEWORK: AUDIOVISUAL TRANSLATION

2.1. Introduction to audiovisual translation

To be able to give an accurate definition of audiovisual translation, first it is important to distinguish the several meanings that the term translation carries: "it can refer to the general subject field, the product (the text that has been translated) or the process (the act of producing the translation)" (Munday, 2001). All three meanings of the term, field, product and process, are linked in one way or another to the subcategory of audiovisual translation since it is a specific subject field inside where the objective is to create a final product ready for use following a particular process. This procedure requires a translator whose work consists in "changing an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (target text or TT) in a different verbal language (the target language or TL)" (Munday, 2001). Thus, the process of translation is only completed when there is a substitution of the original language for a target one whilst withholding the meaning of the text. As stated by Zabalbeascoa (1997) every translation needs to follow three basic conditions. Firstly, it implies the previous existence of another text known as ST. Secondly, there is an equivalence with the ST, ergo, the translation can be considered a version of said text. And, thirdly, there must be a need and a reason for the elaboration of the TT; there is a required context in which this text is useful, necessary and requested.

Once the general process of translation has been explained, the specific subcategory of audiovisual translation follows the same procedures but with some extra requirements and intricacies. According to Bartoll (2016), audiovisual translation consists in the translation of audiovisual texts, those which transmit the information in a dynamic-temporal form though the acoustic, visual or both channels. It is restricted and conditioned

by the fact that the texts translated express their messages, also through audio and images, and consequently they are more complex to interpret. This entails the search for adequacy, not only of the TT but of its relation with the images and actions shown on the screen.

Furthermore, the main types of audiovisual translation are dubbing and subtitling which follow different techniques as they look for different results of the TT. Nevertheless, the following analysis will only focus on the study of the dubbing translation from English (SL) to Spanish (TL).

2.1.1. Translation process for dubbing

The process of making an audiovisual translation starts with a text, in this instance the script, in the SL, so that, once the base content is translated, the dialogues can be recorded.

Dubbing is a practice "that consists of replacing the original track of a film's source language dialogues with another track on which translated dialogues have been recorded in the target language" (Chaume, 2012). Moreover, when doing the actual translation, the image that goes with the text has to be taken into account since we are not just facing a written text (the audiovisual product script) but we focus on the image that complements this written text (Rica Peromingo, 2016). Depending on the scenes and images, the translation can be modified to correspond with the degree of formality needed, determined by certain characters and situations that cannot be appreciated in the written text because there should be coherence between what is heard and what is seen (Chaume, 2012).

So occasionally, writing credible and realistic dialogues, in line with the oral registers of the TL, involves going slightly beyond the correct expression of the source content in the target language (Chaume, 2012) having in mind the target audience and the register needed so that the feelings expressed by the scenes are translated adequately. This is why the dubbing translations fluctuate between its adequacy in relation to the ST and its acceptability in the target culture (Chaume, 2012) whilst ensuring that the TL sounds legitimate and faithful so that it does not transport the audience away from the storyline. Therefore, as stated by Rica Peromingo (2016) the only difference between audiovisual translations and a regular translation is whether the final product is a movie, TV show,

documentary, cartoons, etc., since the complexity of the translating and dubbing processes differ.

2.1.2. Translation techniques

The techniques used for the interpretation and categorization of the translations are the ones proposed by Rica Peromingo (2016). He proposes twenty techniques used for audiovisual translation ranging from the most literal to the most interpretative, in order to give the translator a wide range of options while looking for an accurate technique in different situations. Moreover, the list of techniques listed below is improved with the help of other translation manuals such as Munday's (2001) and Fawcett's (1997). These translation techniques are:

1. **Borrowing:** The SL form is taken into the TL, usually because the latter has a gap in its lexicon. In other words, to integrate a term or expression of the SL into the TL without any modification.

2. **Calque:** The SL expression or structure is translated literally, whether lexical or structural.

3. **Word-for-word translation:** The grammar, order and primary meaning of all words in the SL are maintained (all words have the same meaning out of context). The words of the SL and the TL have identical order and number: "by following so closely the form of the ST, it produced an absurd translation, cloaking the sense of the original" (Munday, 2001).

4. **One-to-one translation:** Each SL word has a TL equivalent; however, SL and TL's words have different meanings without context so it allowed the sense or content of the ST to be translated.

5. **Literal translation:** A text can go from one language into another with no changes other than those required by the TL grammar. The translation is faithful to the original but the number or order of words may be different.

6. **Equivalence**: It describes the same situation by different stylistic or structural means so the translator needs to search for an equivalent term or expression to be used in the TL.

7. Omission: A way to hold text together is, paradoxically, by missing bits out, according to Fawcet (1997), hence, elements from the SL are completely omitted in the TL.

8. Reduction: Information parts or elements from the SL are not present in the TL because this entails translating in a transparent, fluent, 'invisible' style in order to minimize the foreignness of the TT.

9. Concentration: To find shorter ways of referring to the same thing to avoid prolixity, essentially to synthesize linguistic elements in the TL.

10. Particularization: Translating an abstract by a concrete term, ergo, to use a more specific term in the TL.

11. Generalization: Translating a more specific SL item by a more general TL item, consequently, to use a more general term in the TL.

12. Transposition: To change the grammar category or the voice of the verb. It is a change of one part of speech for another without altering the sense.

13. Description: To substitute a term or expression for its description when something in the SL is not translatable.

14. Dilution: To add linguistic elements not informatively relevant; translating with more words but without addition of meaning.

15. Amplification: Adding more information to the TL in the form of explanations rather than making cultural adaptations.

16. Modulation: Changes the semantics and the point of view of the SL, whether lexical or structural.

17. Variation: A sense-for-sense approach allowed the sense or content of the ST to be translated by making linguistic or paralinguistic changes that affect tone or style.

18. Substitution: To change linguistic for paralinguistic elements or vice versa in a form of dynamic equivalence used when literal translation (equation) is not possible and so some form of translation shift must take place.

19. Adaptation: Changing the cultural reference when a situation in the source culture does not exist in the target culture so a SL cultural element is substituted for a TL one.

20. Creative discourse: An equivalent that can only be understood in context where the translator takes liberties in the translation in order to improve on the original.

This list of techniques is the one I decided to follow, as it was the most complete and organized one from all the sources considered and because they come from a book specifically designated to audiovisual translation and dubbing. Furthermore, although not all the techniques were actually used for the analysis it was worth mentioning them to increase the knowledge on the matter and to differentiate between similar techniques.

