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TRABAJO DE FIN DE GRADO

The Translation of Humor in Dubbing:
the Case of Woody Allen

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ABSTRACT

This Degree's Final Project deals with the topic of translation of humor in some of Woody Allen's films, and develops through a close comparative analysis on both English and Spain's Spanish-speaking dubbed versions on the samples selected. This project also intends to analyze the translation procedures carried out for each of the parts selected from the dubbed versions and to find out if these techniques have changed over time, basing on the fact that the films belong to two different decades (1970's and 2000 onwards). The analyzed script parts are classified by the types of humor they represent. They are described basing on determinant factors in the translation process, such as culture, context, purpose, linguistic, visual and sound limitations.

Keywords: Translation, dubbing, humor, culture, joke, language.

Este Trabajo de Fin de Grado está basado en la traducción del humor en algunas de las películas de Woody Allen, y se desarrolla a través de un detallado análisis comparativo de ambas versiones, la original en Inglés y la doblada al Castellano procedentes de las muestras escogidas. Este proyecto también pretende analizar los diversos procedimientos de traducción llevados a cabo en cada una de las partes seleccionadas de las versiones dobladas y averiguar si esas técnicas han evolucionado con el paso del tiempo, partiendo del hecho de que dichas películas pertenecen a distintas décadas (1970 y del año 2000 en adelante). Las partes de los guiones analizadas se clasifican de acuerdo con el tipo de humor que representan, y son descritas en base a factores determinantes en el proceso de la traducción como son la cultura, el contexto, la intencionalidad y los condicionantes lingüísticos, visuales y sonoros.

Palabras clave: Traducción, doblaje, humor, cultura, broma, idioma.

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1. Introduction

This Degree's Final Project deals with the topic of the translation of humor in Woody Allen's films, through a close comparative analysis in both the original version, English and the Spain's Spanish-speaking dubbed version.

The first part of this project is the index, containing a list of all the sections and subsections included in this paper and the pages where they can be found. Both the abstract and this introduction intend to clarify the purpose of this project.

The first one constitutes a general explanation and the second gives a broader one that briefly illustrates the work methodology carried out, focusing towards the adequate understanding of the process.

After these two introductory sections, the justification describes the reasons and ideas behind this Degree's Final Project and the motivation to reach to some conclusions.

The theoretical foundation focuses on four main pillars: a brief introduction of the concept of humor; the implicit influence of culture in humor and consequently in its translation; some relevant aspects about humor and its translation in dubbing; and the idiosyncrasies of Woody Allen's humor and their respective translations.

Then comes the analysis, where it is explained what it consists on and how it has been carried out, and then lists the criteria in which this filmography sampling is based on.

The analysis itself consists on a whole section that compares both the English version with Spain's dubbed version within a common frame, to make a parallel comparison. And last but not least, the conclusions reflect the results extracted from the analysis. Besides these conclusions, this section recovers the main objectives and hypothesis of this paper to clarify how they have eventually turned out to be.

The last parts of this project are the bibliography, which contains all the reference sources used in this project.

2. Justification

The choice of this topic was inspired by my interest in the field of translation and its crucial role to communicate and connect cultures.

Translations are constantly present in our daily life, and they are an essential step for intercultural relations. Sometimes we might not consciously notice, but our relation with the rest of the world depends inevitably on them. For this reason, I personally consider it so important, since it contributes to a cultural rapprochement, which is essential for the learning and understanding of other languages and cultures. Knowing other cultures creates a sense of community and spreads new social and cultural values.

There is a great diversity of situations where translations are needed, nowadays the cinema and the television have become two important media. Given the massive broadcasting of foreign TV shows, films... that create a connection between countries and serve as a “bridge” to different lifestyles in other societies, I wonder about their role in the progress and modernization of our country. I would also like to know if that fact has become noticeable over the last four decades, when mass media began to be common and popular in every home.

A new cultural display would be certainly successful in a country like Spain, yearning for modernity, where mass media act as a “door open to the world”. Spain is a traditionally dubbing country, so translation was a key element to make this possible.

Considering all this, I decided to choose Woody Allen’s films and more specifically, to focus on their humor.

Humor is one of the most appealing aspects of Woody Allen’s movies, and it can be seen as an important ingredient of his success all over the world. Besides, his philosophical and universal ideas (love, the absurdity of life, banality...) can be widely understood and shared. The only obstacle for this guaranteed formula for success is the cultural differences in humor around the world, which depend on the audience, region, period of time, etc. For this reason, achieving to cause the same impression on the audience in the original and other versions entails a big challenge for translators.

Translators must take into account all the difficulties that translation implies, to undertake this hard task, and avoid them without changing the original meaning it is sometimes impossible, especially when humor is involved. Therefore, my objectives in the present Degree's Final Project are:

1. To analyze how the translation of these humorous situations has been solved
2. To determine if the aim and meaning of the translation options taken in their scripts is preserved or modified in some aspect.
3. In case the translation differs from the original, to analyze and interpret the possible reasons for that change.
4. To determine which type of humor prevails in the parts analyzed.
5. To find out if time is an influential factor that affects and changes the translation strategies employed.

3. Theoretical Foundation

3.1 HUMOR

3.1.1. An introduction to the concept of humor

Humor has historically been considered an aspect which is exclusively present in human beings. Some philosophers such as Nietzsche mentioned humor in their metaphysical theories and principles. He wrote “Perhaps I know best why it is man alone who laughs; he alone suffers so deeply that he had to invent laughter” asserting that humor was created by the human psyche as a specific “need” for communication, interaction and evasion. All these aspects were also highlighted by Aristotle when he referred to the human being as a “*zoon politikon*” or “social animal” enhancing this same need of belonging to a community and the presence of social abilities for it to thrive. (Enciclopedia Salvat, 2003)

Etymologically, the word *humor* comes from Latin and it was used in ancient Greek medicine. According to a medical theory, this term was used to refer to the fluids inside the human body or any other living being. This popular theory prevailed until the Middle Ages. This thought supported the argument that health depended on these fluids as well as emotions did. In the 17th century, the multifaceted artist and man of letters Ben Jonson coined this term somehow associating it with the comedy in his satirical plays *Every Man in His Humor* and *Every Man out of His Humor*, enhancing the potential of the human language through comical situations. The term “humor” began to consolidate as we understand it nowadays during the 18th century, being used by some important authors, for instance: Swift, Goldsmith, Fielding, Smollet or Sterne (*Tristram Shandy*) among others. According to S. Potter, who also brings together the notion of “sense of humor”, Charles Dickens was responsible for the acceptance of the term and his concept of humor can be currently interpreted as “something that provokes analytic amusement in a pleasing way; the immediate ability to feel that amusement”. (Enciclopedia Salvat, 2003)

That amusement represents not only a social need, but also a broader outlook to the existence and its events, their causes, and consequently, the features that compose the picture of life without even excluding the most grotesque situations. Regarding this, the notion of humor and comicalness has often been associated to ridiculous, pitiful, extravagant or even incongruous situations, that, instead of causing a scornful reaction of superiority, they cause laughter to people. The great success of this kind of reactions throughout history in all the cultures is due to the fact that life is sometimes deeply attached to these daily problems or situations, and creating a comical perspective makes them more bearable or to be considered as their real importance requires. That is why humor can be a very important vehicle for emotions, understanding... etc. For these psychological and social reasons, it is essential to understand human relations.

3.1.2. Types of humor regarding human relations

As it is asserted in some of the previous paragraphs about humor, it is a social phenomenon that entails a communication process between individuals, it obviously depends on human relations to exist, and can convey incisive or benevolent intentions. In reference to these intrapersonal relations and their negative or positive character, humor can be classified in several types (Martin et al. 2003):

Affiliative humor: it is closely related to positive and ludic relations, having extroversion and interpersonal emotions as its main goals. (Mendiburo, 2012, in Martin et al.,2003)

For instance, telling jokes to other persons in the same environment to create a more confident relation with them.

