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TRABAJO DE FIN DE GRADO

The *Deadpool* Films Spanish Translation under
Analysis: from *Star Wars* to Belén Esteban

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ABSTRACT

In this thesis, I have analyzed the Spanish translation of the first and second *Deadpool* films, and more particularly, their high degree of domestication and adaptation to the target culture. In order to do so, I have studied three main categories: cultural references, swearwords and wordplay. During the analysis, the most relevant examples in the source text are compared to their translation, in order to throw some light on the translation process. Moreover, this study is accompanied by nine appendixes, which comprise the examples that could not be included in the analysis due to obvious constraints. After the comparative analysis, I will reflect upon the presence and role of the translator, who manages to perfectly adapt the *Deadpool* movies into the Spanish culture.

KEY WORDS

Audiovisual translation, *Deadpool* movies, cultural references, swearwords, wordplay, domestication

RESUMEN

En este Trabajo de Fin de Grado he llevado a cabo un análisis de la traducción al español de la primera y la segunda película de *Deadpool*, y en particular de su alto nivel de adaptación a la cultura meta. Con este fin, he analizado tres categorías principales: referentes culturales, juegos de palabras y palabras malsonantes. En el propio análisis, los ejemplos más relevantes de cada categoría en el texto origen se han comparado con su traducción, lo que ha ayudado a clarificar el proceso de traducción seguido. Además, este estudio se completa con nueve apéndices, en los cuales he incluido los ejemplos que, debido a restricciones obvias de espacio, no se han podido analizar. Después del análisis, se ofrece una reflexión sobre el trabajo del traductor, que ha demostrado ser capaz de adaptar perfectamente las películas de *Deadpool* a la cultura española.

PALABRAS CLAVE

Traducción audiovisual, películas de *Deadpool*, referentes culturales, juegos de palabras, palabras malsonantes, domesticación.

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1. INTRODUCTION

The analysis of the *Deadpool* films offered in the following pages belongs to a really prolific field of study: audiovisual translation. Audiovisual translation (AVT) has developed in the last decades "to the point where, as a discipline, it is now one of the most vibrant and vigorous fields within Translation Studies" (Cintas & Anderman 8) due "to the proliferation and distribution of audiovisual materials in our society" (Díaz-Cintas 1). Specially thanks to the appearance of the Internet, which makes possible the distribution of materials worldwide and AVT allows "audiovisual programmes to travel across linguistic borders" (Díaz-Cintas 2). Moreover, AVT articles can be of a great quality because the translation process and the cultures involved can be analyzed simultaneously.

The *Deadpool* films are included in this area: the first *Deadpool* movie was released in 2016 and the second, in 2018. The reason behind the election of these films was how stunned I was after seeing the significant number of cultural references present in the films, being some too specific of the Spanish culture. The reason for my amazement was that I did not expect to find a high degree of adequacy in a Marvel movie and a translation which functions so well on its own. In the analysis of the Spanish translation that will be carried out, different aspects such as cultural references or swearwords will be studied.

2. THE *DEADPOOL* MOVIES

2.1 The figure and personality of Deadpool

For this analysis to be carried out, one has to take into account that understanding certain aspects of Deadpool, as it will be explained —such as his sense of humor and attitude towards the absurd, yet comical, situations he drives himself into— will be useful to understand the reason behind his imprudent behavior and humor presented in the movies. To start off, it must be said that the character of Deadpool was "born" back in 1991, when he made his first appearance in the issue #98 of the comic series 'New Mutants Vol 1' published by Marvel Comics (New Mutants Vol 1 98). However, the film adaptations do not coincide with the comics in some aspects. Bearing this in mind, it needs to be clarified that the version under analysis will be that of the two *Deadpool* films.

First of all, it is important to talk about the type of film genre *Deadpool* can be included in. According to the Internet Movie Database (IMDB) there are nineteen different film genres, being them the following: "Action, Adventure, Animation, Comedy, Crime, Documentary, Drama, Family, Fantasy, Film Noir, Horror, Musical, Mystery, Romance, Science Fiction, Short, Thriller, War, and Western" (Rasheed et al. 54). The *Deadpool* films can be included in the genre of action and comedy films. Kooler et al. detailed some typical characteristic of superheroes in films. These superheroes are defined as "generally young and able-bodied" (8), who "show virtually no signs of aging" (8-9) and "have at least one critical weakness" (9). These superheroes are endowed with superpowers "as the unexpected side effects of a scientific experiments," which are used against their enemies "who can be clearly identified as criminals, such as bank robbers or drug dealers, or super-villains with evil plans towards world domination" (10-11), and are "similarly super-powered" (9). Therefore, this fight represents the "fight between the forces of good and evil" (10). Moreover, superheroes are given "complexity and moral ambiguity" (15), and even some are "driven by arrogance, greed, or mental illness" (15). Deadpool, despite having been called "anti-hero" (Khal), complies with some of the characteristic listed above.

On the one hand, the characteristics that coincide with Kooler et al.'s description are four. Wade Wilson, also known as Deadpool, is a young, and able-bodied man since he used to be a soldier in the Special Forces, and now works as a mercenary. He obtained his superpowers due to an experiment: after being diagnosed with terminal cancer, he is offered the possibility of going under an experiment that will both cure his cancer and give him superpowers. His superpower is his "healing factor" (Khal), with the deformation of his body as a side effect. He is also given psychological complexity due to his mental instability — which can be better discerned in the comics— but it can be seen in Deadpool's actions in the films (e.g. when he made several tanks of fuel explode while he was on top of them, which made him literally blow up, seen in the beginning of *Deadpool 2*). And finally, he also has one weakness. Despite being immortal, in *Deadpool 2* his superpowers are 'deactivated' by a "power dampening collar" (Deadpool 2), which is impossible to get off. This psychological depth is also achieved by Deadpool's absurd, ironical and raunchy sense of humor, and his "zero ability to stop his mouth" (Weintraub), the reason why he is known as "Merc with a Mouth" (Jasper). This includes witty comments full of cultural references, which be further

analyzed. Ryan Reynolds, actor interpreting Deadpool, said the following about Deadpool's comments:

> Deadpool has kind of like an unlimited pop culture cannon at his disposal at any moment, you know, and I think it's what makes him interesting for me it's everything that he talks about or, you know, are elements of things that really affected me as a kid and, you know, some of his sitcom references or song references. (Behind the Scenes of 'Deadpool')

On the other hand, there are two characteristics that differ from those of the typical superheroes. In the first *Deadpool* film, there is not an enemy with plans of dominating the world, but is Deadpool who is after the enemy, Ajax, since he is the one who performed the experiment and Deadpool blames him for the disfigurement of his whole body. However, in *Deadpool 2* the enemy is somewhat similar to the one described by Kooler et al., since he, called Headmaster, does not want world domination but rather wants to subdue and repress those with innate superpowers, called 'mutants' (Deadpool 2), due to an unexplained hatred. And finally, there is not a clear fight between good and evil, since Deadpool himself is a mercenary and has admitted to do his job "mostly (for) the money" (Deadpool). Nevertheless, in both films Deadpool's actions seem to be driven by what he thinks is right, since, in the first film, he does the impossible to save his girlfriend, and, in the second film, he tries to prevent a teenager from becoming a serial killer.

2.2 *Deadpool* films plot

In this section, I will proceed to make a brief plot overview of the two *Deadpool* films, since it will be very helpful to know the name and role of the main characters in each film during the analysis of the Spanish translation, since each example will be introduced by its context. The plot will be presented in chronological order to facilitate its understanding.