2.2. Cultural references in audiovisual translation

It is established that a cultural reference is any kind of expression (textual, verbal, non-verbal or audiovisual) denoting any material, ecological, social, religious, linguistic or emotional manifestation that can be attributed to a particular community (González Davies & Scott-Tennent, 2005). The translator has to consider the level of understanding that the target culture has of the original cultural references in order to decide what the best procedure to follow:

"Translators and dialogue writers try to find a balance between the audience's shared knowledge and their threshold of tolerance to domestic culture references" (Chaume, 2012).

What Chaume says is because the target audience may be familiar with some of the references so it might not be necessary to change them. On the contrary, other references must be adapted in the translation in order to create the same feeling for the target audience and to maintain the original context since problems will arise as a result of the cultural distance between the source text and the target audience (Bravo, 2002).

However, as Castro (2002) mentioned, due to the lack of knowledge of the source cultures, many translators introduce incorrect or unnecessary expressions in the TL or even overlook idioms or cultural references. Consequently, for cultural references in general, and for comedy in particular, the goal should be to make the target audience laugh at the same points that were meant to be humorous in the source text (Bravo, 2002).

It is true that an equivalent reference must be found since keeping the same humoristic element in the translation might be meaningless to the target audience, according to Chaume (2012) because they will not understand the connotations it conveys, and thus, will not understand the humor behind it. For this purpose, a good translator has to find the necessary documentation as quickly and efficiently as possible and possess an extremely wide range of knowledge about the languages from which he

translates (Bravo, 2002). This way, they can make a good judgment of when to substitute, maintain or eliminate a cultural reference.

To sum up, we agree with Castro (2002) in that the work of a translator consists in translating expressions into the TL in a way that the dubbing actor reads and interprets them as if they had just been spontaneously thought and pronounced.

2.3. Songs in dubbing

First of all, to talk about the translation of songs for dubbing is necessary to understand what a song is, which, according to Franzon (2008), can be described as a piece of music and lyrics – in which one has been adapted to the other, or both to one another – designed for a singing performance.

When working with songs in audiovisual translation there are more details to focus on apart from the ones already stated for a standard audiovisual translation, since there is also the music that accompanies the lyrics to take into consideration. A song should be translated "when the lyrics refer to the plot, the song should be translated to give the target audience the same access to the meaning of the lyrics as the original audience has" (Chaume, 2012). By not translating a song that contains essential information to keep up with the plot the TL viewers could lose track of the storyline.

The film music that this study is focused on are songs with lyrics which are described as diegetic music because they are "part of the film's narrative world (diegesis) and its purported source was […] visible on the screen" (Cooke, 2008). The other type of music is nondiegetic since it only consists of background music so it does not have anything to translate.

The text in songs is called lyrics which are linked to the music in a way that every translation has to manoeuvre around it; therefore, a good song translation should be "a second version of a source song that allows the song's essential values of music, lyrics and sung performance to be reproduced in a target language" (Franzon, 2008). A preliminary version of the translation is usually going to be closer to the meaning but not in complete concordance with the music, so for the upgraded version the translator must decide what is more important: the music or the lyrics. Here is where the concept of singability becomes important as the attainment of musico-verbal unity between the text

and the composition, according to Franzon (2008). It is the referent for the achievement of a functional translation.

There are quite a few approaches to song translation depending on the objective of the translation. The first one mentioned is according to Chaume (2012) who focuses on the songs made for cartoons, which need to be adapted to the music corresponding with the rhythms of classical rhetoric: quantity, intensity, tone and timbre. The second approach is Low's (2005) pentathlon principle where the aspects related to music and performance are highlighted, these are: singability, sense, rhyme, rhythm and naturalness, all while trying to remain faithful to the ST. The last approach is by Franzon (2008) who gives five choices on what the translator could do in the translation of a song. The first option, and the simplest one, is to leave the song untranslated. The second option, is to translate the lyrics without considering the music. The third, is to preserve the original music and writing new lyrics with no relation to the SL. The fourth one, is to translate the lyrics and adapt the music. And, the fifth, and last one, is to adapt the translation to the original music.

For the purpose of this study the focus is going to be on Franzon's fifth option, which, combined with Low's and Chaume's approaches, brings us to the concept of singability where the target text must be compatible with the pre-existing music (Low, 2003). This means that the TT and the rhyme-scheme must be fitted to the existing music and the meaning might slightly change in order to manage it trying to avoid using "a set of TL words which match the music very well but bear no semantic relation with the ST" (Low, 2005). However, that focus might change depending on the field that the translator is specialised in. According to Susam-Sarajeva (2008), if the researcher comes from musicology, for instance, he or she will not necessarily be familiar with the concepts, tools and models available in translation studies; therefore, the research then tends to focus on aspects other than interlingual translation.

3. HYPOTHESIS AND METHODOLOGY

In this dissertation, the following hypotheses will be tested:

1. In the process of translating cultural references the majority of them will be substituted for one more known in the TL mainly using the creative discourse technique.

2. When translating songs, the translator will make a singable translation according to the existing music. For that, they will use the creative discourse technique to adapt the rhyme and the omission technique to adapt the number of syllables.

The movie chosen for the analysis is *Shrek* 2 because its original language is English (SL) and the objective of this dissertation is to study its Spanish translation (TL) with a focus on how the cultural references and songs were dubbed. I have chosen this movie because it is available on Netflix, which means that it is easier to switch between the English and Spanish, and because I can watch the scenes as many times as needed to select all the examples required.

In order to prove the hypothesis I am going to watch the movie in both languages, the SL (English) and the TL (Spanish), meanwhile I will transcribe all the examples of cultural references that I deem representative for the study. This has to be done because I could not find an accurate script in either language to take the examples from. This process is more challenging considering that the subtitles do not match the dialogues, so I could not copy and paste them or even watch the movie in the SL with the subtitles in the TL to facilitate the whole process. So, to choose the examples and transcribe them for the succeeding analysis I will watch the movie in the TL until I found a scene where cultural references are present. Then I will watch that scene in each language several times to accurately write every word.

For the succeeding analysis, I will classify the examples extracted into three different categories depending on the treatment of the cultural reference, if it was substituted, maintained or eliminated. For that, I will place each example in a table where I will comment on the technique used for its translation and the resulting change, or not, of the meaning.

Furthermore, I am going to analyze the two songs that appear in the movie. The SL versions of the songs are on Google so they are not a problem, however, there is not a TL version of either song, so once again I will transcribe every lyric. Then, I am going to analyze them by applying the translation techniques I explained above in section 2.1.2 and I will explain how the translation problems were solved if there are any. My intention is to analyze when the rhyme and the number of syllables have been crucial for the process to achieve the desired singability.