Assertiveness humor: it entails an even more positive view than the previous type; it is based on keeping an optimist view of life above everything else. Its purpose is to reduce negative emotions and stress, and to inspire not to cease

being realistic when it is necessary to implement wellness. (Mendiburo, 2012, in Martin et al.,2003). It is used for instance, to palliate and overcome depression.

Aggressive humor: it relates to sarcasm, irony, ridicule and manipulation; it is more related to hostility, but it does not always imply negative relations to wellness. For example, it is used when a person tries to make him/her seem superior by humiliating or downgrading others. (Janes and Olson, 2000, in Martin et al., 2003)

Self-taunting humor: it is based on “using oneself as the main object of humor, attracting the attention of others”. Psychologically, it is said to be a way to increase self-esteem. For instance, criticizing oneself excessively or merely to one’s faults.

3.1.3. Culture as an inherent aspect of influence in humor translation

There is an inevitable relation between culture and humor. Humor is part of our daily lives, it represents a way to bear and evade from everyday problems, stressful situations... and as an element so present and necessary in our lives it becomes part of our own culture. Since it contains all those daily issues, it inevitably comprises an immense cultural background. The main problem arises whit the attempt to translate that specific cultural background to another language whose own culture is different in many aspects. When there is an exchange of cultural aspects between two different cultures or societies, there might be an understanding problem, because of their different ways to interpret reality, and therefore to assimilate or accept different views. This is because each culture has its own values and traditions that create its identity, which is the essence of it, and creates unity among its people. So the members of one culture may not understand or accept the values of others, when they differ from theirs. (A. Mendiburo y D. Páez 2011:89-105). This is a very common situation in cinematographic productions due to the fact that movies might be watched in several different countries as we will see later on.

All those cultural elements present in a concrete context are called “cultural references”. They can be for instance, a specific place, aspects related to history, gastronomy, literature, music, aesthetical concepts, famous characters, institutions, currencies, units of measurement... (Agost 1999:99) One example of cultural reference could be “fish and chips”, a typical food from England.

There are several kinds of translation procedures regarding these cultural references. There are also different classifications of those strategies, but I have chosen Rosa Agost’s classification of cultural references’ translation strategies

(Agost 1999:100-101).

- **Cultural adaptation:** it consists on replacing the cultural elements from the source culture for others equivalent in the target language.
For instance: Santa Claus – Papá Noel
- **Explanative translation:** when the translator provides information about the cultural reference to make easier for the spectator to understand it.
For instance: The qanik, a sort of snow flake...
- **Referent omission:** it is recommended to do so if the translation of the reference is impossible or problematic and sometimes it is possible to substitute.
For instance: ~~qanik~~ - snow flake
- **Non-translation:** consists on leaving the cultural reference in the source language. For instance: ayer vino Santa Claus.

The interpretation of humor can vary significantly; as it is explained above, it can be differently understood by two different cultures. When humor is out of the frame of one culture, it can be incomprehensible or even turn out to be offensive, because of its natural emphasis on satirizing what is alien or merely different. Most intercultural studies confirm that the tendency to make use of humor is more frequent in those

societies whose collective ties are stronger, and weaker in those who are mostly individualist, whose relations are merely limited to family ties or many kinds of disparate groups of people. Hence the importance of humor lies on the need to reaffirm the sense of community, and create a persuasive environment (Hofstede, 2001).

Many experts assert that humor has one of its solid base on verbal aggression, since it serves as a way to secure a social group's cohesion, enhancing common features and "rejecting" or mocking and ridiculing other groups out of their own. Thus, it takes advantage of the situation shielding behind the pretext that it is not deliberately offensive and allowing to highlight the differences between them. An example of this can be sexist or racist humor (A. Mendiburo y D. Páez 2011:89-105).

Taking the previous considerations into account, we must regard that some of the most relevant topics that humor deals with (ideology, stereotypes...) can bring along situations of disconformity or rejection seen from some religious, traditional or politic perspectives, among others. This can become a problem of acceptance in other cultures in case this humor is addressed to them. For this reason, it is crucial for the source culture to know other stereotypes and ways of life. One of the most remarkable problems for doing this is that humor depends directly on the context, and it is very difficult to abstract it. When groups are more individualist, humor requires being more explicit to be understood. As it is previously mentioned, humor intends to create a cohesion feeling to be effective, so to accomplish this, it must avoid any kind of aggressive or offensive situation, provoked for instance by taboo words or expressions in some cultural contexts, such as everything related to sex, eschatological terms, insults or swearwords, religious allusions, the popular use of stereotypes...

In the case of the cinema, when a production is intended to be shared with other countries and, therefore, with other cultures, it entails certain decision-taking. For this reason, when the author creates a work, he/she has to take into account the audience he/she is going to address to if he/she aims to succeed among an international frame, then it is vital to consider if the allusions to some aspects of a determined culture and its stereotypes are going to be accepted and understood by the target culture. A possible alternative is to make them interchangeable by others easier to recognize for that target

culture, for instance, changing some words from the source culture that would be unknown or not so familiar for the target culture by others that fulfill that requirement. There are multiple factors that can interfere in this delicate process, so translation becomes a skillful task where success depends on perseverance. For this reason, translators should not follow a concrete translation pattern or procedure, but mingle several techniques that adapt to each situation and problem according to the most suitable decision to be taken. For example, using an adaptation strategy for some terms that are not common in the target culture, and substituting them for others more familiar to them, but with a similar meaning.

Sometimes if there are not many common features between the source and the target culture, some authors decide to create an adapted version of their work for foreign audiences. For instance, if the setting (specific geographical features, vocabulary to refer to them...) or political context of a film conditions it to be generally understood, but the essence of the plot or the main story can be maintained, the authors can create an adaptation for it. This also happens depending on the type of audience it is addressed to, for example, in an adaptation of a story for children.

However, in case the version is determined to stay the same, if both cultures do not match, this fact could mean a problem for its acceptance or success by the members of this certain society. The audience has a predisposition to interpret all the elements or features that take part in the story, by looking for any familiar reminiscent associations of them that could have been acquired previously. (Santamaría, 2001:159-163).

3.1.4. Spain: a dubbing country

Spain is traditionally a dubbing country, and almost all the content of audio-visual media in other languages is translated and dubbed into Spanish. According to the Ministry of Culture of Spain, 85% of foreign films published in this country are dubbed into Spanish. According to Carlos Cuadros, current General Director of the Cinema Academy, if dubbing was to disappear in the future, it would require a gradual process

for the spectators to get used to it. This generation has inherited the habit of watching foreign films in their own language and they currently could not adapt to such a drastic change.

In the 20th century, cinema became a new way of entertainment and storytelling. In Spain this discipline acquired a high relevance not only as a way to amuse the audience, but also as an open door for them to get to know other cultures. Sound films started to be produced in the 1920's, but they could not be understood by people from other countries because of the language barrier. The first live dubbed film in Spain was a comic one titled "Los Competidores" in Barcelona in 1908, some intercessors and actors tried to make a joke staying behind the screen and gave voice to the characters in synchronicity as much as they could.¹ The audience was glad after this experience, and it turned to be very successful, so both the audience and the film industry became aware of the enjoyment this could bring to the cinema experience (Adoma).

The countries that in the interwar period were governed by a dictatorial regime in the 20th century: Italy, Germany and Spain. They are all traditionally dubbing countries. This is in most of cases a remain of those dictatorial regimes, that normally applied some nationalistic norms to enhance their own languages and promote them over the foreign ones. We can say that they still preserve the dubbing tradition nowadays.