In the first *Deadpool* film, Wade Wilson is presented to us as a mercenary who meets his girlfriend, Vanessa, in the bar, called "Sister Margaret's" (Deadpool) that serves as the 'headquarters' for mercenaries. After some time, Wade is diagnosed with an incurable cancer, which will lead him to go under an experiment that will both cure his cancer and give him superpowers, since this superpower resides in his mutant cells, with a self-healing factor. However, disfigured skin was a side effect, and this became the reason Deadpool started to chase Ajax —the one in charge during the experiment Deadpool went under—, in search for

a cure. After a pair of fights between them, the two X-Men come in, Colossus and Negasonic Teenage Warhead, who will try to persuade Deadpool into leaving Ajax alone and hurt nobody. Shortly after, Ajax kidnaps Vanessa, which leads to the creation of Wade Wilson's alter ego: Deadpool, and it is now where the audience knows two important facts about him. First, the origin of the superhero's name was Sister Margaret's dead pool, in which the mercenaries bet whether a mercenary died or not during a job. Secondly, he wears a bodysuit and a matching mask so Ajax and his men cannot recognize him, because in the first fight between Wade and Ajax, the latter thought he had killed the former. The movie eventually ends with the death of Ajax, after telling Deadpool the cure he was looking for does not exist, and the rescue of Vanessa.

In the second *Deadpool* film, the audience finds Deadpool as an experienced mercenary, working even abroad. The audience is presented his daily life with Vanessa, who dies during a fight between Deadpool and the mercenaries sent by a criminal Deadpool tried to kill as a part of his job. Heartbroken for the loss, he is no longer willing to live and attempts suicide several times —but he is unable to die—. Colossus takes him to the X-Men mansion and gives him the chance to become an X-Men as a "fresh start" (Deadpool 2). During the first mission, Deadpool meets Russell, a mutant who calls himself "Firefist" whose superpowers include the creation and control of fire. He has escaped the "Essex House for Mutant Rehabilitation" (Deadpool 2) in which mutants are kept away from society. Deadpool discovers the mutants are mistreated there and decides to save Russell, which leads them both to the Ice Box, the prison in which mutants are kept. After some time imprisoned, Cable travels back to the past to save the one who killed his wife and daughter: Russell, the kid Deadpool is trying to save. In Cable's attempt to kill Russell in prison, Deadpool is able to escape, goes back home and decides to form a group of mutants to stop Cable from killing Russell. Eventually, Cable tries to convince Deadpool to help him kill Russell arguing that once Russell kills the headmaster of "Essex House for Mutant Rehabilitation" (Deadpool 2) —the one who mistreated Russell—, he will become a killer. They both go after him, but Deadpool goes with the intention of convincing him that murder is not the way of resolving problems. Finally, Russell lets the director escape and the Cable's family comes back to life.

2.3 Target audience

The target audience is also something worthy of bearing in mind in the process of translation, since the decisions of the translator will highly depend on the profile of the target, or intended, audience. According to the Cambridge Dictionary, target audience can be defined as "the particular group of people to which an advertisement, a product, a website or a television or radio programme is directed." A roughly accurate profile of the target audience of the *Deadpool* films can be reconstructed through the presence of cultural references, since a native speaker of a language is highly likely to remember a TV show, film, TV program, actor or phrase that, through time, has become something intrinsic and particular of a culture. So, by looking at the dates of the cultural references in both films, the target audience, roughly speaking, is a person born in the 1970s in America. This profile can be drawn up since most of the cultural references are from the 1980s to 2010s —even though there are some references dating from the 1970s, like when Basil Fawlty, from The Fawlty Brothers, is mentioned in *Deadpool*, or when the Muppets are mentioned in *Deadpool 2*—. Nonetheless, this profile remains the same in the Spanish version of the films, and this is something to be expected as consequence of translation, since it is almost impossible for two cultures to be wholly identical. As Schäffner said, "if the target text addressees lack relevant background knowledge, due to cultural differences, it should be supplied, or compensated for, by the translator" (qtd. in. Denton & Ciampi 403). Therefore, in the process of compensating this cultural background knowledge, these cultural references might be "modernized" or "antiquated" in the target text, changing, thus, the profile of the target audience. However, in this case, after analyzing the cultural references present in the four texts, it can be seen that the target and the source text maintain cultural references from the same —or similar— period of time. Nevertheless, it must be noted that a few references in the target text are "modernized" as a consequence of translation. These examples usually correspond to too culturally-bound references which "are not easily understood beyond their country of origin" (Chiaro 87). The clearest example can be found in *Deadpool*, when "It's me Margaret" (Deadpool*)* appears. It is a reference to Judy Blume novel, called *Are You There, God? It's Me, Margaret* (Shelbie) —about a girl's experience during her coming of age and puberty—, which is translated in the target text making reference to the *Evax* advertisement "*Hola soy yo, tu menstruación*." Both references allude to the same events,

but Blumes' novel was published in 1970 (Vilkomerson) and *Evax*'s advertisement first aired in 2001 ([Anuncio 2001]), making this a 30-year difference. Nonetheless, the target audience for the *Deadpool* films in the Spanish version is a person born in the 1970s in Spain.

In addition, Deadpool's type of humor fits the typology of humor proposed by Buijzen and Valkenburg, which divides different types of humor on the grounds of age. According to their typology, Deadpool's humor corresponds into two groups of age: adolescence and adulthood. Adolescents "develop an appreciation for more sophisticated forms of humor such as puns, sarcasm, irony, and sexual allusion" (151), and adults seem to appreciate more "puns on multiple meanings of a word" as well as "slapstick and sexual humor" (152). This is peculiar if we take into account the profile of the target audience: people born in the 1970s —who were around their forties when *Deadpool* first premiered in 2016—; therefore, they can be considered as adults. Nevertheless, the two movies use strategies of humor unfit for what adults appreciate more.

3. MATERIAL UNDER ANALYSIS

3.1 Pre-analysis work

The material under analysis consists of the source and target scripts, in English and Spanish, of the first and second *Deadpool* films. Regarding the procedure followed to gather the four texts under analysis is the following. First, I tried to find scripts on the Internet, hoping they would forward and smooth my work. However, I was only able to find the English script of the first *Deadpool* movie on the *Genius* website (20th Century Fox). This script, however, was not an official one so I had to examine it, simultaneously comparing it with the audio of the movie, in case there were some mistakes or missing parts. For the other scripts —the Spanish script of the first *Deadpool* movie and the English and Spanish scripts of the second— I had to copy the scripts manually.

3.2 Categories under analysis

The four texts have been divided into three different categories to facilitate the analysis. The reason for this division was that not only the great number of cultural references caught my attention when I first saw the films, but the number of swearwords and wordplays

I noticed after manually transcribing the scripts as well. These two elements were so Spanish-like, that together with cultural references, I thought they were the main reasons why the translation functioned so well on its own. Hence, these three categories —cultural references, swearwords and wordplay— are the main focus of my analysis. The next step was to classify all examples for the three categories of the source texts, comparing it with the translated examples from the target texts. This way, the comparison shed some light on the techniques used during the translation process. The following step was to try to identify the translation technique used. However, it must be noted that some excerpts combine several techniques, not merely one, and can be taken as examples belonging to different categories.

Within the three categories, there are certain techniques that will be more relevant for the analysis; nevertheless, every technique, and effect thereof, will be taken into account for the analysis. For the category of cultural references, the focus will be placed on the techniques of adaptation, generalization, discursive creation, reduction, equivalence, borrowing and literal translation. For the category of swearwords, I will pay attention to euphemisms and dysphemisms. Lastly, for the category of wordplay, phenomena such as words with double meaning, invented words, rhymes, idioms, acronyms, colloquial expressions and the issue of politeness markers will be analyzed.

3.3 Translation techniques used for categorization

The translation techniques used for the analysis of cultural references were taken from the book *Aspectos lingüísticos y técnicos de la traducción audiovisual (TAV)* by Juan Pedro Rica Peromingo published in 2016. Peromingo describes twenty different translation techniques used for both dubbing and subtitling. However, I had to go through other translation manuals like Peter Fawcett's *Translation and language: linguistic theories explained* or Jeremy Murray's *Introducing Translation Studies: Theories and Applications,* in order to contrast and complete the information from Peromingo's work. Therefore, the techniques are the following:

1. **Borrowing**: "The source-language form is taken into the target language, usually because the latter has a gap in its lexicon" (Fawcett 34).
2. **Calque**: "literal translation at the level of the phrase" (Fawcett 35).

3. **Word-for-word translation**: "the SL word order is preserved and the words translated singly by their most common meanings, out of context" (Ordudari 3).