4. RESULTS: COMPARATIVE ANALYSIS

The comparative analysis will be divided into two different categories under the sections of 'cultural references in audiovisual translation' and 'songs in dubbing'. The cultural references are also subdivided into other three categories, depending on their treatment in the translation process, that is, if the reference has been substituted, maintained or eliminated. The most used techniques, extracted from the abovementioned list, will be analyzed in three groups depending on how they affect the final translation. The first group includes the techniques that substitute the original reference for one more familiar in the target culture. It is called: 'substitution of reference' and it is subdivided into 'adaptation', 'particularization' and 'creative discourse'. The second group consists on the techniques that maintain the original reference, when the target culture is already familiar with it, called 'maintained references'. This second group comprises 'the equivalence technique'. And, the third group, where the reference is eliminated to avoid confusion in the TL is called 'elimination of reference' and comprises the technique of 'generalization'. In general, the movie scripts have been analyzed in both languages, English (SL) and Spanish (TL), with the objective of comparing the different translation techniques in order to see if the meaning changes and/or if the reference is lost; by giving a brief explanation of the technique used and its effect in the final translation.

4.1. Cultural references

4.1.1. Substitution of reference

Adaptation

Adaption was defined as "changing the cultural reference when a situation in the source culture does not exist in the target culture" (Munday, 2001) on page 8 of this dissertation. From the examples found in the movie, the following two were selected as the most representative of this technique. The first one is:

SL	TL
The coaches are lined up as the <u>cream of the crop</u> pours out of them like <u>Miss Muffet's curds and whey</u>!	Ahora que van despacio, de las carrozas surgen y <u>corre la crema de la crema</u> como por <u>El Monte las sardinas tralará.</u>

Example 1

These cultural references have in common that they both are very well known nursery rhymes in their respective countries. They are mentioned at the red carpet for the Far, Far Away Royal Ball Blowout when the celebrities invited to the Ball start to arrive. In the SL 'the cream of the crop' is related to 'Miss Muffet's curds and whey' as in this reference both mean that the elite of the kingdom has arrived. It comes from the nursery rhyme: 'Little miss Muffet she sat on her tuffet, eating her curds and whey' (The Countdown Kids, 2005), where the curds and whey, which is the liquid part of milk that is separated from the solid curds during the process of making cheese" (Cambridge Dictionary, s.f.), are Miss Muffet's favorite things just like celebrities and gossip are the citizens' favorite things.

In the TL, it is translated as '*por el monte las sardinas'* as a reference to the nursery rhyme that says: *'Por el mar corren las liebres. Por el monte las sardinas, tralará'* (CantaJuego, 1977). As in the SL, the reference is related to 'corre la crema de la crema' as it runs just like the sardines. Furthermore, some meaning is lost as now the reference is not that of being the favorite things but that the best of the best is there as an obligation even if some of them do not really belong to that kind of events.

Another example of adaptation is this one when Shrek and company are running away from the authorities and their pursuit is being broadcasted in television:

SL	TL
It's time for the men in steel to teach these madcap mammals their "devil-may-mare" attitudes just won't fly!	Los hombres de acero enseñaran a esos mamíferos mamilucos que su actitud de todo el monte es establo se ha acabado.

Example 2

In the SL, the host of the show says that they have a 'devil-may-mare' attitude, although he changed the original saying, which is "devil-may-care" and means that they "do not seem worried about the consequences of their actions" (Collins Dictionary, n.d.). With the change of the last word the saying's meaning remains the same as one of the definitions of mare is "a difficult or unpleasant situation or experience" (Cambridge Dictionary, n.d.). Therefore, with this mix the meaning will be that they do not care about the consequences of going through a difficult experience. In the TL the saying is adapted, as the original is not known in Spain, but the meaning remains the same. 'Todo el monte es establo' means that they do whatever they want, wherever they want to, because they

own everyplace as if it was their property. There is also a wordplay which the translator uses as an advantage because another definition of mare is "an adult female horse" (Cambridge Dictionary, n.d.) and in the TL the word 'stables' is used in reference to the mare.

Particularization

This translation technique has been defined as "translating an abstract by a concrete term" (Fawcet, 1997) on page 8 of this dissertation. There are two significant examples in the movie. The first one is:

SL	TL
And somebody bring me <u>something deep fried and smothered in chocolate</u>!	Y por favor que alguien me traiga <u>una docena de churros bien recubiertos de chocolate</u>.

Example 3

In this case, after the disaster in the Potions Factory, Fairy Godmother is stressed and in need of food to deal with the stress caused by the current mess that Shrek and company created. Thus, in the SL, she resorts to the craving of 'something deep fried and smothered in chocolate' this is because in the United States they tend to deep fry every kind of food; and that is why this statement is so generic. However, in the TL there is an actual food that is deep fried and eaten covered in chocolate, this is a typical Spanish food called '*churros'*. Hence, the translation '*una docena de churros bien recubiertos de chocolate'* is more specific than the SL, yet it still has the exact same meaning.

In example 4 Fairy Godmother and King Harold are ordering food in the drive through of a fast-food restaurant called Friar's Fat Boy:

SL	TL
Fairy Godmother: One Medieval Meal and Harold… <u>curly fries</u>?	Hada Madrina: Un menú medieval. Y, ¿Harold unas <u>bravas</u>?

Example 4

In the SL the side dish used is 'curly fries' which is characteristic from restaurants in the United States. However, in the TL is not that typical to find this kind of fries so the translator changed it to the Spanish dish 'bravas'. Furthermore, the translator used the

reduced form of the dish 'patatas bravas' in the TL as it is presumed that any Spanish speaker knows that this dish is made of potatoes covered with spicy sauce. Therefore, by just saying 'bravas' the meaning is completely understood.

Creative discourse

It was defined on page 8 as "an equivalent that can only be understood in context" (Rica Peromingo, 2016).

From all the examples in the movie, these three are the most illustrative:

SL	TL
Then how do you explain <u>Sergeant Pompous and the Fancy Pants Club Band</u>?	¿Cómo explicas lo del <u>Sargento Pomposo y la Banda de los Guaperas Trompeteros</u>?