Dubbing industry in Spain came to life in 1932. During Franco's Regime, a law was promulgated in 1941 regarding the movie industry. The projection of films in a different language other than Spanish was forbidden, and the dubbing process had to be carried out in Spain and by Spanish actors. Dubbing movies permitted that some of the contents considered taboo topics at that time were modified or omitted to maintain a more appropriate approach. As Javier Pulido mentions in one of his articles, with democracy, new cinemas that projected original versions were opened in Spain, and they still can be accessed nowadays. However, people's reaction towards original version's projection is still hardly popular (maybe because they are already used to the dubbed versions, or because they do not have a good command of the source language

¹ This figure can be considered the forerunner of the dubbing voice in cinema in Spain, it appeared around the year 1901 and fulfilled its functions until 1910. They were expert speakers, who explained orally the sequence of situations that took place in the film, they were also considered somehow as interpreters, due to their explanatory discourse through their own professional and particular understanding, and develop short arguments for cultural unknown elements.

among others) so they are only demanded by a minority. According to González Macho, owner of the Renoir cinemas chain (that only projects original versions) “the shortage of original version cinemas is owed to the lack of interest on part of the audience to this type of exhibition”. There are also economic reasons that restrain the spreading of cinemas projecting original versions; with the current situation, the Spanish State does not offer economic support to the opening of new original version cinemas, but subsidizes the maintenance of the existing ones.

3.1.5 Humor translation in dubbing

Some of the most common problems translators have to deal with are those related to linguistic variations, humor and cultural references.

Humor has been part of movies since the very beginning of the cinematographic industry, when silent films first appeared and they played first with the image, and then with sounds. Nowadays, however, humor is present in most movies through image, sound and text. These three elements can be combined to communicate humor in several different ways, creating other subtypes of humor, such as sound and image, two sounds, text and image...etc.

The contents analyzed in this project are arranged according to the types of humor of each extract. To accomplish this, I have chosen the classification of humor created by Patrick Zabalbeascoa, which is based on several sorts of humor classifying them according to their content, cultural character and the way they can be transmitted. The following is Patrick Zabalbeascoa’s classification of humor (Zabalbeascoa 2000: 251-263):

- **International or binational jokes:** They can be understood at least in both source and target culture, they do not depend on familiarity or any specific cultural context.

For instance in the BBC series *Yes Minister*, there are jokes about ministers, but not to any concrete one: “*A minister with two ideas? I can’t remember the last one we’ve had*”.

- **National-culture-and-institutions jokes:** This kind of humor normally requires an adaptation or changing its cultural references to be understood by the target audience, unless they are enough well-known there. This happens for instance, referring to The Daily Mail in a joke, because someone from a different country might not know what it is and will not understand the joke.
- **National-sense-of-humor jokes:** These are the typical jokes in a concrete country or community. For example, stereotypes such as the “mother-in-law” jokes in Spain or “the new Russian’s” in the post-communist Russia to refer to the nouveau riche who are obsessed about spending their money in an extravagant way. This can also be regarded as “national sense of humor” depending on the style of jokes as a tradition.
- **Language dependent jokes:** They are based on the language’s formal aspects such as polysemy, homonymy, rhyme, metalinguistic references... They are usually difficult to translate, since their main goal is to create a display of linguistic competence by their author. For instance in the film *Four Weddings and a Funeral*, the priest is nervous and confuses the words he pronounces, he says “Holy goat” instead of “Holy Ghost” and in the Spanish dubbed version this is translated as “Espíritu Sano”.
- **Non- verbal jokes:** They do not depend on any verbal element, and can be made of visual elements, as in silent movies, or simply by sound elements or a combination of both.
- **Paralinguistic jokes:** They are the result of a combination of linguistic and visual or sound elements, such as gestures to express an idea or exaggerated articulations.
- **Complex jokes:** They are a combination of two or more of the types of jokes above mentioned. It can be a joke taking part of a consecutive series of jokes.

Other two important aspects to take into account regarding the relation between culture

and translation are the naturalization and foreignizing of cultural references. The naturalization consists on replacing the original cultural references by others that may be their equivalent in the target language, for instance: translating Papá Noel, instead of Santa Claus in an American film. The foreignization consist on leaving the cultural reference from the foreign language stay the same, without changing it by any other term. For instance: “parking” instead of “aparcamiento”. Both procedures are part of the decisions that translators have to take, and they have to base on some specific criteria, for instance, aspects of culture, ideology... that can determine if the audience is going to understand them or accept them. Translators also must take into account that the audience is going to interpret the cultural elements from their own previous knowledge and stereotypes. For this reason, they must consider which of these two strategies are more convenient for each context, naturalization or foreignizing.

3.2 WOODY ALLEN’S HUMOR

Allan Stewart Königsberg, better known as Woody Allen, is considered a multifaceted artist (he is an actor, writer, scriptwriter and comedian) with a unique style, a little bit eccentric and a modern urban man. For a better understanding of the translation of Woody Allen’s movies, translators need to be very familiar with his subtle and refined style, and with the way he focuses on the essence of dramatic aspects and psychological unconsciousness. In fact, he uses many Freudian allusions around the topic of sexuality, childhood...

He brings them to us through comicalness in a very peculiar way, and sometimes humor is not intended to be the main feature, it is only the way in which reality is presented to us, seen from a metaphysical point of view. This approach to philosophy becomes a feature so distinctive of his films, that the slightest change of words could blur the original communicative intend. Allen’s scripts can be interpreted as an attempt of interaction with the audience, so that this different way of depicting life awakens their conscience and makes them interpret it as they feel free to do it.

In some of his recent interviews, Woody Allen admits that humor has always been something natural to him, but that at the same time he tries to create a new interpretive atmosphere, combining some drama nuances with humor. Woody Allen claims that sometimes, drama is more present than humor in his films, but as it is presented through a humorous perspective, it seems scarcer.

With a tendency to satirize the daily problems of life and the search for happiness and love, he creates this combination of comedy, absurdity and banality of life as if all those problems being given too much importance. This provides originality to his characters, who are somehow “misfit”.

4. Analysis

This Degree's Final Project analyzes the translation of Woody Allen's humor from English into Spanish. To do so, in the analysis I will make a close comparison of the humor between the original version and the dubbed Spain's Spanish version. Humor is the leading element in this analysis, and for this reason, all the selected script parts contain humoristic references such as jokes, irony, sarcasm or different kind of comical scenes entailing a relevant communicative context in the films. Besides, the chosen sample of Woody Allen's humoristic movies is from two different periods of time: the 1970's and from 2000 until nowadays. This is done in accordance with one of the purposes of this project, which consists on finding out if there are significant contrasts between the translations of dubbed films from one period and the another.

The films to be analyzed are these four: *Sleeper* (1973), *Annie Hall* (1977), *Hollywood Ending* (2002) and *Blue Jasmine* (2013). The two first, *Sleeper* and *Annie Hall*, correspond to the decade of the 70's. The criteria on which I based to choose them were, first of all, the period they belong to (as it is required to accomplish the aims of the project). Second, according to many critics and experts, Woody Allen's productions in the 70's have considerable comicalness. That early period in his cinematographic career is acknowledged as having comedy as a prevailing element. The second pair of films, *Hollywood Ending* and *Blue Jasmine*, belong to the 2000's and ahead. I chose them because both of them combine all kind of humor (satiric, ironic, sarcastic...) despite they are the result of Woody Allen's cinematographic maturity period, portray his typical style of sense of humor.

To accomplish this, the contents of the analysis have been carefully assigned to different groups basing on Patrick Zabalbeascoa's classification for the translation of humor in audiovisual media. As I have previously mentioned in point 3.1.5, in the theoretical foundation, Zabalbeascoa makes this classification according to the types of humor they may contain: international or binational, national-culture-and-institutions, national-sense-of-humor, language dependent, non- verbal jokes, paralinguistic and complex jokes.

➤ INTERNATIONAL OR BINATIONAL JOKES

Annie Hall 04:28

In this scene, Alvy is telling us about his childhood at school, describing who then, were his classmates.