4. **One-to-one translation**: "Each SL word has a corresponding TL word, but their primary (isolated) meanings may differ" (Tronch 1).

5. **Literal translation**: "case when a text can go from one language into another with no changes other than those required by the target-language grammar." (Fawcett 36).

6. **Equivalence**: "translation (…) when two languages refer to the same situation in totally different ways (…) based essentially on language knowledge" (Fawcett 38).

7. **Omission**: "to omit redundancy and repetition that is characteristic of the SL" (Molina 504).

8. **Reduction**: "omission of information considered to be unnecessary, of little importance, or unlikely to make sense to the target-language reader" (Fawcett 47).

9. **Concentration**: "translating with fewer words with- out loss of meaning" (Fawcett 146).

10. **Concretization**: "translating an abstract by a concrete term" (Fawcett 147).

11. **Generalization**: "to translate a term for a more general one" (Molina 500).

12. **Transposition**: Kusfajarini describes it as "a change in the grammar from SL to TL, for instance, change from singular to plural, the change required when a specific SL structure does not exist in the TL " (qtd in. Pinheiro 126).

13. **Description**: "us[ing] generic terms (…) to convey the meaning." (Ordudari 5).

14. **Dilution**: "translating with more words but without addition of meaning." (Fawcett 147).

15. **Amplification**: technique through which the translator "provid[es] explanations rather than making cultural adaptations (…) for bridging anticipated gaps in the target-language audience's knowledge" (Fawcett 45).

16. **Modulation**: Vinay and Darbelnet define it as "a variation in the message, obtained by changing point of view, lighting" (Fawcett 37).

17. **Variation**: change linguistic or paralinguistic elements affecting changes in the tone of the text, style or social dialect (Rica 65).

18. **Substitution**: "a form of dynamic equivalence used when literal translation (equation) is not possible and so some form of translation shift must take place." (Fawcett 151).

19. **Adaptation**: "changing the cultural reference when a situation in the source culture does not exist in the target culture" (Munday 58).

20. **Discursive creation**: "an operation in the cognitive process of translating by which a non-lexical equivalence is established that only works in context" (Molina 505).

I have decided to work with this set of techniques because they seemed the most complete list to me, and they are all applicable to the AVT mode under analysis: dubbing. However, after classifying the excerpts, I have come to the realization that two out of the twenty techniques were not used: "one-to-one translation" and "concentration." The reason may be that there are some techniques which can be used for both dubbing and subtitling, and these two are not so common for dubbing.

4.   COMPARATIVE ANALYSIS

The comparative analysis will be, as it has been said before, divided into the three different categories mentioned above: cultural references, swearwords and wordplay. In order to do this, the examples extracted from the four scripts of the two films have been grouped together since there are no significant differences between the two movies. In general terms, the three categories will analyze what makes of the Spanish translation such a functional and autonomous translation. More particularly, the three categories will focus on the techniques used to solve the translation problems, along with its most relevant and significant examples, and a brief explanation of the translation procedure used and its effect, if any.

It is worth mentioning that the frequently mentioned figure of the translator is not autonomous, for it is not always endowed with the liberty of deciding by himself or herself during the process of translation. Quico Rovira Beleta, who was in charge of the Spanish translation of *Madasgascar*, said "la decisión final nunca es del traductor. La última palabra la tiene el cliente, como es lógico, ya que ellos son los dueños de la película" (Vives 87). Therefore, these decisions, namely the tone of the translation or the presence or absence of swearwords, are occasionally already taken beforehand and the translator has to work following specific restrictions imposed by the client, in relation to any translation problem. Translation problems can be defined as "(verbal or nonverbal) segment[s] that can be present either in a text segment (micro level) or in the text as a whole (macro level) and that compels the (…) translator to make a conscious decision to apply a motivated translation strategy,

procedure and solution from amongst a range of options" (González 164). Therefore, the client serves as a guidance for the translator.

Additionally, it must be said that all the examples that could not be inserted in the analysis will be included in an appendix.

Appendix A	Examples of adaptation in cultural references
Appendix B	Examples of generalization in cultural references
Appendix C	Examples of discursive creation in cultural references
Appendix D	Examples of equivalence in cultural references
Appendix E	Examples of literal translation in cultural references
Appendix F	Examples of dysphemisms
Appendix G	Examples of euphemisms
Appendix H	Examples of invented words
Appendix I	Examples of idioms

The examples present in the nine appendixes have not been separated by films, following the procedure adopted in the analysis as there are not significant differences between the films. Moreover, I have decided to eliminate roughly half of the examples of Appendix E because, after gathering all the examples of literal translation, I saw that these were very much alike, and a few examples were enough to unravel the procedure followed during its translation. Besides, this technique is not so important and relevant for the analysis and its results.

4.1 Cultural references

Cultural references can be defined as "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 (geographic, socio-economic, professional, linguistic, religious, bilingual, etc.) and would be admitted as a trait of that community by those who consider themselves to be members of it" (González 166). This, as it can be seen in the definition, includes a wide variety of items of information, shared by a culture —in this case, a country, Spain—.

As it has been stated before, the *Deadpool* movies include a considerable amount of cultural references as a consequence of the personality of Deadpool, and these references cover a wide variety of areas. Eugene Nida divided cultural references into five categories: "material, ecological, social, religious and linguistic" (González 166), and the cultural references present in *Deadpool* can be included in three of those five categories. The *material* are those "related to everyday objects, e.g., food and drink, games, units of measure," (González 166) the *social* are "related to social organization and its manifestations in the arts, politics, history, leisure" (González 166) —most of the references belong to this category— and the *religious* are generally "which include ritualized and ideological manifestations" (González 166-167).

The translator has to bear in mind that cultural references "involve maximal mediation (…) from other cultural backgrounds" (Zabalbeascoa 127) and he or she has to be this mediator between the source and the target culture. This is because not all of these references must be necessarily translated, for the target audience may be familiar with those present in the source text —especially as the source culture is the US culture and globalization boosted this phenomena—. On the contrary, some referents must be translated and adapted to the target culture in order to create the same or a similar effect to that of the source text —in this case, a comical effect—, since some references present in the source text would sound uninteresting, unknown or even offensive to the target audience if kept the same. This is one of the main issues for the translator when dealing with cultural references: he must be familiar enough with the target and source cultures so as to know the differences and similarities between them, and whether they share a similar cultural background or not. This grows in importance if we take into account that cultural references in the *Deadpool* films fulfill a humorous effect, since "we share our humour with those who have shared our history and who understand our way of interpreting experience" (Zabalbeascoa 261). This way, cultural references and humor are closely related; and, therefore, there is a need to translate and adapt the former into the target text to maintain the humorous effect present in the source text. In short, "what really matters is that the translator identif[ies] the type of joke that is being used, and then decide which procedure will best retain the substance of the joke rather than the actual words of the joke" (Zabalbeascoa 265).

In order to analyze how the problems cultural references present have been solved —being the predominant how to maintain the source text's humorous tone, achieved by a large number of references to the US culture (source), which is mostly unknown for the Spanish culture (target)—, I will examine the seven most frequently used techniques, extracted from the previous classification of the examples. These techniques are adaptation, generalization, discursive creation, reduction, equivalence, borrowing and literal translation. At the same time, these techniques have been divided into two groups: the first group in which the techniques that change the cultural references are included —being these adaptation, generalization, discursive creation and reduction—, and the second for the techniques that do not change it, in which equivalence, borrowing and literal translation are included.

4.1.1 Techniques that change the cultural reference
4.1.1.1 Adaptation

34:31	
DEADPOOL: Please, after you. Another disgusting mutant off the streets. God bless America. <u>Let's get a taco.</u>	DEADPOOL: Pasa tú primero. Otro mutante asqueroso encerrado, bendito país. <u>¿Os hace un bocata?</u>

Table 1

In this example taken from *Deadpool 2*, Deadpool proposes this plan to a group of prison officers when he is about to be taken to his cell in the Ice Box. In the translation, the traditional Mexican 'taco' is adapted to the Spanish '*bocata*'. Moreover, the translator has decided to disregard the standard form '*bocadillo*' and use '*bocata*' instead, which, according to RAE (*Real Academia Española*) is a more colloquial form. This colloquialism mirrors better the tone and the intention of the source text: as if this proposal was addressed to Deadpool's group of friends, instead of a group of prison officers, something that exemplifies Deadpool's "zero ability to stop his mouth" (Weintraub) mentioned before.