Example 5

In example 5 a messenger was sent from the King's court who was accompanied by an escort of musicians to announce their presence. They were dressed in a way that referenced the Beatles' album *Sgt. Pepper's Lonely Hearts Club Band,* which in the SL the similarity of the name is perfectly understood: 'Sergeant Pompous and the Fancy Pants Club Band'; even with different words, the ones preserved carry enough meaning to realize what the reference stands for. However, in the TL, although the translation 'Sargento Pomposo y la Banda de los Guaperas Trompeteros' is faithful to the original, the fact that the album that is related to does not have a Spanish translation makes it more difficult to make the relationship with the original reference. Although the Beatles are famous enough in Spain not everybody might be able to associate 'Sargento Pomposo' to Sargent Peppers.

Another example is:

SL	TL
How 'bout a side of sugar for the steed?	¿Qué tal un besito para el corcel?

Example 6

This example 6 is a pickup line used by Donkey to get the attention of Fiona and annoy Shrek. In the SL the meaning of 'how 'bout a side of sugar for the steed' is not about wanting a treat or something sweet but about wanting a kiss. Therefore, in the TL instead of looking for a similar saying trying to match the meaning without it being too

obvious; the translation ended without a hidden message: 'qué tal un besito para el corcel' so that in this context it still makes sense without being too pretentious.

Lastly, example 7 is another representative example:

SL	TL
Well, hi there! Welcome to <u>Friar's Fat Boy</u>, may I take your order?	¡Hola amigos! Bienvenidos al <u>Fraile Panzudo</u>, ¿qué desean?

Example 7

The name of this fictional fast food restaurant that Fairy Godmother and King Harold visit is called 'Friar's Fat Boy', which in the SL is inspired by a real-life restaurant called *Frisch's Big Boy*. However, in the TL this relationship is lost. This chain of restaurants does not exist in Spain, and therefore the relationship would be lost. The translator could have picked any other restaurant as an inspiration for the name but instead just translated the fictional name in a creative way.

4.1.2. Maintained reference

Equivalence

Equivalence is "to describe the same situation by different stylistic or structural means" (Munday, 2001) as it was defined in page 7. Three representative examples were found in the movie:

SL	TL
Well, it's not like I wouldn't change if I could. I just… I just wish I could make her happy. <u>Hold the phone</u>…	Y estaría dispuesto a cambiar si pudiera. Yo solo, mi único deseo es hacerla feliz. <u>Quieto parao</u>.

Example 8

In the example 8 Shrek is expressing his feelings and everything that he would do to earn Fiona's love so that she does not leave him for someone better. In the SL the expression 'hold the phone' is an informal way "for telling someone to wait" (Cambridge Dictionary, n.d.) which has the exact same meaning as the expression used in the TL: 'quieto parao'. This expression is a slang form used to say hold still, usually when you are talking with someone and want to be sure that they are listening carefully.

In the next example the equivalence is used when Shrek and Fiona arrive to her parents' castle and Shrek does not want to deal with his in laws so he is thinking of ways to avoid the confrontation:

SL	TL
While they're not looking we could <u>make a run for it</u>.	Rápido, en cuanto no miren <u>salimos escopeteados.</u>

Example 9

Thus, the expressions used, in both the SL and TL, convey the same meaning of "running in order to escape from somewhere" (Cambridge Dictionary, n.d.). In both languages, the expressions are used in informal settings.

Example 10 deals with the Fairy Godmother when she is trying to ruin Shrek and Fiona's relationship in order to make Fiona fall in love with her son Charming:

SL	TL
I told you ogres don't <u>live happily ever after.</u>	Ya te dije que los ogros no <u>viven felices ni comen perdices.</u>

Example 10

To 'live happily ever after' as said in the TL is used mainly in fairy-tales when wishing for the couple to be happy in their relationship. The translation used has exactly the same meaning as 'vivir felices y comer perdices' is the Spanish way of wishing happiness to a couple. The literal meaning of the Spanish expression is to live happily and ear partridge which does not make sense at all, nevertheless the meaning that has been coined is just to live a happy life.

4.1.3. Elimination of reference

Generalization

It is a translation technique that can be defined as "translating a more specific SL item by a more general TL item" (Fawcet, 1997) as can be seen in section 2.1.2 When analysing the movie, I have found three important examples of generalization.

In the first example the reference was said when Shrek and Donkey met Puss in Boots for the first time when he was tasked to kill Shrek:

SL	TL
I say we take the sword and neuter him right here. Give him the <u>Bob Barker treatment</u>!	Yo le cortaría lo justo y necesario para <u>evitar que se reproduzca</u>.

Example 11

This reference in the SL comes from the show *The Price is Right* where the host, Bob Barker, would end all the programs with a reminder to the viewers to neuter their pets. This does not make sense in Spanish as the program *The Price is Right* was emitted but it had a different host who did not make that joke at the end of the episodes. For this reason, in the TL instead of looking for a similar reference, which would be nearly impossible, it was translated with the general meaning of the original reference that is 'evitar que se reproduzca'.

Example 12 describes when Shrek and company arrived to Fairy Godmother's factory:

SL	TL
Oh, no. That's the <u>ol' Keebler's place</u>! Let's just back away slowly.	Oh. Seguro que es el <u>infierno</u>, huyamos despacio.

Example 12

In the SL the 'ol' Keebler's Place' is a reference to the commercials of the Keebler Cookie brand. In these advertisements the cookies were being made in a factory by gnomes, they were a little disturbing and that is the reason why Donkey wants to leave as soon as he can. However, that brand does not exist in Spain so for the TL the reference was eliminated and the translation was made with an excuse so that donkey would get afraid.

Lastly, example 13 is when Shrek drinks the potion he starts coughing like he were having an allergic reaction to it, so Donkey makes it clear that if Shrek falls sick he will not take care of him:

SL	TL
And if you think that I'll be smearing <u>VapoRub</u> all over your chest, think again!	Y si piensas que voy a darte <u>friegas de eucalipto</u> en el pecho estás equivocado.

Example 13

In the SL the brand 'VapoRub' is mentioned, which is an ointment used to relieve congestion by spreading it throughout the chest. This brand does exist in the TL and could have been used but instead the translation is a generalization made with the main ingredient of the ointment which is 'eucalipto'.

4.2. Songs

4.2.1. Fairy Godmother Song

This song was a movie original written by Harry Gregson-Williams and performed by Jennifer Saunders, who played the role of Fairy Godmother in the movie. The context for this song is that Fairy Godmother wanted to convince Fiona to leave Shrek for her son Prince Charming. For its translation, out of the five techniques described by Franzon (2008), the one used was adapting the translation of the lyrics taking into account the original music while trying to maintain the rhyme as much as possible. Since this is an original song there was more freedom to achieve singability because the TL audience would not know how faithful their version was to the SL unless they had watched the movie in the original language. Therefore, the most representative examples of the translation will be analysed, and the rest of it will be available in the appendix.