<u>O.V</u>	<u>SP.V</u>
ALVI'S VOICE And-and Ivan Ackerman, always the wrong answer. Always.	VOZ DE ALVY E Iván Ackerman, que era un perfecto borrico.
IVAN Seven and three is nine.	IVAN Siete y tres: nueve

When he talks about Ivan Ackerman, he just says that he was always wrong, and it is the scene itself the one that lets us know about his lack of intelligence and Alvy hitting his forehead with his forehead as a signal of resignation. However, coinciding with P. Zabalbeascoa in the analysis of this scene, in the translated version Alvy insults his intelligence, and this is something that can be considered unnecessary, given the fact that Ivan's ignorance is obvious when we see he fails such a simple exercise (2000: 115-125). In my opinion, this kind of translation is not the best they could have used, since this is not a typical sort humor in Woody Allen's films, since his style is very subtle and plays with irony, leaving the audience to guess the meaning he intends to

express. I think that it would have been better to make a literal translation, because we can deduce by ourselves the boy's lack of intelligence.

➤ **NATIONAL-CULTURE-AND-INSTITUTIONS JOKES**

Sleeper 14:50

In this scene, Miles is being asked to explain who are the famous historical characters in the pictures the doctor is showing to him.

<u>O.V.</u>	<u>SP.V.</u>
<p>MILES: Uh, this was Joseph Stalin. He was a communist. I was not too crazy about him. He had a bad moustache, a lot of bad habits.</p> <p>[...]</p> <p>This is, uh, Scott Fitzgerald over here. A very romantic writer. Big with English majors, college girls, you know, nymphomaniacs.</p> <p>Uh, very well known. This is Chiang Kai-Shek, who I was not too crazy about either.</p>	<p>MILES: Eh, este era Pepe Stalin. Comunista. Que además de bigote tenía la costumbre de mandar a sus amigos a Siberia para que no se apolillasen.</p> <p>[...]</p> <p>Este era, eh, Frank Sinatra. Un chico romántico que cantaba sin cobrar ni un centavo y que vivía en un lugar muy virtuoso que se llamaba Las Vegas.</p> <p>Este era Chiang Kai-shek, que aunque amarillo era el blanco de la China roja.</p>

Since Miles is in a the future, the man who asks him does not know anything about these famous people from 200 years before the period they are in, so Miles has to explain it to him, and he does it in a very satirical way. Here sarcasm is an omnipresent element, but in some of the dubbed parts the translator made it even more noticeable. The first photograph corresponds to Stalin, and in the dubbed version, translator has decided to change some words to make the situation more comical for the Spanish

audience, so they call him “Pepe”, a diminutive of “José”, which would be the correspondent equivalent for this name in Spanish. They also changed completely the last two sentences and he sarcastically gives a longer explanation about Stalin sending “his friends” to Siberia, because he deported many people there who did not act according to his regime.

In the dubbed version, the translator has also substituted the famous American writer Scott Fitzgerald for Frank Sinatra (referent omission). This could be due to the fact that Frank Sinatra was very famous all over the world and probably even better-known than Scott Fitzgerald at that time; and the translators decided to substitute him for someone that the target audience will certainly recognize. There is clearly also a sarcastic criticism to him and his life style.

And lastly, the allusion to Chiang Kai-Shek is maintained, but in the dubbed version the joke describing him is more comical than in the original, since colors create a sort of polysemy wordplay, referring to him as “amarillo” for his skin color, “blanco” not as a color but as a target for “la China Roja”, (or communist) since he fought against their army in several occasions (Biografiasyvidas). I consider this overall translation as a good one despite it is not faithful to the original because the joke it is very appropriated to satirize the situation.

Sleeper 48:00

Luna and Miles are trying to hide and shelter in a cave, but they find there a 200-year-old Volkswagen Beetle, on which there is an inscription.

<u>O.V</u>	<u>SP.V</u>
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<p>LUNA: "Regis-- register commies, not guns." What's that mean?</p> <p>MILES: What...?</p> <p>LUNA: "Register commies, not guns."</p> <p>MILES: Oh, he was probably a member of the National Rifle Association.</p> <p>There was a group that helped criminals get guns</p> <p>So they could shoot citizens.</p> <p>It was a public service.</p>	<p>LUNA: "Miembro-- miembro del IRA declarado." ¿Qué querrá decir eso?</p> <p>MILES: ¿Qué...?</p> <p>LUNA: Esto de "miembro del IRA declarado."</p> <p>MILES: Ah, el coche sería de uno de cualquier club de tiro.</p> <p>Se dedicaban a cazar protestantes y estos a la vez a cazar a los del IRA.</p> <p>Eso les divertía mucho.</p>
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In this occasion, the translator opted for omitting the cultural reference of the National Rifle Association, which nowadays could be a familiar element for the Spanish audience, given the influence of American cinema, but in the 70's probably most of them would not be able to understand that term and its connotations. This translation is based on the replacement of the NRA (National Rifle Association) for the IRA, probably because of the similarity of their acronyms, or simply because of the use of guns to carry out their purposes. Which is clear is that Miles is criticizing sarcastically the use of guns and national radicalism, and this aspect is kept in both versions, but I think the translator decided to change the cultural reference into IRA because at that time, the Spanish audience knew a lot more about it (for nearness issues or merely for belonging to a same continent, news...) and they were more familiar with their conflicts with Protestants. I consider this translation proposal as a good one, since it intends to criticize through humor a very serious and well-known issue in both cultures, whose consequences are similar, despite their different contexts.

Sleeper 49:17

Luna and Miles are in the edge of a cliff and he is trying to push the car to the lake. Meanwhile Luna asks him existential questions.

<u>O.V</u>	<u>SP.V</u>
LUNA: What's it feel like to be dead for 200 years? MILES: It's like spending a weekend in Beverly Hills .	LUNA: ¿Qué se siente estando muerto durante 200 años? MILES: Es como pasar un fin de semana en la ciudad .

Here we can see again a very typical humor feature in Woody Allen's films: a satirical criticism to some cities in the U.S. But in this film this can be also justified by the personality of his character, who works with ecological food products. He probably refers to the city because he considers that 200 years without doing anything it is an experience as empty as spending a weekend there. I think that for the dubbed version, the translators decided to omit the cultural reference "Beverly Hills" for "la ciudad" to make a generalization instead of naming a concrete remote foreign city whose name and characteristics are probably unknown for most of the Spanish audience. This is a naturalization strategy, because it changes the cultural reference for another term that does not present difficulty to be understood by the spectators. This solution can be considered as suitable, since it conveys the same intended meaning: again, Miles criticizes everything he hates, and expresses it in a sarcastic way.

Annie Hall 1:12:30

It is Christmas time and Annie, Alvy and Rob are driving through a luxurious street in California in Rob's convertible car; there is a warm weather.

<u>O.V</u>	<u>SP.V</u>
ALVY: Right-well, Santa Claus will have sunstroke.	ALVY: Lógico, aquí Papá Noel sufrirá una insolación.

Here the term “Santa Claus”, which is a cultural reference has been translated into its equivalent term in Spanish, “Papá Noel”, so we can consider that the translator decided to use an adaptation procedure. We must also take into account the factor of time as a reason for why the translator takes this decision. Nowadays in Spain despite there is a clear preference for the term “Papá Noel” we have already assimilated the way to refer to this character in English, “Santa Claus”, because of the influence of American movies. However, at that time (1970's), American cinema was scarcer in Spain, and the term was not still comprehensible for most of the audience given the fact that many foreign words had not been used as an alternative way to refer to him yet. Moreover, the tree-wise-men tradition was the only deep-rooted in our country, and the popularization of “Papá Noel” comes basically from American cinema influence. Apart from this possibilities, we could infer that the strategy of naturalization is the most common in this kind of situations, and the acceptance and use of a foreign term was dismissed because of the tendency to make Spanish terms prevail over the foreign ones.