54:16	
DEADPOOL: So basically, you're <u>Dave Matthews.</u>	DEADPOOL: Así que eres como <u>Bunbury.</u>

Table 2

In this example taken from *Deadpool 2*, Deadpool is interviewing Bedlam, a potential X-Force member who claims "can distort electrical fields, including the one inside [people's] brain, causing anxiety, confusion [or] pain" (Deadpool 2). As an answer to this statement, Deadpool compares him to the American singer Dave Matthews. In the translation, the reference changes to the Spanish musician, Enrique Bunbury. Despite the apparent malice in this joke, Ryan Reynolds, the actor playing Deadpool, is a big fan of the American musician (The Deadpool 2 Reference). This may be the reason why this reference was included in the film, though he did not mean it in a mean-spirited way. However, in the translation, there is no such connection, so to speak, since the translator was merely trying to find a similar figure in the Spanish music industry, since Dave Matthews would not be known by the target audience.

1:15:40	
DEADPOOL: Careful with that, <u>Ronnie Milsap.</u>	DEADPOOL: Eh, eh, cuidado con eso <u>Ray Charles.</u>

Table 3

In this example taken from *Deadpool*, Deadpool, with the help of Weasel and Al, is gathering all the weapons in his and Al's house after discovering Ajax has kidnapped Vanessa, Deadpool's girlfriend. Al, who is blind, bringing the last weapon into the room is aiming at them both without knowing, and Deadpool warns her, comparing her to Ronnie Milsap, who is a 60s country music singer. In the Spanish version, she is compared to a similar singer, Ray Charles, a 50s R&B and soul singer. Both singers are blind, and that is the core of the joke, because Al is blind as well. Nevertheless, the translator could have maintained the referent present in the source text, but has decided to adapt it to a referent the target audience could recognize more easily and, therefore, could understand the joke.

4.1.1.2 Generalization

54:33	
DEADPOOL: Listen, we've all eaten <u>at Arby's</u>, okay?	DEADPOOL: Todos hemos comido <u>fritanga.</u>

Table 4

In this example taken from *Deadpool 2*, Deadpool, with the help of Weasel, is looking for new members for a group, later baptized "X Force" by Deadpool, to help him save Russell and defeat Cable, and one of these members is Zeitgeist, whose superpower is to spit acidic vomit. In an attempt to prove it, Deadpool replies with this comparison to the American sandwich franchise, Arby's —the reason behind this comparison is the rumor that "the meat used by that chain in its sandwiches isn't actually beef but is instead an imitation foodstuff arrived at by reconstituting a powder, gel, paste, or liquid" (FACT CHECK)—. In the Spanish version, this is generalized with the word "*fritanga,*" since the target audience would have not been able to understand the joke if the referent had been kept the same. Moreover, according to RAE "*fritanga*" has negative and pejorative connotations, so the intention of the source text remains.

45:42	
DEADPOOL: Let's not forget naked tandem base jumping with <u>the WNBA Sacramento Monarchs.</u>	DEADPOOL: No olvidemos el salto base en pareja y en pelotas con <u>el equipo femenino de basket.</u>

Table 5

In this example taken from *Deadpool*, Deadpool is in the midst of the experiment and talking to another subject under the same experiment about the list of things they would like to do when the experiment is over and they both get out of there. The Sacramento Monarchs were "one of the more successful WNBA franchises on the court" (Sacramento Monarchs), however, in the translation, there is no such team and the reference has been generalized to "*equipo femenino*." The reason behind the generalization is that the Sacramento Monarchs

are not known in the target culture, so the translator has decided to generalize, maintaining the core of the joke.

4.1.1.3 Discursive Creation

54:33	
CABLE: There's nothing I can't kill.	CABLE: Yo por mi hija mato.

Table 6

First of all, I would like to remark that this example is, in my opinion, one of the most clear and evident examples of why the Spanish version works in such an autonomous way on its own. In this example taken from *Deadpool 2*, Cable and Deadpool are fighting for the second time and Cable enunciates this statement. In the source text, this sentence seems like the classical threatening sentence the villain of the film says, but in the target text it has a completely different meaning behind. This sentence in the Spanish culture is, without a doubt, one of the most recognizable sentences of the 21th century. The translation has taken into account the background and history of the character of Cable, since he has lost his wife and daughter, and has adapted it perfectly to the Spanish culture. This sentence was said by Belén Esteban, a television celebrity closely related to gossip press, in relation with her own daughter —like Cable does in the target text—. Nowadays, the sentence is said when somebody would do anything for someone, even if it is not their daughter, something close to a meme. Dawkins coined the term "meme," defined as "the fashion of manipulating images [and sentences] and captioning them as they are intended to spread virally" (Martínez & Zabalbeascoa 14). This sentence has become a meme throughout the years and that may be the reason why the translator has chosen to include it: because it is something intrinsic of the Spanish culture; and, moreover, it fits perfectly into the context.

55:45	
DEADPOOL: Mario No-pez.	DEADPOOL: Para nada. Ni de coña.

Table 7

In this example taken from *Deadpool 2*, Deadpool is interviewing Domino, a potential X-Force member who claims her superpower is luck, something Deadpool disagrees with. During this interview, Deadpool and Domino argue back and forth whether luck is a superpower or not, and Deadpool responds this. The response in the source text is the name Mario López combined with Deadpool's incredulity and refusal to Domino's affirmation, which resulted in the 'word' "*no-pez*." Mario López is an American actor, mostly known for his role in *Saved by the Bell* as A.C. Slater (Mario López). Since he is not known in the target culture, the translator decided to omit the cultural reference and translate it as two sentences resembling a very informal conversation, since according to RAE "*coña*" is a colloquial word meaning "joke."

Another element worth commenting in this example is lip-synchrony. In AVT, there are many restrictions, and one of them is lip-synchrony, since the number of syllables in the source text has to be similar to the "number of syllables in the utterances of the target text" (Chaume 21). This must be achieved to "create the illusion that the actors are actually speaking the language of the target audience" (Denton & Ciampi 404). In this example it can be seen that this norm is broken, since the utterance in the source text has 4 syllables and the target text has 8. This is possible thanks to the fact that the actor's lips cannot be seen on screen because Deadpool is wearing a mask, which gives the translator some freedom.

1:16:14	
DEADPOOL: You picked the wrong shithole to fuck, <u>future boy.</u>	DEADPOOL: Te has metido en el agujero equivocado, <u>Marty McFly.</u>

Table 8

In this example taken from *Deadpool 2*, Deadpool makes this warning to Cable when he makes an unexpected entrance in Al and Deadpool's house. Regardless of the lack of cultural reference in the source text, it still can be included in the category of cultural references, since it is the target text that contains the reference to be analyzed. Deadpool addressees Cable as 'future boy' since afterwards the audience is explained he travels back in time to save his family, killed by Russell, who is a teenager in the film. The translator decided to substitute this by an actual cultural reference, which is likewise perfectly suitable

for the situation, as Marty McFly is the main character of the *Back to the Future* films, in which he travels back in time, like Cable does.

1:00:26	
DEADPOOL: <u>Leonard</u>, hit it!	DEADPOOL: ¡<u>Mariano</u>, dale!
1:00:00	
DEADPOOL: <u>Gary</u>.	DEADPOOL: <u>Anselmo</u>.
1:03:28	
DEADPOOL: Oh, but <u>Paul</u>…	DEADPOOL: Ah, pero a <u>Julián</u>…

Table 9

In these examples taken from *Deadpool 2*, the translator decided to make use of discursive creation to translate the name of some characters. In these cases, the characters are the pilot of a plane named Leonard (first example), and the second and last example correspond to an X-Force member, called Peter, who does not have superpowers. Deadpool misnames him several times, which contributes to the humorous effect. In the translation, rather than being maintained, these names have been replaced by other Spanish names. The case of '*Anselmo*' is distinctive because this name has already fallen into obsolescence, which contributes to the humoristic effect.