In example 14 there is an omission since the word 'princess' has been eliminated in the TL:

SL	TL
I know what every princess needs	Yo sé que necesitas, si

Example 14, line 3

It is understood that the one who needs something is Princess Fiona, as she is the one being serenated by Fairy Godmother, so in order to maintain the same number of syllables the word 'princess' was not included in the TL. The rest of the verse was literally translated to preserve the exact meaning.

I found an example of creative discourse:

SL	TL
With a flick of the wrist and just a flash You'll land a prince with a ton of cash	Con un toque de gracia te traeré Un principe que forrado esté

Example 15, lines 7-8

In this couple of lines the translation was made with the intention of conserving the rhyme. Creative discourse is used as the general meaning of magically getting a prince with money is maintained. However, the words were changed to facilitate the rhyme, so the translator managed translate around the rhyme 'traeré' with 'esté'.

Omission and creative discourse are used in example 16:

SL	TL
A high-priced dress made by mice no less	Un modelito que no está mal

Example 16, line 9

The first, and most obvious technique used in this line is omission, as the part 'made by mice no less' does not appear in the TL since it made the translation too long so it would not fit the music. The other technique used is creative discourse, and although in the TL the description makes the dress sound less high-end than in the SL there is not a lot of change in the meaning.

In this instance there is an omission of the second line as the 'soul' is not mentioned in the TL:

SL	TL
And no more stress. Your worries will vanish, Your soul will cleanse	Adiós a los traumas, Que ya se van

Example 17, lines 11-12

Notwithstanding, this line is substituted by the amplification of the first one, as new words have been added to the TL in the form of an explanation so the meaning remains the same.

An example of several translation techniques mixed together is this one:

SL	TL
I'll make you fancy, I'll make you great	Serás muy fashion, Serás genial,

The kind of gal a prince would date!	Serás de la familia real.

Example 18, lines 15-17

Firstly, it is important to mention that the translation of the last two lines was made in order to preserve the rhyme between 'genial' and 'real'; and also there is a repetition of the word 'serás' which brings cohesion between the three lines. In order to make the rhyme work, the technique used was creative discourse, because there is a slight change of meaning since in the SL it is very explicit that Fairy Godmother is the one that is going to transform Fiona into someone great. But in the last line the meaning remains the same as it is understood that if she were dating a prince, she would be part of the royal family.

Here is an example of particularization:

SL	TL
To land that prince with the perfect hair	Un principe con un buen tupé

Example 19, line 27

The noun phrase 'perfect hair' in the SL is substituted in the TL for 'tupé' which is a type of hairstyle, and therefore, a more specific word than 'hair'. There is also an omission of the verb 'to land' since translating it would add too many syllables to the translations and affect the singability of it.

In example 20 the line 29 is translated used the concentration technique:

SL	TL
Lipstick, liners, shadows, blush! To get that prince with the sexy tush	Maquillaje, ¿dónde hay un principe de trasero guay?

Example 20, lines 28-29

'Lipstick, liners, shadows, blush' are different kinds of makeup products and they are translated using the general word 'maquillaje' which comprises them all. It is translated this way so that the next line can be translated literary without having problems with the number of syllables that could affect its singability. Furthermore, there is a rhyme in the SL with 'blush' and 'tush' that is omitted in the TL because of the concentration of the line.

This next sentence was translated using creative discourse in order to maintain the rhyme in the SL between 'drab' and 'fab', and in the TL between 'total' and 'brutal'.

SL	TL
Don't be drab, you'll be fab!	Tú total y él brutal.

Example 21, line 34

The meaning slightly changes since the description in the SL is only about Fiona and nobody else, whereas in the TL the description is divided so that part of it refers to Fiona and the other part to Charming.

Omission and generalization are found in example 22:

SL	TL
Cheese soufflé, Valentine's Day	Llega al fin San Valentín,
Have some chicken fricassee!	Celebremos un festín.

Example 22, lines 36-37

There is an omission of 'cheese soufflé', which does not appear in the TL. Moreover, in the second line, there is a generalization where the dish 'chicken fricassee' has been translated with the general word 'festín'. This generalization was made in order to create a rhyme between 'Valentín' and 'festiín' since there is a slant rhyme in the SL between 'day' and 'frecassee'.

4.2.2. Holding Out For a Hero

This song was written by Jim Steinman and Dean Pirchford and recorded by Bonnie Tyler for the *Footloose* film soundtrack in 1984. However, the version used for this movie was recorded by Jennifer Saunders (Fairy Godmother), but still there is a "stylistic and emotional lurch that results when a modern pop song suddenly intrudes to play out a drama" (Cooke, 2008), so even though it is a version of the song it plays the part incredibly.

As this song was already famous before the filming of this movie, there were less techniques available for the translation due to the necessity of maintaining the original music so even when translated the song could be easily associated with the original version. Therefore, the technique used was to adapt the translation to the original music as described by Franzon (2008). However, this translation was also made with the rhyme scheme in mind, trying to maintain as much rhyme as possible while making a singable version.

In line 5, there is a generalization as 'white knight' is translated as 'valiente', which is generally assumed that a knight has to be brave:

SL	TL
Isn't there a white knight upon a fiery steed?	¿Queda algún valiente montado en su corcel?

Example 23, line 5

In the next line there is an equivalence where 'toss and turn' is translated with a similar expression 'noches en vela', which also means that one cannot fall sleep:

Late at night toss and turn and dream of what I need	Otra vez las noches en vela soñando estar con él.

Example 24, line 6

The final part of this line is translated using the particularization technique because the general idea 'what I need' is translated to a more specific term 'él'. This is done in order to maintain the rhyming scheme, in the original song the words 'steed' and 'need' have a perfect rhyme which is respected in the translation with 'corcel' and 'él'.

The technique used in example 25 is creative discourse:

SL	TL
And he's gotta be fresh from the fight	Y tendrá la mirada del que ha de vencer.

Example 25, line 11

While the words used for the translation are different from the original, they convey the same meaning, which in this case is to be someone that comes out victorious from a fight. The main difference is that in the SL it is implied that he has already won a fight and in the TL the fact that he is going to win is just an assumption.