Annie Hall 1:20:21

Alvy and Annie meet at a restaurant in L.A. after some time without having seen each other. They are having a conversation about what is going to happen to their relationship:

<u>O.V</u>	<u>SP.V</u>
□ALVY: Why? You wanna live out here all year? □It's like living in Munchkin Land.	ALVY: ¿Por qué? ¿Qué quieres, vivir aquí todo el año? Es como vivir en Disneylandia

Alvy wants Annie to come back to New York and live with him, but she says she prefers to stay in L.A., then he says he does not understand why she wants to stay in that city, which he personally does not like and to him seems like a constant fantasy and false reality. He expresses in a scornful tone his opinion, since he prefers to stay in a more serious place and compares Los Angeles with “Munchkin Land”, a fictional place in the World of Oz (*The Wonderful Wizard of Oz* by L. Frank Baum). This is a cultural reference, since in the original version this is probably a name enough well-known in the U.S, given the fact that *The Wonderful Wizard of Oz* was written there and consequently is part of their national culture. But in Spain, although the title book or even the 1939 film were probably popular at that time, that specific place may not be familiar to the audience, and the sentence would not be understood. I think that is the reason why translators decided to mention “Disneylandia” instead of “Munchkin Land”, and the first one was already a famous brand widespread all over the world, much more generic name than the other, which was too specific within a fantasy title. Despite Munchkin Land and Disneyland are very different fictional places (one is physically real and the other is part of a book), I consider this translation as a good option, since both places share the characteristic of being colorful, fantastic and idyllic. We can interpret that Alvy tries to be sarcastic when he expresses his idea of L.A comparing it

with these places, as if it seems a wonderful place but there everything is false appearance.

Hollywood Ending 22:39

Val and Ellie are talking in a restaurant. They have met to talk about their business, but finally they end up arguing about what happened to their relationship.

<u>O.V</u>	<u>SP.V</u>
<p>VAL: You hated California. We both hated it.</p> <p>You hated traveling everywhere by car all the time and... I hated traveling by mudslide.</p>	<p>VAL: Odiabas California, los dos la odiábamos.</p> <p>Tú odiabas viajar adónde fuera en coche y... y yo odiaba viajar en terremoto.</p>

Here Val expresses his dislike to California, and makes a parallel humoristic comparison between the things both hated, since both situations entail movement.

In this occasion, the translator decided to change the word “mudslide” for “terremoto” (earthquake). Normally these phenomena are related one to another, since earthquakes can also provoke mudslides, but most commonly earth-slides. Mudslides imply water and floods to be called so, and are more typically caused by a stormy weather than by an earthquake. However, both sorts of situations happen in California, so probably the translators were well –informed of this fact to take their decision. I consider that if the word would have changed by a literal expression such as “alud de lodo” it probably would lose its original humor, because “terremoto” is a best-known term and a natural phenomenon, and the comical effect of this word in the sentence is much more immediate than the other’s.

Hollywood Ending 23:34

Val and Ellie go on discussing about their relationship, and he reminds her about her being unfaithful to him with Hal in a hotel.

<u>O.V</u>	<u>SP.V</u>
VAL: Absolutely! At the Plaza Hotel. For God sakes, I got the bill! You had escargot that afternoon. I can't... it's so disgusting. Sex and snails with that roast beef from Beverly Hills.	VAL: ¡Por supuesto! En el Hotel Plaza. Por Dios, ¡Pero si recibí la factura! Aquella tarde comiste caracoles. No puedo... es asqueroso. Sexo y caracoles con ese cabrito asado de Beverly Hills.

He says he still has the bill he received from the hotel, and he even remembers what she ate there with Hal. He refers to both, the snails and Hal as what she ate, and calls him “roast beef from Beverly Hills”. The term roast beef has been accepted by the Real Academia de la lengua Española as “Rosbif” and has been defined as a “piece of roast bovine meat”. Translators could have maintained the term “rosbif”, however, despite “cabrito asado” is also a sort of meat in Spain I think the translator decided to use it to maintain the joke and to give it an additional point of comicalness in Val’s bothering situation as a double way to insult Hal, expressing the animal comparison too.

While in the scene from *Sleeper 49:17* previously analyzed the cultural reference “Beverly Hills” is substituted instead of being maintained as a foreign term; here it stays the same. This helps us to confirm the possibility that the decision to replace it was a

reflection of the naturalization tendency at that time and the refusal to foreign terms, and also to justify that people in Spain did not know much about that city.

Hollywood Ending 32:28

After a selective period for actors and actresses for their film, Val, Ellie and Ed are discussing their opinions on Lori's interpretation.

<u>O.V</u>	<u>SP.V</u>
<p>ELLIE: But it's a featured role. Claire's supposed to be a socialite.</p> <p>This girl, Lori Fox, is a step above trailer park.</p> <p>VAL: I'd hardly call it trailer park.</p> <p>ELLIE: I said a step above.</p>	<p>ELLIE: Pero es un papel importante. Se supone que Claire es una chica de sociedad.</p> <p>Y esta, Lori Fox, está a un paso de ser peluquera.</p> <p>VAL: Yo no le veo pinta de peluquera.</p> <p>ELLIE: Yo solo he dicho a un paso.</p>

In the U.S, trailer parks² are integrated by communities of people who live in caravans, and they are stereotyped as having a low social status. So they can be considered as cultural terms. It is obvious that Ellie used that comparison in a derogatory way,

² http://en.wikipedia.org/wiki/Trailer_park

intending to depict Lori as a vulgar woman, contrary to the classy character of Claire, whom she wants to represent. In addition, the translator could have translated “is a step above” as “está un paso por encima” but they preferred to use “está a un paso” to indicate that her aspect and personality categorize her in the trailer park lifestyle, or according to the translation, in the job of hairdresser. But the original is even more pejorative, given the fact that Lori is said to be worse than a “trailer park”. I consider that the translator made a good decision changing that expression, because it is something very frequent and typical in the U.S, but not in Spain, so the comparison would hardly been understood. On the other hand, I do not regard “pelquera” as the best translation, because from a general view, I do not think that this job has a bad reputation as the other expression is in the U.S. does. With that term, the translators may have intended to convey the idea that Lori was not prepared to be an actress, and she would be better as a hairdresser, because of her obsession with image rather than interpretation.

➤ **NATIONAL-SENSE-OF-HUMOR JOKES**

Sleeper 54:40

Miles and Luna are talking about sexuality in the future.

<u>O.V</u>	<u>SP.V</u>
<p>MILES: Are the men impotent?</p> <p>LUNA: Yeah, yeah, most of them. Except for the ones whose ancestors are Italian.</p>	<p>MILES: ¿Es que los hombres son impotentes?</p> <p>LUNA: La mayoría sí, efectivamente. Excepto los que son descendientes de Espanoles.</p>

MILES: Right. I knew there was something in that pasta .	MILES: Ya decía yo que había algo exclusivo en la cocina española .
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Luna tells him that everybody is frigid in that future, and that they use machines to have sex. Luna answers that only the Italian descendants are not impotent. There is a comical element here, making reference to the Italian, since they are stereotyped as passionate, romantic, gentlemanly... In my opinion, the translator probably decided to choose “los Españoles” for the dubbed version as a naturalization option instead of accepting the foreign cultural reference, since at that time censorship influenced in this kind of translation procedures and gave preference to national cultural references. The allusion to the Italian would have probably been perfectly understood by the Spanish audience. In my opinion, this translation procedure is not a good option, it can turn out to be funnier and attract the attention of the Spanish audience, and the essence of the joke is maintained, however, it is not efficient in terms of requirement, since it is not necessary for the joke to be understood.

Blue Jasmine 1:09:19

Jasmine and her nephews are having dinner at a restaurant, the children ask Jasmine where is their mother.

<u>O.V</u>	<u>SP.V</u>
CHILD 1: Where do you think mum is tonight?	NIÑO 1: ¿Dónde está mamá esta noche?

JASMINE: Oh, she's got a date tonight.	JASMINE: Eh, ha quedado con alguien.
CHILD 1: Oh, that's cool.	NIÑO 1: Ah, guay.
CHILD 2: I wonder where she is?	NIÑO 2: ¿Y dónde estará?
JASMINE: Well, I don't think she's at Chuck E. Cheese.	JASMINE: Eh, no la veo en el mini-golf.