4.1.1.4 Reduction

44:42	
DEADPOOL: Oh, come on. You're going to leave me all alone here with <u>less-angry Rosie O'Donnell</u>?	DEADPOOL: Ah, no me jodas. ¿Vas a dejarme aquí solo con esta <u>cabrona malfollada</u>?

Table 10

In this example taken from *Deadpool*, Deadpool is talking to Ajax about how the experiment will be performed. Once Ajax has injected the mutated cells into Deadpool, he leaves and Deadpool complains about being left alone with Angel, who went under the same

experiment and is compared to Rosie O'Donnell. In the translation, this reference is omitted and the excerpt is reduced to a mere description, maintaining the nuance "less-angry." Rosie O'Donnell was an American "talk show host" (Hunter), who in 2011 started to speak about her anger issues (Hunter), and the translator decided to maintain the nuance of angriness — since it fully matches Angel's intimidating appearance— and eliminate the reference, thus keeping the core of the joke.

50:46	
DEADPOOL: (…) but maybe I can save a robust teenager <u>from New Zealand</u>.	DEADPOOL: (…) pero salvaré a ese adolescente <u>rechoncho y malhablado.</u>

Table 11

In this example taken from *Deadpool 2*, Deadpool has escaped the Ice Box and is determined to save Russell from Cable, after seeing Vanessa while being unconscious. As it can be seen, part of the information has been omitted in the translation. This decision seems logical, because the actor playing Russell is Australian in the original film, and the source culture, an English-speaking country, is able to detect this accent effortlessly. However, the target culture is not able to detect it. Therefore, instead of changing this accent to another Spanish accent making Russell from another nationality —which would have been a rather complicated and illogical process—, the nationality of the character is eliminated and the adjective '*malhablado*' is added in order to match the actor's lips.

4.1.2 Techniques that maintain the cultural reference

In the following examples of these techniques, namely equivalence, borrowing and literal translation, the cultural references present in the source texts are kept the same. The reason behind this is that the translator is aware that the target audience is familiar with those allusions present in the source text.

4.1.2.1 Equivalence

26:05	
VANESSA: Just ride a bitch's back like Yoda on Luke. DEADPOOL: Oh, Star Wars jokes… VANESSA: Empire.	VANESSA: Súbete a lomos de este putón como Yoda hizo con Luke. DEADPOOL: Ah, bromitas de la Guerra de las Galaxias. VANESSA: Del Imperio.

Table 12

In this example taken from *Deadpool*, Vanessa makes this reference while talking to Deadpool shortly after he proposed to her. In the translation, the Star Wars franchise reference has been maintained, with its equivalent in Spanish, since the target culture is familiar with this movie franchise.

06:50	
DEADPOOL: I can't tell you, but it does rhyme with Pullverine.	DEADPOOL: Es secreto, pero rima con Follezno.

Table 13

In this example taken from *Deadpool*, Deadpool is addressing directly the audience, conversing with them about what he did in order to get his own movie. In both excerpts, the name of the X-Men member, Wolverine, and its equivalent in Spanish, *Lobezno*, has been changed. The equivalence can be seen in the fact that both names have been used as the base for the humoristic modification introduced by Deadpool.

4.1.2.2 Borrowing

1:39:21	
DEADPOOL: Nothing compares to you. Sinead O'Connor, 1990.	DEADPOOL: Nothing Compares To You, Sinead O'Connor 1990.

Table 14

In this example taken from *Deadpool*, Deadpool, after saving Vanessa and killing Ajax, compares Negasonic Teenage Warhead to the Irish singer, Sinead O'Connor, due to the similarities between them: Sinead's hair in the music video of 'Nothing Compares To You' is very short, like Negasonic's. In the translation, all references —the title of the song, the singer and the year— are kept the same for both the singer and song are known in the target culture. The title of the song was 'borrowed' from English, in order to fill the gap in the target culture. Moreover, this comparison is repeated several times throughout the movie.

04:11	
DEADPOOL: Like two <u>hobos</u> fucking in a shoe filled with piss.	DEADPOOL: Como dos <u>homeless</u> follando sobre un cartón meado.

Table 15

In this example taken from *Deadpool*, Deadpool meets Dopinder for the first time and, after seeing a photo of Dopinder's love interest, Deadpool gives him the advice of not doing the same mistakes he did, because otherwise the world would smell like the comparison shown in the example. According to the Cambridge Dictionary, hobo is "someone who does not have a job or a house," which is translated into Spanish with the English synonym 'homeless.' The decision of keeping an English word is puzzling because there are several arguments against it. Firstly, 'homeless' is not a common word in the target culture and language, and many people will not be able to recognize it and understand the simile. Secondly, there are two possible admitted words that are known in the target culture, like '*sintecho*' or '*vagabundo*,' allowing the audience to understand the comparison. Lastly, it is highly improbable that this decision was conditioned by lip-syncrony, as in this scene Deadpool is wearing his mask and the actor's lip cannot be seen on-screen.

4.1.2.3 Literal translation

16:12	
Directed by one of the guys who killed the dog in John Wick.	Dirigida por uno de los que mató al perro en John Wick.

Table 16

In this example taken from *Deadpool 2*, which is not said by any character but appears in the opening of the film instead. In this opening, the traditional method to acknowledge the name of the team who worked during the shooting of the film —such as the director, scripters or actors— is broken because these names are substituted by sarcastic and witty statements, like the one shown in the example. In both texts, the cultural referent has been maintained.

19:42	
DEADPOOL: Thank you Matthew McConaughey, your words are a treasure.	DEADPOOL: Gracias Matthew McConaughey, tus palabras son un tesoro.

Table 17

In this example taken from *Deadpool 2*, Deadpool is talking with Al, shortly after losing Vanessa. Al is trying to support Deadpool convincing him Vanessa's death was not his fault. In the source and the target texts, the cultural referent has been maintained through literal translation.

4.2 Swearwords

Andersson and Trudgill define swearwords as "a type of language use in which the expression (a) refers to something that is taboo and/or stigmatised in the culture; (b) should not be interpreted literally; (c) can be used to express strong emotions and attitudes" (Fernández 223). Swearwords, applied to movies, "play a major role in the description and presentation of the characters" (Fernández 223). In the case in the *Deadpool* films this happens, since the presence of swearwords makes "characters behave and talk as real people do" (Fernández 223). Therefore, the great number of swearwords present in the source texts

poses a problem for its translation, since swearing can be considered as "culture-specific" (223).

This problem has been solved through different techniques, such as discursive creation or equivalence, but the most relevant phenomena I have considered for my analysis are the introduction of euphemisms and dysphemisms mostly whilst translating swearwords. The reason why I have decided to analyze them is the difference between the examples of dysphemisms found in contrast to the euphemisms found, since twenty-two different examples of dysphemism have been found, whereas eleven examples of euphemism have been found in the first Deadpool movie. Hence, it can be said that, in the Spanish versions, the second film contains a much stronger language than the first, comparing both to the original versions.

4.2.1 Dysphemism

According to the Merriam-Webster dictionary online, dysphemisms can be defined as "a disagreeable, offensive, or disparaging expression [used instead of] an agreeable or inoffensive one." In other words, dysphemisms entail the presence of swearwords, or bad language, in the target text as a consequence of translation, which were not present in the source text. The effect this produces is a clear intensification of strong language. Out of the twenty-two examples found, I will analyze five of them.

1:20:37	
DOMINO: <u>Christ</u>, that's disturbing.	DOMINO: <u>Hostia</u>, qué grima da.

Table 18

In this example taken from *Deadpool 2*, Deadpool has lost his lower limbs after Juggernaut, a powerful mutant, literally teared him into two halves, and due to his healing ability, he is growing a pair of legs again. Domino, after having seen Deadpool walking with his infant-like legs, whispers this under her breath. This is a perfect example of one of Fernández's types of swearing: "the blasphemy," which is used to denote "strong exclamations of surprise" (Fernández 237) among others. In the target text the expletive 'Christ,' has been translated into another Spanish expletive '*hostia,*' in the target text, which refers to the sacramental bread, part of the Catholic Eucharist. The effect in the target text is

a much stronger language. A possible equivalent would have been the Spanish expletive 'Jesús,' though it does not sound so natural.