Once again, the technique used in this fourth example is creative discourse. However the meaning in the SL is to have a sleepless night wanting for your hero to show up, whereas in the TL the hero comes in your dreams while you sleep:

SL	TL
I'm holding out for a hero 'till the morning light	Tras la medianoche en un sueño yo lo vi

Example 26, line 13

It could have been translated with "amanecer" instead of 'midnight' since a similar expression is used previously in the song (see appendix) thus this could be more similar to the SL and it would still be singable as both words have the same number of syllables.

These lines in example 27 are translated using the creative discourse technique in order to have more freedom to maintain the rhyme scheme:

SL	TL
Racing the thunder and rising with the heat	Con el trueno llega, cual ola de calor
It's gonna take a superman to sweep me of my feet	Tendrá que ser un superhombre mi rescatador.

Example 27, lines 22-23

In the SL there is a slant rhyme between 'heat' and 'feet' that is preserved in the TL with 'calor' and 'rescatador'. There is a reference which is lost in the TL, since 'superman' is an actual superhero so the audience can easily imagine him, whereas 'superhombre' is more generic so the mental image is different for each person.

For example 28, the creative discourse technique was needed in order to accommodate the lyrics to the original music:

SL	TL
Up where the mountains meet the heavens above	Donde se juntan el cielo y tierra tal vez,
Out where the lighting splits the sea	donde los rayos caen así.

Example 28, lines 24-25

There is a replacement of 'mountains' for 'tierra' since the word 'montañas' was too long and exceeded the number of syllables needed for a singable translation. Also, there is an omission of the word 'sea' for the same reason, so that the translation could keep up with the music without rushing.

In example 29 there is a reduction because some of the elements enumerated in the SL are not present in the TL:

SL	TL
Through the wind and the chill and the rain And the storm and the flood	Contra el viento y marea vendrá, Contra todo temor.

Example 29, lines 28-29

'The storm and the flood' have been reduced into 'temor' to keep the same number of syllables to fit the original music. For the same reason, 'the chill and the rain' have been reduced to 'marea' to coordinate the lyrics to the music and not affect its singability.

These next lines have been translated using the creative discourse technique, therefore, the meaning is the same but the expressions used have changed:

SL	TL
And he's gotta be sure And it's gotta be soon And he's gotta be larger than life	Y con seguridad debe estar aquí ya, Debe ser para mí el nova más.

Example 30, lines 39-41

In the TL, line 39 and 40 become more impersonal, although the meaning is similar. However, in line 41 there is an equivalence since 'larger than life' has been translated as 'el nova más' and they both mean to be more exciting that the average people. Also, in the translation the repetition of 'and' was changed and instead of being in all the lines there is only the repetition of 'debe' in the last two.

5. CONCLUSION

As was seen in the previous section, different translation techniques are used depending on what the TL movie needs, both for the cultural references and songs, to adequate a cultural reference or to keep the singability of a song. The relevant examples have been selected and analyzed as a way of testing the two hypotheses, and the following conclusions were extracted.

First of all, the categories in which the cultural references were divided are: substitution of reference, maintained reference and elimination of reference as seen in Figure 1:
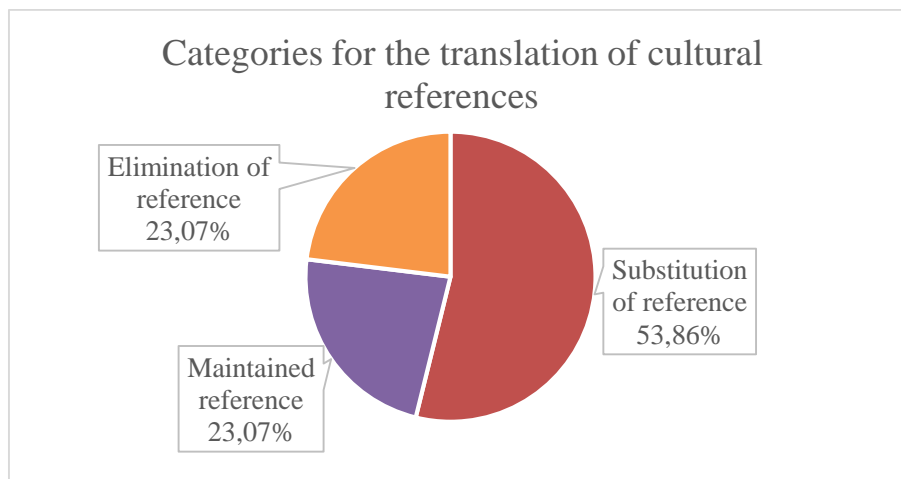
Figure 1

From the analysis conducted and the division of the techniques present in the translation, it can be concluded that the category with more techniques present was the substitution of reference. This means that when making the decision of how to translate a cultural reference, 53.86% of times the translator chose to change the reference from one more known in the TL. Moreover, with 23.07% each, there were an equal number of examples when the reference was eliminated, because it was too difficult to translate or understand, and when the reference was maintained, that is, when no changes were made in the translation of said reference. Substitution of reference is the most used category because it comprises the largest number of techniques mentioned in section 4.1.1, which are the ones that assist to change the reference for a more familiar one in the TL. The techniques more used are the ones that substitute the original cultural reference for one more known in the TL and are shown in Figure 2:
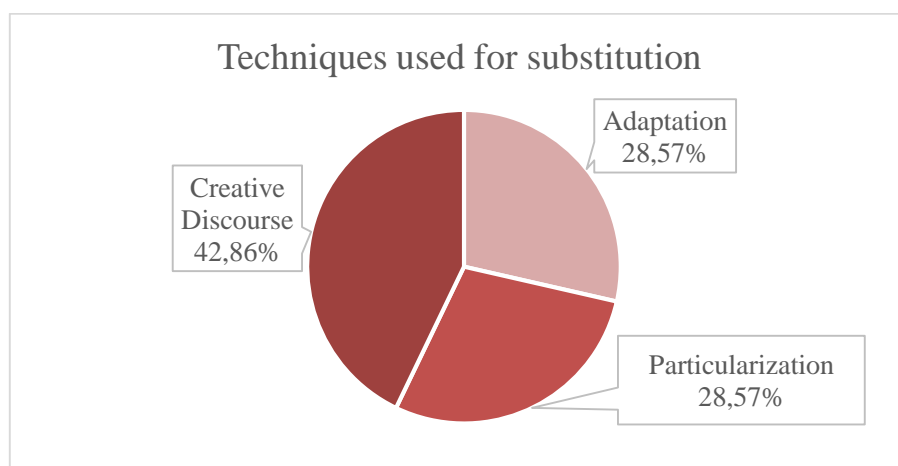

Figure 2

Inside this group of techniques the most used one in 42.86% of the examples is creative discourse, which the translator uses taking liberties with an equivalent reference that only works in the context (Rica Peromingo, 2016). The other techniques with 28.57% of use, adaptation and particularization, do the same thing in different ways which is changing a SL cultural element with a TL one or a more concrete term (Fawcet, 1997) so that it is understandable in the TL.