When they ask her, in the original version Jasmine answers that her mother has a date, however in the dubbed version she says “ha quedado con alguien”. From my point of view the literal translation “tiene una cita” would also be perfectly understood. But the most important aspect about the translation of this dialogue is the irony that Jasmine uses to answer the children: “I don't think she's in Chuck E. Cheese”. This sentence does not represent any understanding problems by the source culture, since that is the name of a very popular American chain of family entertainment centers (chuckecheese). The irony lies on the fact that she has a date with his lover, and obviously Ginger will not go with him to a place specially designed for parents and their children, also because she always takes care of her own, and at that moment she does not have to be worried about them. Chuck E. Cheese is an unknown brand here in Spain, so translators decided to change it. Since it is a cultural reference, I think the translator decision to omit the source referent and replace it by other easier to be understood by the target culture/audience is quite correct, since in Spain there are no famous chains specialized exclusively in family entertainment. There are brands like Mc. Donalds or thematic parks, but adults can also go on their own. It is probably for this reason that they decided to use the word “mini-golf”, which is also a family place. If we pay attention to this dubbed version, we could understand the sentence in a different way, since adults can also go on their own to a mini-golf, so humorously, we can understand that Jasmine suggests her sister is flirting with a man and does not waste any time, which is also what the Spanish audience gets.

➤ **LANGUAGE DEPENDENT JOKES**

Sleeper 50:00

Luna is asking Miles about existential issues while he still tries to push the car.

<u>O.V</u>	<u>SP.V</u>
<p>LUNA: Miles. Miles, did you ever realize... that "God" spelled backwards is "dog"?</p> <p>MILES: Yeah. So?</p> <p>LUNA: Makes you think.</p>	<p>LUNA: Miles. Miles, ¿se ha detenido usted a considerar alguna vez la existencia de Dios?</p> <p>MILES: Sí. ¿Y qué?</p> <p>LUNA: Que nos hace pensar.</p>

In this scene it is obvious that the translator needed to change the sentence, since humor depends here on a wordplay that is impossible to maintain in Spanish. The result is that humor is quite faded because of this reason, but the situation of Luna asking him existential doubts while he tries to push the car keeps the comical situation. I think this was the best solution that could be applied, merely because there is no alternative than to omit the sentence and the new option makes sense in the context.

Annie Hall 5:35

After the teacher tells Alvy to follow the example of one of his classmates, he puts into words said by them what each of those children have become in the future (which from Alvy's point of view is the present). So the children appear in their class telling what are their jobs and what have they become in the future.

<u>O.V</u>	<u>SP.V</u>
2ND GIRL: I'm into leather .	2ª NIÑA: Yo trabajo en cueros .

One of Alvy's classmates, in this case a girl, says what she does for a living: "I'm into leather.".The translation to Spanish is ambiguous, maybe this is because his initial intention is to satirize his classmates' lives as if some of them were failures (taking drugs, working in non-prestigious institutions...). The translator decided to use this sentence to manipulate the joke to give it a very clear ambiguous sense in Spanish too. In the original version, according to Zabalbeascoa there could be several possible interpretations and that could lead to a misunderstanding: for instance as if she wears leather in her work (which may induce us to think she has a job related to sex), or that she normally wears it in her daily life (which may give a bad impression to some people) or merely that she works with animal leather, but this last interpretation would not make sense in the way Allen intends to create the joke (115-125, 2000).

Annie Hall 21:13

In this scene Alvy is in a cultural event with his girlfriend, who admires the prominent people in there.

<u>O.V</u>	<u>SP.V</u>
<p>ROBIN: There's Henry Drucker. He has a chair in history at Princeton. Oh, the short man is Hershel Kaminsky. He has a chair in philosophy at Cornell.</p> <p>ALVY : Yeah, two more chairs and they got a dining-room set.</p>	<p>ROBIN: Ahí está Henry Drucker. Es catedrático de historia en Princeton. Y el bajito es Hershel Kaminsky, catedrático de filosofía en Cornell.</p> <p>ALVY: ¿Y no ha venido Cassius Clay, catedrático de boxeo?</p>

Robin asks Alvy to be respectful and to keep his formality towards them; she tells him about their qualifications, and he satirizes them with a wordplay with the chairs and a dining room set. “Having a chair” is an equivalent of the Spanish “tener una cátedra” and I think this expression cannot be kept because then the joke would lose its sense in Spanish. This language-based joke turns into a cultural reference joke, in this case, perfectly adjusted. For this reason, the translators made Alvy to seem annoyed for the pedantry of those intellectuals or to belittle their merits by naming a well-known sports figure: Cassius Clay (alias Muhammad Ali), who at that time was a very famous boxer all over the world. I consider this translation as a good solution, taking into account the context of the scene. Alvy is missing an important American football match and he is then saying that physical abilities should also be praised, just as intellectual’s are. From my view, the two jokes are very different regarding their content, though both express refusal to intellectual pride in an ironical way.

Annie Hall 52:02

Alvy and Annie are having a conversation about her visit to the psychoanalyst. She tells him about her childish psychological obsessions about marriage, and mistakenly she says “wife” instead of “life”

<u>O.V</u>	<u>SP.V</u>
<p>ANNIE: Well, she said that I should probably come five times a week. And you know something? I don't think I mind analysis at all. The only question is, Will it change my wife?</p> <p>ALVY : Will it change your wife?</p> <p>ANNIE: Will it change my life?</p> <p>ALVY: Yeah, but you said, "Will it change my wife"!</p> <p>ANNIE: No, I didn't.(Laughing)</p> <p>I said, "Will it change my life," Alvy.</p> <p>ALVY: You said, "Will it change. . ." Wife. Will it change ...</p>	<p>ANNIE: Pues, que tendría que visitarle cinco veces a la semana. Y ¿sabes? No creo que me moleste estar en su consulta. La pregunta es ¿cambiará eso mi viuda?</p> <p>ALVY: ¿Cambiará eso tu viuda?</p> <p>ANNIE: ¿Cambiará mi vida?</p> <p>ALVY: Sí, pero has dicho, ¡“Cambiará eso mi viuda”!</p> <p>ANNIE: No es verdad. He dicho, “Cambiará eso mi vida,” Alvy.</p> <p>ALVY: Has dicho “viuda”... Viuda.</p> <p>ANNIE: He dicho, cambiará mi “vida”.</p>

ANNIE: Life. I said, " life ."	
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In this case, translators decided to substitute the equivalent word to “wife” (esposa or mujer) for the word “viuda”. This decision can be considered as a good one if we take into account that they decided to maintain the paronymy (similarity in spelling) as a wordplay, and to give more importance to it than to the real meaning of what she says, to the implications behind the word mistake.

We can deduce that Annie says “wife” instead of life precisely because she is talking about her obsessions with the dependence of marriage, and her unconsciousness betrays her once more even when she speaks. This word-relation is clear enough for the audience to understand the scene in the original version, as she is still obsessed with marriage but is denying it.

In my opinion, the decision taken for this translation is quite good, if we take into account that the translator maintained both the meaning (of her being obsessed with marriage), the structure of the sentence and the paronymy wordplay. The word “viuda” (widow) can change completely our perception of the situation. It is also connected to the marriage; however, we could interpret the scene in a different way, for instance as if Annie’s obsession had negative connotations and projected her hostility against the idea of marriage.

Hollywood Ending 20:22

In this scene, Al and Val are having a phone conversation.