17:47	
DEADPOOL: (…) we knock out the teeth and take the cash.	DEADPOOL: (…) arrancamos los dientes <u>a hostias</u> y nos llevamos la pasta.

Table 19

In this example taken from *Deadpool*, Deadpool is describing his job as a mercenary, labelling all mercenaries working at Sister Margaret's as "really fucked up tooth fairies" (Deadpool). This example is somewhat similar to the previous, but this time '*a hostias*' functions as an adverb, specifying how the action is performed: with violence. In the target text, this adverb has been added, contributing to the intensification of strong language.

1:18:39	
DEADPOOL: In exchange, I told him I would consider joining his <u>boy band.</u>	DEADPOOL: (…) y a cambio me plantearé unirme a su <u>grupo musical de bujarras.</u>

Table 20

In this example taken from *Deadpool*, Deadpool accepts the help of Colossus and Negasonic Teenage Warhead to save Vanessa, but Colossus sets the condition for Deadpool to join the X-Men afterwards, what Deadpool calls 'boy band.' In the translation, this musical band is maintained, but the word '*bujarra*' is introduced. This implies a big change since this word, according to RAE, is a pejorative word to refer to a homosexual man. The inclusion of such a strong word, absent in the source text, changes completely the tone as the derogative word could be considered offensive, a reaction improbable to be provoked in the source audience as this nuance is not present. Nevertheless, it must be noted that swearwords, and strong language in general, are meant "to shock (…) offend" and to be "provocative" (Fernández 222).

41:09	
DEADPOOL: (…) and you winning the <u>Ice Box award for softest mouth.</u>	DEADPOOL: (…) contigo ganando el <u>premio al comepollas más joven del Ice Box.</u>

Table 21

This example probably contains one of the most explicit expressions with strongest language in the target texts. In this example taken from *Deadpool 2*, Russell is trying to convince Deadpool to fight back their abusers in prison, and Deadpool starts to list all the possible consequences as a response. In both, the presupposed award Russell would be given is maintained, but in the source text, the meaning in 'softest mouth' is implicit, whereas in the target text, it is explicit because of '*comepollas*.' Despite the meaning being the same, in the target text the euphemism 'softest mouth' has been omitted, intensifying again the strong language in the Spanish target text.

30:53	
DEADPOOL: Listen, we both know that <u>cancer is a shitshow. Like, Yakoff Smirnoff opening for the Spin Doctors at the Iowa State Fair, shitshow.</u>	DEADPOOL: Escucha, los dos sabemos que el <u>cáncer es un espectáculo de mierda y me ha tocado hacer el papel de cómico pringado haciendo el monguer de feria en feria sin ninguna puta gracia.</u>

Table 22

In this example from *Deadpool*, Deadpool is gathering all his things from his house shortly before going under the experiment, because he thought he was going to die, but Vanessa tries to convince him otherwise, saying everything will be alright. Even though this example could have been analyzed as the omission of the cultural reference, I have decided to analyze it from this other perspective since it is more significant. In the source text, cancer is compared to a fair, which is maintained in the target text, but expressions like '*pringado*,' '*haciendo el monger*,' or '*sin ninguna puta gracia*' are added and these contribute to the intensification of strong language.

4.2.2 Euphemism

According to Merriam-Webster dictionary, euphemisms can be defined as "the substitution of an agreeable or inoffensive expression for one that may offend or suggest something unpleasant." For this analysis, euphemisms entail the presence of these substitutions in the target text as a consequence of translation, which were not present in the source text. The effect this implies is that of the attenuation of the strong language. Generally speaking, euphemisms are connected to "taboos related to subjects such as sex, religion, intimate bodily functions and concealed parts of the body" (Fernández 223). The three examples chosen to analyze euphemisms deal with swearwords, and taboos, such as sex.

1:14:35	
WEASEL: (…) but this time, you can see the Muppet's <u>dick.</u> Grover's got a cock the size of a twig.	WEASEL: (…) sólo que aquí se le ve el <u>muñeco</u> al Teleñeco. Coco tiene la ficha como una salchicha.

Table 23

In this example taken from *Deadpool 2*, Weasel has arrived to Deadpool and Al's house after Deadpool lost his lower limbs. Due to Weasel's comments of shock after seeing Deadpool with baby-like legs, Al asks Weasel to describe what he is seeing for her, as she is blind. This part of the description corresponds to what shocks Weasel the most: Deadpool's shirt is so short that everyone can see his penis. This is one of the examples that fit into the "concealed parts of the body" category of euphemisms Fernández discussed in her article. In the target text, "dick" was translated as "muñeco," which the translator masterfully used to introduce a second rhyme between 'muñeco' and 'Teleñeco.'

17:17	
FRIEND: Think you could <u>fuck up</u> my step-dad?	AMIGA: Oye, ¿le <u>darías un viaje</u> a mi padrastro?

Table 24

In this example from *Deadpool*, a girl hired Deadpool to stop the boy who was hounding her. Once Deadpool confirms she will not see him again, the girl's friend asks

Deadpool whether he could do the same to her step-father. This is a perfect example of one of Fernández's types of swearing: "the f-word." Even though the verb '*fuck up*' is not related to sex, it has another common meaning: "to maltreat" (Fernández 225). In the target text, this verb is translated with the expression '*dar un viaje*,' which has the same meaning but does not contain a swearword —though the translator could have decided to do so, since the Spanish equivalent '*joder*' could have been used with the same meaning—.

1:03:37	
DEADPOOL: He's <u>dead.</u>	DEADPOOL: La ha <u>palmado.</u>
07:35	
DEADPOOL: You kind of <u>killed</u> him.	DEADPOOL: Bueno, te lo <u>cargaste.</u>

Table 25

In these examples taken from *Deadpool 2*, the euphemisms are related with death, a topic that for some people is still a taboo, or the direct addressing of the topic may unsettle and offend them. In the first example, Deadpool confirms Vanisher's death to Domino —both X-Force members—, and in the second example, Deadpool is referring to Dopinder killing Bandhu in the first *Deadpool* movie. As it can be seen, two different euphemisms have been used, "*palmarla*" and "*cargarse a*," to refer to death. Even though the translator could have used more direct verbs like "*morirse*" and "*matar*," those have been chosen as euphemisms, and they imply a degree of colloquialism at the same time.

4.3 Wordplay

Dirk Delabastita defined wordplay as "the general name indicating the various textual phenomena in which certain features inherent in the structure of the language used are exploited in such a way as to establish a communicatively significant, (near)-simultaneous confrontation of at least two linguistic structures with more or less dissimilar meanings (signifieds) and more or less similar forms (signifiers)" (qtd. in Vierrether 45). Therefore, wordplay is an umbrella term used to cover a wide variety of phenomena. In this section, I will analyze seven different phenomena: words with double meaning, invented words, rhymes, idioms, acronyms, colloquial expressions and the issue of politeness.

4.3.1 Double-meaning words

Double-meaning words, or double-entendre words, are "expression[s] that can be understood in two different ways: an innocuous, straightforward way, given the context, and a risqué way that indirectly alludes to a different, indecent context" (Kiddon & Brun 89). The main problem the translator faces with regard to double-entendre words is being able to recognize them and to adapt them into the target language.

38:02	
RUSSELL: (…) stashed it in the <u>old prison wallet</u> (…)	RUSSELL: (…) y lo llevo en el <u>ojal interior trasero</u>, (…)

Table 26

In this example from *Deadpool 2*, Russell, in his attempt to fight back the prison's abusers, has stolen a pen from a prison officer and has hidden it in his butt, so he can use it to attack anyone. It is true that this example can be analyzed as an euphemism for "ass," but I have decided to analyze it as a double-entendre since it is more indicative for the analysis. According to the Urban Dictionary, specialized in slang terms, "prison wallet" is used to refer to "the anal cavity of a convict, used to store valued possessions like drugs and weapons." In this case, Russell had used it to store a pen. This expression is colloquial as it belongs to the prison jargon. This colloquialism is also present in the target text, for the word "*ojal*" — which according to RAE refers to the "hendidura (…) para abrochar un botón"—, has been used, and is a colloquial way of referring to 'ass'. Although the expression in the source text is a fixed expression, both words "wallet" and "*ojal*" have this double meaning, the literal and the connotative meaning.