It is worth mentioning that the two categories less used (23.07%) are maintained reference and elimination of reference, with their respective techniques: equivalence and generalization. These techniques are the most used in their categories since they are the only ones, but in comparison, they are less used than the ones for the substitution of references. This is because to use the equivalence technique means to maintain the original reference in the TL (Munday, 2001) and not all of them would be understood so there is a need to change them so that the audience does not get lost. Then, the generalization technique is used when the reference cannot be maintained and is too difficult to substitute it so it gets eliminated and changed for a more general term (Fawcet, 1997).

This is not the same when translating songs since the objectives are different. We are not looking to preserve the meaning at all, but to adapt the translation to the existing music while conserving its singability. For the two songs analyzed the objectives were the same: to make a singable translation; however different techniques were used for each song since the circumstances vary, but the most used ones are similar in both songs.

In the *Fairy Godmother* song, the techniques more used are omission (38.46%) and creative discourse (30.77%), as it can be observed in Figure 3 below.
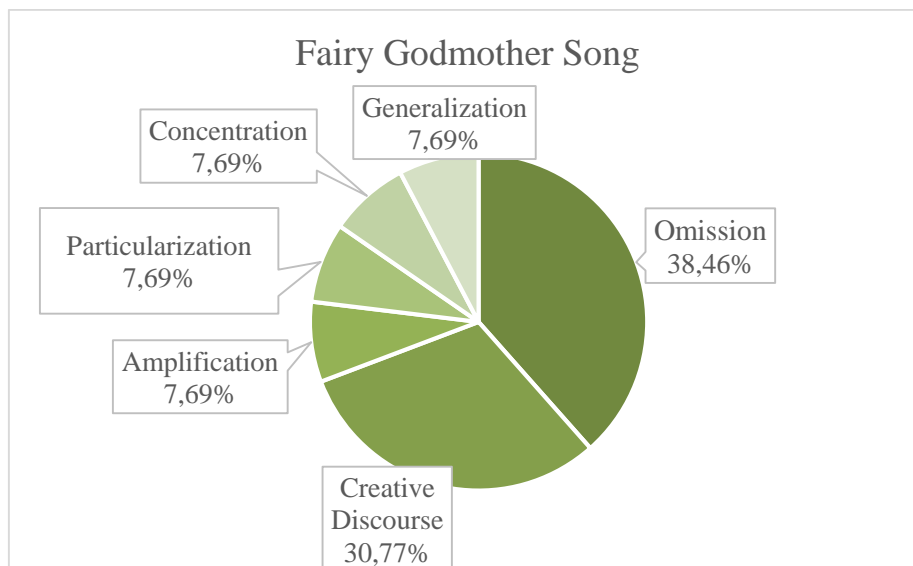
Figure 3

It is no coincidence that these are the most used ones since they complement one another. The omission technique is used as a means to reduce the number of syllables since in Spanish the sentences tend to be longer so that the translation can be easily adapted to the original music. Furthermore, creative discourse is used since it gives more freedom to the translator to use synonyms and different terms that convey a similar meaning but are not exactly the same in order to maintain the rhyming scheme as much as possible. The rest of the techniques present (7.69%) are equally used to adapt the number of syllables to the existing music to make the translation singable by adding or reducing the number of words in the TL. They do the same work as the omission technique but they are less recurrent since their use implies a change of word and not just an elision which hinders their use.

For the song *Holding Out for a Hero* the most used technique is creative discourse (46.16%) for the same reasons as previously mentioned, to make a rhymed translation (see Figure 4).
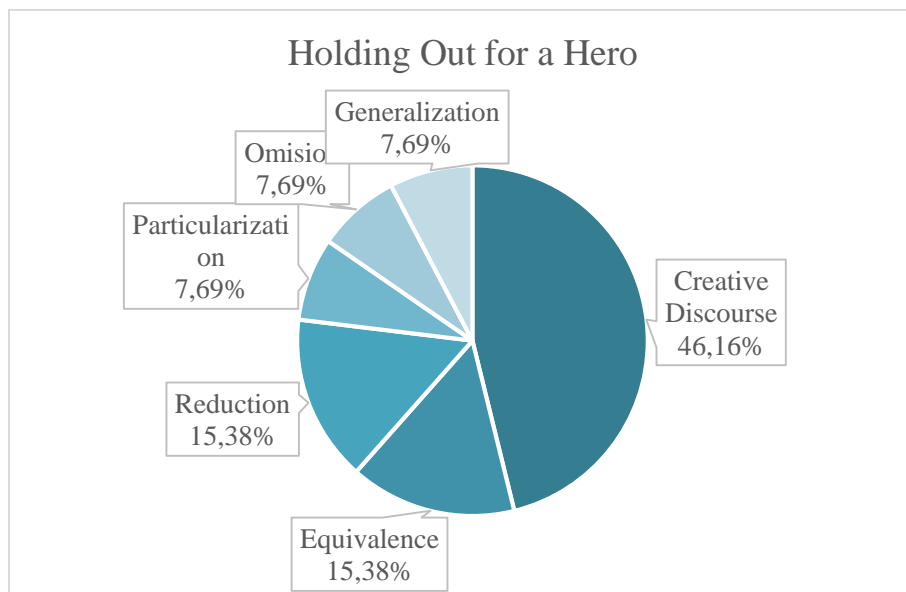
Holding Out for a Hero

- Generalization 7,69%
- Omisio[n] 7,69%
- Particularizati on 7,69%
- Reduction 15,38%
- Equivalence 15,38%
- Creative Discourse 46,16%

Figure 4

The second techniques most used are reduction (15.38%), whose function is to adapt the number of syllables of the TL to the existing music, and equivalence (15.38%), owed to the fact that this being an already famous song the meaning of the verses needs to be very similar to the SL. The rest of the techniques used in the translation of the song (7.69%) aim at reducing the number of words in the TL for the same reason as the reduction technique.

Overall, it can be concluded that both hypotheses have been tested and confirmed. In the case of the translation of cultural references, it has been confirmed that the preference of the translator was to substitute a reference that is only known in the SL for one more familiar in the TL. And for that purpose, the most used technique was creative discourse, where the translator looks for an equivalent that can only be understood in context (Munday, 2001) so that the reference in the TL could be changed.