	AL: Se ha jugado el cuello por ti, y creo
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<p>AL: She went out on a limb for you</p> <p>She wants to be sure you're both on the same page.</p> <p>Hal Yeager is quick to hire, quick to fire. You need Ellie to run interference.</p>	<p>que quiere estar segura de que compartís criterios.</p> <p>Piensa en Hal Yeager, tan pronto contrata como despide. Necesitas que ella te allane el camino</p>
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They talk about the favor Ellie has done to Val by convincing her husband to hire him as a director for their film. Here it is very clear that the translator intended to transmit the sensation of a colloquial and informal conversation, since this effect is already noticeable in the original version. The use of the colloquial expression “jugarse el cuello” is very appropriate for this translation, since it maintains the real meaning of the sentence and sounds natural to the Spanish audience. Something similar happens with the expressions “to be on the same page” and “compartir criterios”, but in this case, the translation is more formal than the original, probably they decided to do so because in this case a literal translation might not be so clear for the spectators.

This conversation continues when Al insist Val to show gratitude to Hal, Ellie’s husband, for offering him this opportunity; in the original version he uses a kind of alliterative wordplay, “quick to hire, quick to fire”. However we can assume that the translators could not maintain that kind of rhyme in the sentence if they wanted to convey the same meaning the original did, so they opted for a more coherent and natural translation.

Lastly, in the original version, Al says that Val needs Ellie to “run interference”, which we can interpret as if she is who prepares and convinces her husband to accept Val’s proposal in the production of the film. For the translation, the verb “interfere” is changed to “clearing the way” as assuming responsibility to make things easier. So we can say that the translation fits (in the aspect of meaning) in respect to the original, despite the use of different expressions, which sound quite natural in both languages.

Hollywood Ending 1:34:32

Hal and Ellie are arguing about Val's filmmaking process, he is dissatisfied about how he is doing it.

<u>O.V</u>	<u>SP.V</u>
HAL: Honey, unless he has some vision of how to cut this thing in his head... ...we're on very shaky ground here.	HAL: Cariño, si ese tío no tiene muy claro en su cabeza cómo va a montar la película... aquí se va a armar una muy gorda.

We can interpret the sentence in the original version as describing an unstable situation that can cause trouble, mainly because people's reaction towards the film for not being well-structured. The translator made a quite adequate decision translating it as "se va a armar una muy gorda" (significadoyorigen) which is a very common Spanish expression, whose origins come from revolutionary historical periods to allude to the possibilities of upcoming conflicts. Nowadays it is very frequently used to refer to any kind of problem. This can be very easily understood and it adapts perfectly to the situation intended to be portrayed in this scene.

Hollywood Ending 1:40:03

In this scene Val comes to visit his son after they have both spent a long time without seeing each other.

<u>O.V</u>	<u>SP.V</u>

VAL: If there's a brownout, Heifetz will still be on key, but your guitarist won't be.	VAL: Si hay un corte de luz, Heifetz seguirá afinando, pero tu guitarrista no tocará.
TONY: You come here to knock me ?	TONY: ¿Has venido a ponerme verde ?

Val disagrees with the notion of music his son has, which is closely related to his lifestyle. The conversation is very comical, since Val is blind and he can't see his son, and he tries to assume his weird actions and look. For this reason they argue and his son reacts asking Val if he has come to criticize his musical job. "Knock someone" is an informal expression whose meaning is criticize, however, if the translators had expressed it as "criticar" the informality of the situation would have been broken, as Tony's vocabulary is very informal. According to the Real Academia de la Lengua Española, The expression "poner verde" means exactly the same but in a mere colloquial tone, so it adjusts perfectly to the situation, being immediately understood by the Spanish audience.

Blue Jasmine 25:27

Jasmine and his sister Ginger meet Chilli and his friend Eddie in a restaurant by the sea.

<u>O.V</u>	<u>SP.V</u>
CHILLI: So she told me you had never been here, you don't know anybody, so I brought this sad excuse for a blind date.	CHILLI: Me dijo que nunca has estao aquí, que no conoces a nadie y he traído a esta cutrez de caballero .
EDDIE: I'm the best they could do on	EDDIE: Lo mejor que ha encontrao de un día pa otro .

short notice.	
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Chilli has invited Eddie to come as a “blind date” to meet Jasmine, and he introduces him as a “sad excuse”. Here the translator have decided to describe Eddie as a “cutrez de caballero” and not to mention the blind date. We could say that the omission of this information does not represent any loss of meaning in the context, because it is not essential to understand that Chilli was trying to match them. The translation is not bad, since both convey the same idea, acknowledging him as not being the best option for Jasmine, and creating a funny contradiction between the words “cutrez” and “caballero”. Their poor pronunciation is another important detail in the translation, in both the original and the translated versions. Eddie laughs at himself, and in the dubbed version, instead of using a more formal expression such as “a corto plazo” or “en tan poco tiempo”, the translators used a colloquial Spanish expression “de un día para otro”, making the speech more natural for the target audience.

Blue Jasmine 26:37

This scene comes right after the previous one

<u>O.V</u>	<u>SP.V</u>
EDDIE: This place is good too . They're fresh. That's the thing with clams. You know you got a bad clam, you'll wish you were never born .	EDDIE: Este sitio es cojonudo . Son frescas. Es lo que tienen las almejas. Como pilles una mala, te vas por la pata abajo .

Eddie asks Jasmine if she wants him to buy her something to eat or drink, she refuses and then all of them discuss which restaurant has the best clams in the city, then Eddie

says that the only important thing for eating clams is their freshness. A quite noticeable aspect of the translated version is that Chilli and Eddie are shown as ruder than in the original version, not only by their expressions but also by the tone of their voices. The aim in both films is clearly to create a contrast between the personalities of the characters. Jasmine is sophisticated and haughtier. However Ginger, Chilli and Eddie are humbler and more informal. Jasmine seems to feel uncomfortable among them, but in my opinion, in the original version this is mostly because of their different perspectives of life, thoughts... while, in my opinion, in the dubbed version their bad manners are more exaggerated, so the situation is even more comical. For instance, when Eddie says “This pace is good too” he wants to end the discussion on which place is better, and does it in a colloquial tone. Nevertheless, in the dubbed version he says “es cojonudo” using a more informal tone, but this time he does include any other place in his opinion. In this case, the translators probably decided to be more explicit regarding the problems clams can cause when they are not fresh, and used a scatological set expression to refer to an indigestion. I do not consider necessary to change the expression “you’ll wish you were never born”, but in this case, the exaggeration implements the comicalness. The only objection I have to acknowledge in this dubbing is that it does not follow the subtle kind of humor that characterizes Woody Allen’s style.

Blue Jasmine 36:03

In this scene, Jasmine is working as a receptionist in a dental clinic, she receives a call and does not seem to understand what they say.

<u>O.V</u>	<u>SP.V</u>
JASMINE: Can you just put someone on who speaks better English ?	JASMINE: Le importaría pasarme a alguien que hable en Cristiano ?

Jasmine asks the person to whom she is talking to pick up the phone. Obviously the translator had no choice, they had to change the expression “who speaks better English”, since in the dubbed version the characters are speaking in Spanish. Instead of saying “mejor castellano”, they decided to translate it as “que hable en cristiano”, which to me is a good idea, since it is a very common Spanish expression to ask someone to speak clearly and gives a sarcastic point of humor to the conversation. We must also take into account that it can be considered a cultural reference since both expressions could be considered as designating an important feature (such as language in the case of “English”) and the Spanish Cristian culture which gives origin to the sentence.

Blue Jasmine 1:31:24

Jasmine and Ginger are arguing about their different lives, and blame each other for their problems.

<u>O.V</u>	<u>SP.V</u>
<p>CHILLI: Come on, let’s not ruin our celebration, okay?</p> <p>Come on, she’s happy, we’re happy. Let’s let sleeping dogs lie.</p>	<p>CHILLI: Venga, no jodamos la celebración, ¿vale?</p> <p>Vamos, ella es feliz y nosotros también.</p> <p>Mejor no menearlo, ¿de acuerdo?</p>

Despite this conversation is an argument between the two sisters, it also has a comical point, since Chilli’s way of expressing is always humorous, even in tense situations, and he speaks to clear the air. Again, in this conversation we can clearly perceive how in the

dubbed version the characters' speech is more informal and it includes some rude words. It is clear that the translator wanted to highlight this aspect, but in my opinion, the translation "jodamos" is dispensable in this context; it could be interpreted as a word coming up because of the tense situation, thus in the original version we can see how Chilli is trying to calm down both women in a quite polite way. Regarding the idiom "let the sleeping dogs lie" translators had no option but to change it, since a literal translation would not make sense. The translation "mejor no menearlo" can be considered as not so bad and again it conveys an idea of informal context. However I would have included another Spanish idiom (since Spanish is a very rich language and has plenty of idioms). In this situation, for instance, "no echemos más leña al fuego" or "no hurguéis más en la llaga" among others would have also worked well. I think either of them are better in this context than any other translation.