4.3.2 Invented words

Even though these are not frequent, there are a few examples of invented words in both films, which are not recognized as words with meaning; and, therefore, do not exist in any dictionary.

40:57	
DEADPOOL: The one that sent you down the road to *Shittsburgh*.	DEADPOOL: La que te puso en el camino hacia *Putenburgo*.

Table 27

In this example taken from *Deadpool*, Deadpool is narrating, in voice-off, what happened before he took the decision of going under the experiment, since the film starts *in medias res*. As it can be seen, both invented words, "Shittsburgh" and "*Putenburgo*," have followed the same pattern of formation: a swearword + suffix of place ("burgh" in English, and "*burgo*" in Spanish). Therefore, the intention and meaning of the source text has been maintained: Deadpool took a bad decision.

1:10:56	
WEASEL: Yeah, *afrangry*, I guess.	WEASEL: Sí, *cagabreado* supongo.

Table 28

In this example from *Deadpool*, Deadpool has just discovered that Ajax has kidnapped Vanessa, and he is now preparing to save Vanessa and kill Ajax. Before that, Deadpool asks if "is there a word for half afraid, half angry?" (Deadpool) to which Weasel responds this. In the source text, the invented word is a combination of "afraid" and "angry." Similarly, in the target text, the resulting word is a combination of "*cagado*" —a colloquial word to refer to someone who is scared— and "*cabreado*." Therefore, the translator has decided to invent a new word with the same meaning.

4.3.3 Rhymes

The same as invented words, rhymes are not frequent in AVT. Rhymes can be defined as "a combination of two words that are similar in sound, usually because they end in the same syllable" (Vierrether 46). The main problem rhymes present for the translator is trying to make a rhyme that makes sense and maintains the humorous tone, if it is the case.

1:14:35	
WEASEL: (…) but this time, you can see the Muppet's <u>dick.</u> Grover's got a cock the size of a <u>twig.</u>	WEASEL: (…) sólo que aquí se le ve el muñeco al Teleñeco. Coco tiene la <u>ficha</u> como una <u>salchicha.</u>

Table 29

In this example taken from *Deadpool 2*, Weasel has arrived at Deadpool and Al's house after Deadpool lost his lower limbs. Due to Weasel's comments of shock after seeing Deadpool with baby-like legs, Al asks Weasel to describe what he is seeing for her, for she is blind. This part of the description corresponds to what shocks Weasel the most: Deadpool's shirt is so short that everyone can see his penis. This example poses a disjunctive: which element is more important and should be maintained? The cultural referent or the rhyme? The translation displays the translator's ability to maintain both the culture referent and rhyme. In the source text, "dick" and "twig" rhyme. However, in the target text, the translator was skilled enough to introduce a second rhyme: "muñeco" with "Teleñeco" and "ficha" with "salchicha." The addition of this second rhyme contributes enormously to the dynamism of the text, and, in my opinion, improves the quality of the target text in comparison with the source text.

4.3.4 Idioms

Mona Baker defined idioms as "frozen patterns of language which allow little or no variation in form and often carry meanings which cannot be deduced from their individual components" (qtd in. Adelnia 879). The main problems a translator faces while translating idioms are two: the first, the translator's ability to recognize the idiom, and second, the translator's ability to find equivalents from one language to another. There are three possible ways to translate them.

1. "a literal translation of the phrase, creating a new idiom that makes sense in the target language" (Vierrether 54).
2. translation on the semantic level (…), which is only rarely useful for dubbing, since it is very unlikely to match the lip movements of the actors (Vierrether 55).
3. "a literal translation that does not make any sense in the target language" (Vierrether 55).

The problems that the two following examples present have been solved following the second procedure, since the translator has decided to find the closest Spanish idiom. Vierrether, however, warns it has lip-sync restrictions in dubbing. Nevertheless, as it has been seen in previous examples, lip-sync is not relevant in the translation of the *Deadpool* films for Deadpool wears his mask on-screen most of the time and the actor's lips cannot be seen.

1:17:55	
WEASEL: It's a goddam fanny pack, you know it, you sick son of a bitch! <u>The difference is night and day.</u>	WEASEL: Eso es una puta riñonera, y lo sabes bien, psicópata de los cojones. <u>Se parecen como un huevo a una castaña.</u>

Table 30

In this example taken from *Deadpool 2*, Cable is asking Deadpool for help to stop Russell from killing. Since Cable was first considered the enemy, everyone there — Dopinder, Domino, Al and Weasel— points their guns at him when he reaches his fanny pack to get lip balm, and he tells everyone to calm down saying he was "retrieving something from [his] utility bag" (Deadpool 2), to which Weasel responds with this idiom. Both idioms have the same meaning: express that two persons or objects do not look alike whatsoever. Hence, the translator has decided to choose the Spanish equivalent closest in meaning.

1:35:39	
DEADPOOL: All right, this is <u>for all the marbles</u>, kid.	DEADPOOL: Vale, <u>de perdidos al río</u>, chaval.

Tabla 31

In this example taken from *Deadpool 2*, Deadpool is trying to convince Russell not to kill the headmaster and Deadpool decides to get in their way to save the headmaster, but, as a result, he is shot by Cable, who was trying to shoot Russell. Before interfering, Deadpool expresses with this idiom his indifference to being mortally hurt, because he cannot die. Despite the slight difference in meaning in both idioms, they both can be used when someone, while facing a dilemma, decides to take the most nonsensical decision. Therefore, similar to

the previous example, the translator has once again decided to choose the Spanish equivalent closest in meaning.

4.3.5 Acronyms

According to the Cambridge Dictionary, acronyms are "abbreviation[s] consisting of the first letters of each word in the name of something, pronounced as a word[s]." The main problem for a translator is to find its meaning, and an equivalent in the target language. In this case, the target language, Spanish, does not have so many acronyms used in a colloquial context, like the one shown in the example —for Spanish acronyms are of a more formal nature, and are rarely used on a daily basis, unlike the following English acronym—.

47:01	
DEADPOOL: FYI, I could probably get you the super hero discount.	DEADPOOL: (…) que sepas que podría conseguirte el descuento de superhéroe.

Table 32

In this example taken from *Deadpool*, Deadpool is halfway through the experiment and has discovered in Ajax's gown that his real name is Francis, and starts making jokes about it, like this. According to Urban Dictionary, FYI stands for "For Your Information," and it has been translated as "*que sepas que*." Therefore, the translator has decided to translate it without using another acronym, since, as it has been said before, Spanish lacks these types of acronyms used in colloquial contexts.

4.3.6 Colloquial expressions

In this subsection, I will analyze three different examples of colloquial expressions that are relevant for the analysis of the film.

1:14:58	
DEADPOOL: Cool your pits, they're growing back.	DEADPOOL: Relaja la raja, me están creciendo.

47:42	
DEADPOOL: <u>I love</u> dubstep!	DEADPOOL: El dubstep <u>lo peta.</u>
1:11:31	
DEADPOOL: <u>I should've worn my white pants.</u>	DEADPOOL: <u>Se me hace el culo pepsicola.</u>

Table 33

The first two examples are taken from *Deadpool 2*, and the third, from *Deadpool*. These colloquial expressions from the target texts have a particularity: they were used in the 80s in Spain —in line with the aesthetics of the films, as it can be seen in the cultural references, since the majority correspond to the 70s, 80s and 90s— and have eventually fall into obsolescence nowadays. With these examples I would like to bring attention to the fact that the translator had to look for these outdated expressions and avoid updated expressions, which required thorough and diachronic knowledge of the Spanish language.