As for the translation of songs, it was established that the main goal of the translator was to adapt the new lyrics to the existing music. With that objective two categories of techniques were used, the first one is to substitute the terms as a way of arranging the rhyme and for that, the main technique used was creative discourse for both songs. The second one is to eliminate words to adjust the number of syllables to the existing music and for that, the most used techniques were omission and reduction depending on the song. Notwithstanding, the main objective of these two categories is to work together so that the final translation is a singable version of the song in question.

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7. APPENDIX

7.1. Fairy Godmother Song

	SL	TL
1	Your fallen tears have called to me	Tus lagrimas me traen aquí

2	So, here comes my sweet remedy	Tengo el remedio para ti
3	**I know what every princess needs**	**Yo sé que necesitas, si,**
4	For her to live life happily…	Para ser siempre muy feliz
5	Wave of my magic wand!	Si hago con la varita así
6	Your troubles will soon be gone!	Las penas se van de aquí
7	**With a flick of the wrist and just a flash**	**Con un toque de gracia**
8	**You'll land a prince with a ton of cash**	**Te traeré un príncipe que forrado esté**
9	**A high-priced dress made by mice no less**	**Un modelito que no está mal**
10	Some crystal glass pumps	Y tus zapatillas de cristal.
11	**And no more stress. Your worries will vanish,**	**Adiós a los traumas,**
12	**Your soul will cleanse**	**Que ya se van.**
13	Confide in your very own furniture friends	Confía en tus muebles y te ayudarán.
14	We'll help you set a new fashion trend!	La nueva moda vamos a instaurar.
15	**I'll make you fancy,**	**Serás muy fashion,**
16	**I'll make you great**	**Serás genial,**
17	**The kind of girl a prince would date!**	**Serás de la familia real**
18	They'll write your name on the bathroom wall…	En los lavabos escribirán
19	For a happy ever after, give Fiona a call!	Si queréis ser muy felices a Fiona llamad
20	A sporty carriage to ride in style	En carruaje, que furor,

	SL	TL
21	Sexy man boy chauffeur, Kyle	Con un sexy conductor.
22	Banish your blemishes, tooth decay	Fuera las caries, manchas no
23	Cellulite thighs will fade away!	La celulitis quito yo
24	And oh, what the hey!	Y fíjate,
25	Have a bichon frisé!	Hasta un bichon frise.
26	Nip and tuck, here and there	Quita y pon, corre y ve
27	**To land that prince with the perfect hair**	**Un principe con un buen tupé.**
28	**Lipstick liners, shadows, blush**	**Maquillaje,**
29	**To get that prince with the sexy tush**	**¿Dónde hay un principe de trasero guay?**
30	Lucky day, hunk buffet	Lánzate al buffet.
31	You and your prince take a roll in the hay	Un revolcón en el heno, que bien
32	You can spoon on the moon	Qué ocasión de achuchón
33	With the prince to the tune	Al compás de la canción
34	**Don't be drab, you'll be fab**	**Tu total y el brutal.**
35	Your prince will have rock-hard abs	¡Qué región abdominal!
36	**Cheese soufflé, Valentine's Day**	**Llega al fin San Valentín,**
37	**Have some chicken fricassee!**	**Celebremos un festín,**
38	Nip and tuck, here and there	Quita y pon, corre y ve.
39	To land that prince with the perfect hair.	Un principe con un buen tupe.

7.2. Holding Out For a Hero

SL	TL

1	Where have all the good men gone?	¿Dónde están los hombres buenos?
2	And where are all the gods	¿Dónde hay algún dios?
3	Where's the street-wise Hercules	¿Dónde está ese Hércules
4	To fight the rising odds?	¿Que parta el mal en dos?
5	**Isn't there a white knight upon a fiery steed**	**Queda algún valiente montado en su corcel.**
6	**Late at night toss and turn and dream of what I need**	**Otra vez las noches en vela soñando estar con él.**
7	I need a hero	Yo quiero un heroe.
8	I'm holding out for a hero 'til the end of the night	Sigo esperando a mi héroe hasta el amanecer.
9	He's gotta be strong	Muy fuerte será.
10	And he's gotta be fast	Muy veloz y
11	**And he's gotta be fresh from the fight**	**Tendrá la mirada del que ha de vencer.**
12	I need a hero	Yo quiero un heroe
13	**I'm holding out for a hero 'til the morning light**	**Sigo esperando a mi heroe con todo mi ser**
14	He's gotta be sure	Y con seguridad
15	And it's gotta be soon	Debe estar aquí ya,
16	And he's gotta be larger than life	Debe ser para mí él nova más.
17	Larger than life	El nova más
18	Somewhere after midnight	Tras la medianoche
19	In my wildest fantasy	En un sueño yo lo vi.

20	Somewhere just beyond my reach	Fuera de mi alcance está.
21	Someone reaching back for me	Hay alguien que se acerca a mí.
22	**Racing on the thunder and rising with the heat**	**Con el trueno llega, cual ola de calor.**
23	**It's gonna take a superman to sweep me off my feet**	**Tendrá que ser un superhombre mi rescatador.**
24	**Up where the mountains meet the heavens above**	**Donde se juntan cielo y tierra tal vez,**
25	**Out where the lightning splits the sea**	**Donde los rayos caen así**
26	I would swear that there's someone somewhere	Juraría que hay alguien
27	Watching me	Que me observa a mí.
28	**Through the wind and the chill and the rain**	**Contra el viento y marea vendrá,**
29	**And the storm and the flood**	**Contra todo temor.**
30	I can feel his approach	Ya lo siento como un fuego interior.
31	Like the fire in my blood	Como fuego interior
32	Like the fire in my blood	Como fuego interior
33	Like the fire in my blood	Como fuego interior
34	Like the fire in my blood	Como fuego interior
35	Like the fire in my blood	Como fuego interior
36	Hero	Heroe

37	I need a hero	Yo quiero un heroe.
38	I'm holding out for a hero 'til the morning light	Sigo esperando a mi heroe con todo mi ser.
39	**And he's gotta be sure**	**Y con seguridad**
40	**And it's gotta be soon**	**Debe estar aquí ya,**
41	**And he's gotta be larger than life**	**Debe ser para mí él nova más.**
42	Hero	Heroe
43	And he's gotta be strong	Y muy fuerte será,
44	And he's gotta be fast	Muy veloz y tendrá
45	And he's gotta be fresh from the fight	La mirada del que ha de vencer.
46	I need a hero	Yo quiero un heroe.