➤ **PARALINGUISTIC JOKES**

Annie Hall 5:35

After the teacher tells Alvy to follow the example of one of his classmates, he puts into words said by them what each of those children have become in the future (which from Alvy's point of view is the present). So the children appear in their class telling what are their jobs and what have they became in the future.

<u>O.V</u>	<u>SP.V</u>
2ND BOY: I sell tallitses.	2º NIÑO: Soy psicólogo

One of Alvy's classmates says he sells Talliths, which is a sort of veil that the Jewish wear when they pray. Maybe the comic situation is intended to be visual, since the

young boy is becoming bald. But in the Spanish version, we are told that the boy is a psychologist, maybe because it is not a familiar term for the Spanish audience, and would probably not be understood. In this case, the translator resorts to an omission of the cultural term “Tallith” which is part of the source culture (where there is a big Jewish community among its population). However, I think there could be better options for this translation, since it probably entails a visual joke because of the child’s potential baldness, and saying he will become a psychiatrist breaks its original sense.

Hollywood Ending 35:18

Lori is heading to the airport security area to take a flight and Val helps her to carry her luggage while they have a conversation on her decision.

<u>O.V</u>	<u>SP.V</u>
LORI: If I’m gonna be in this movie. I have to get into shape. This spa is the only way I’ll ever have the discipline.	LORI: Si voy a salir en esa película quiero estar en forma. El balneario es la única forma de que siga una disciplina.
VAL: You're not overweight.	VAL: No tienes sobrepeso.
LORI: My God, I'm a horse! I have to appear in lingerie.	LORI: ¡Caray! ¡Estoy como una vaca! Y saldré en ropa interior.

Here the translators choice was to change the expression “I’m a horse” by “estoy como una vaca”. This expression is much more common in Spain to refer to someone as being

fat or enormous, so it was a very convenient decision in order to make it sound more natural and comprehensible for the audience. Accompanied by an exclamatory emphatic expression it also implements the humoristic situation, which is obviously supported by the image and the way she articulates what she is complaining about. This let us know that she is exaggerating about her physical aspect. I think this translation is a good one, since we can consider that the most common equivalent to the original it is “estar como una vaca”, and it adapts perfectly to the situation, keeping its comicalness.

➤ **COMPLEX JOKES**

Annie Hall 1:02:40

Alvy is recalling his childhood with Annie and Rob, he appears in the scene as a child, in a party at his parents’ home. A friend of them is talking to him.

<u>V.O</u>	<u>SP.V</u>
<p>JOEY: Joey Nichols.(Laughing) See. Nichols. See, Nichols! Yuh see, nickels! You can always remember my name, just think of Joey Five Cents.(Laughing) That's me. Joey Five Cents!</p>	<p>JOEY: Joey Nichols. Ves. Níquel ¡Ves, Níquel! ¡Lo ves! ¡Níquel! Siempre podrás recordar mi nombre, piensa solo en las cosas que son de níquel. (Ríe) Ese soy yo. Joey Nichols, Joey Nichols!</p>

Joey Nichols is trying to make Alvy remember his name by repeating it and by pointing out his cuff links and tie pin, which are made of nickel, he also puts a nickel coin in his forehead. He is making a wordplay for Alvy to remember his name. Here we can understand that the translator preferred to keep again the wordplay, since it can be kept despite the slight spelling difference between the words “Nichols” - “nickels” and “Nichols”-“Níquel” and because the comic situation depends on the image, and Joe is displaying those elements. In my opinion, that was the best decision the translators could take, because that is the one way of maintaining the joke, since there are only a few changes respect the original. It can also be because at that time the Spanish audience may not yet be familiarized with the American currency, so they decided to omit the term “centavo”, whose use will make much more difficult to use the Nichols-Nickle wordplay, and simply refer to nickel-made objects.

I decided to classify this scene as a **complex joke** since it can be interpreted as several types of jokes within one: visual (because of the nickel elements Joe points out), paralinguistic (since it combines gestures), language-dependent (there is a paronymy wordplay with Nichols-Nickels) and National-culture-and-institutions joke (cultural reference: currency).

5. Conclusions

As it is explained throughout the introductory sections of this Degree's Final Project, its aim is to analyze the humor in some of Woody Allen's films. Due to this paper's extension it was impossible to make a thorough analysis of his entire filmography. That is why a sample of four movies has been used: two taken from the decade of the 1970's, *Sleeper* and *Annie Hall*, and two from the 2000 onwards, *Hollywood Ending* and *Blue Jasmine*.

The translation of humor depends on the target culture it is going to be translated to, which entails a deep knowledge on both the source and the target culture. This will allow the translator to take the pertinent decisions in order to transfer the intended meaning in a clear, intelligible way and to convey the humorous aspect as faithfully as possible, but also bridging the possible cultural differences of the target audience. In the analysis of these four Woody Allen's films, I have observed that this aim to maintain humor is very relevant, in some cases, even more than the meaning of the jokes themselves. When the contents of the joke can't be translated, the translators decided to include another similar joke, since humor is the most outstanding element in this kind of films. The naturalization strategy is frequently used to attain this effect and to preserve humor and making it to be better understood by the target audience.

When translating, it is necessary to take some decisions that will affect the translation. Ideally, the joke and the style of the original version should be maintained, but sometimes it is precise to modify the translation, since there are many elements that can be an obstacle for the audience in the target culture to understand them properly. Cultural references, linguistic constructions and the identities that represent each culture can become a problem in this process when they are not familiar enough or unknown to the target audience.

It is very difficult to establish if time is an influential factor in the translation of these kind of films. However, I have reached the conclusion that there is a difference between the translation strategies used in the selected sample. There are some differences

between Woody Allen's dubbed films in the decade of the 1970's and some of the most recent ones, produced after the decade of 2000. These differences can be noticed when cultural references appear. In the films of the cultural references corresponding to the first period are usually either omitted or adapted to an equivalent term or expression in Spanish. In the films of the second period, those strategies are not the only ones used and it is frequent to see the non-translation strategy. This difference may be due to Spain's tendency at that time of enhancing everything that was Spanish, language or culture, using naturalization strategies instead of using the foreign references.

It is also very possible that many of those cultural elements were not something familiar or even were unknown to the Spanish audience, since foreign films had recently started to become popular at that time. The contrast between the films from the 1970's and the 2000's was very helpful and illustrative for me to get to these conclusions. It is obvious that in many of the text extracts the omitted terms in the 70's would not have been translated nowadays, for instance, the name of the city of Beverly Hills was translated as "la ciudad" in *Sleeper*, however, in *Hollywood Ending* it is not omitted or substituted by any other term, it just stays the same, maybe because a few years ago the Spanish audience had some notions about this city and in the 70's it could not be familiar for them. Today, the Spanish audience would probably be familiar with many of those cultural references and some of them might sound natural and as something accepted by our culture, probably due to the influence of the cinema, among other factors.

I must admit that I expected to find a higher range of censored terms, since some of the main topics in Woody Allen's films are sexuality, existentialist questions and approaches, banality, and the satirizing of religions. In that period, Spain was a country of conservative and traditional values, and some of those contents might have been highly restricted or manipulated. However, most of these topics were also present in the Spanish dubbed versions, and the films preserved their humorous character.

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FILMOGRAPHY SAMPLE

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