4.3.7 Politeness markers

In the character of Dopinder, a translation problem —which is persistent especially when translating from English into Spanish— can be seen: the problem of politeness. Dopinder is an Indian character, who helps Deadpool in any way he is able to. His interventions in the target texts are the only interventions in which we can examine the issue of politeness, for he is the only character who addresses Deadpool using '*usted*.' Although "in many languages the words for 'you' depend on the degree of familiarity between the people speaking" (Fawcett 32), in the case of Dopinder and Deadpool, it is logical to see this formal treatment when they first met. However, it continues throughout the two films despite their growing degree of familiarity. In Spanish, 'you' can be translated as '*tú*,' which is associated with "parámetros psicosociales como la solidaridad, la familiaridad, la confianza o el trato igualitario" (Blas 8), or as '*usted*,' which implies "la manifestación de respeto hacia el interlocutor" (Blas 10). In some scenarios, the source text leads the translator to choose between these pronouns, as seen in the following examples.

04:17	
DOPINDER: It's bad. Uh, why the fancy red suit <u>Mr. Pool?</u>	DOPINDER: Chungo. ¿A qué viene el disfraz rojo, <u>señor Pool?</u>
07:12	
DOPINDER: I want to fill my soul. I want to belong to something like you, <u>Pool Sir.</u>	DOPINDER: Quiero llenar mi alma, quiero formar parte de algo como usted, <u>señor Pool.</u>

Table 34

At first glance, I considered the translator had decided to deliberately mark Dopinder's politeness in his speech, without any hint present on the source text, maybe following a stereotype. However, as I was comparing the different examples, I was convinced this decision had logical grounds present in the source texts. In these examples taken from both films —the first taken from *Deadpool*, and the second, from *Deadpool 2*—, it can be seen that the translator's decision between the Spanish pronouns '*tú*,' or '*usted*' was influenced by the presence of the English honorific 'Mr' and 'Sir.' What is more, this decision is repeated throughout both target texts, as seen in the following example.

1:19:21	
DOPINDER: I'm doing as you said, <u>DP</u>.	DOPINDER: Hago lo que usted dijo, <u>señor Pool</u>, (…)

Table 35

In this example taken from *Deadpool*, Dopinder refers to Deadpool as 'DP' and there is no clue leading the translator to prefer one option over the other. However, the translator has decided to be consistent and maintain Dopinder's formal treatment.

4.4 Results

Once seen and analyzed the more relevant features of the translation along with their examples, the results are as follows. Regarding cultural references, the effect those references have on the audience —in most cases, a comical effect— has been given preference. In order to maintain their effect, the translator resolved it with two different procedures. The first is

to adapt the cultural referents to the target culture —with different translation techniques, such as generalization or discursive creation—, in order to fill any possible gaps that might interfere with the cultural references' main intention: humor. The second is to maintain the cultural referents as there are no gaps to fill between the two cultures, with techniques such as equivalence. With regard to swearwords, despite the initial elevated number of them in the original films, the final result of the translation is that of the intensification of strong language due to the great number of dysphemisms, as "the range and frequency of swear words vary considerably from one language to another" (Fernández 223). In this case, it can be seen that Spanish offers more possibilities on the subject of swearwords. Regarding wordplay, the preference was once again placed on its effect, and it contributes to the autonomy of the Spanish translation as well. Concerning double-entendre words, invented words and idioms, the translator was capable of maintaining their meaning —even though the form changed in some cases as a result of the translation and adaptation to the target culture— and humorous effect. With regard to rhymes, despite the indisputable difficulty of its translation, the translator managed to conserve them, and even to insert one more rhyme, not present in the source text, improving, hence, the quality of the translation. Regarding colloquial expressions, these play an important role in the autonomy of the translation because the translator managed to accommodate these outdated expressions for the target audience, who will be able to recognize them, even though they do not use them anymore.

Altogether, it can be derived that the global priority of the translator was to maintain the original mood and nuances from the source to the target culture. However, there are some cases when the translator decided to diverge from it —as the different examples of discursive creation show— in order to get one step further on the level of adaptation to the target audience (see Table 6).

5. CONCLUSION

The analysis has proved that the Spanish translation of the two *Deadpool* films has achieved a high degree of domestication in terms of Spanish culture, seen in the translation of cultural references, and Spanish language as well, as seen in the analysis of swearwords and wordplay.

The decision of domestication in the translation of both films is, in my opinion, very appropriate because, it is precisely the informal and insolent tone of the source films what leads and contributes to the autonomy of the translated version in the target culture. The three aspects chosen under analysis largely contribute to such autonomy, full of colloquial expressions and swearwords, something that fits perfectly without being startling or surprising. Moreover, Deadpool is one of the few Marvel superheroes to be featured in R-rated films, whose content is not appropriate for children —something unexpected from a Marvel film— but is rather adult-oriented. What is more, this achieved autonomy in the Spanish translation, in connection with the audiovisual material, improves the final result of the films, and makes them very attractive for the target audience.

I would like to draw attention to the techniques of euphemism and dysphemism. These, in my opinion, are the two techniques that most contribute to the aforementioned effect of domestication and autonomy of the translation. Especially dysphemisms, since in the examples analyzed the inclusion of information not present in the source text can be clearly seen. This contributes greatly to the aforementioned intensification of strong language. Furthermore, it proves that the process of swearing is more dynamic in some languages, like Spanish in this case.

Moreover, I would like to draw attention to the cultural referents and their translation, especially in these two cases. Firstly, when the referent in the target text belongs to the source culture (see Table 3). This is a noteworthy example, because we usually expect the cultural referent to be rendered into the target culture to overcome its inherent unfamiliarity for the target audience. However, in this case the referent is a foreign one, but is known worldwide, and this contributes to a better understanding for the target audience. Secondly, the examples shown in Table 9 also drew my attention because these three names might seem insignificant for the film and its development, but their translation largely contributes to the original humorous effect.

After the analysis, I have realized that in the process of translation, the translator requires not only a profound knowledge of both the source and target cultures, but also a diachronic knowledge of the target language, as it can be seen in the subsection of colloquial expressions. Likewise, the translator requires to be acquainted with the different levels of register of the target language, since a low register is largely used in the translation, which

can be seen in the abundant number of colloquial words present in the translation. These are mostly used by teenagers or people from lower classes, and even though some of these colloquialisms are known and eventually used nationally, some others are not.

Furthermore, I must admit that I have learnt greatly from the analysis of the translation of the texts, which are remarkably complex and intricate, particularly due to the high number of cultural references and their overall colloquial tone.

It would be really interesting to analyze the translations of these two films into different target languages, and see whether they have reached a lower, similar or higher level of domesticity and adaptation, compared to the Spanish version. Likewise, it would be revealing to analyze the translation made in the different Spanish American countries, particularly for two reasons: firstly, to examine whether each country has its own translation or there is only one version; secondly, in the case of a single version, what is the criterion followed with culturally-bound aspects, like cultural references? Has one culture been given preference over the others? Or perhaps has the translator tried to choose the most common referents among all countries in an attempt to unify the different cultures? And, in the case that each country has its own translation, is it as autonomous and its degree of adaptation as high as that of the analyzed translation? No doubt these questions break new grounds for further research and study.

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APPENDIX A

DEADPOOL: Or else, the whole world will taste like <u>Mama June after hot yoga</u>.	DEADPOOL: Si no el mundo te huele a las <u>ingles sebosas de un lechón</u>.
DEADPOOL: I'm sure they're all <u>FDA</u> approved.	DEADPOOL: Fijo que aprobados por <u>Sanidad</u>.
DEADPOOL: I'd say that you sound like an infomercial. But not a good one, like <u>Slapchop</u>, more <u>Shakeweighty</u>.	DEADPOOL: Diría que parece la teletienda, pero no <u>el anuncio del cuchillo jamonero</u>. No, más tipo el *Pajillator*.
DEADPOOL: Funny, giving Meredith <u>Baxter Birney</u> a dutch oven.	DEADPOOL: Y finalmente tirarle una bufa bajo las sábanas a <u>Angelina Jolie</u>.
DEADPOOL: Cause you look like F<u>reddy Krueger</u> face fucked a topographical map <u>of Utah</u>.	DEADPOOL: (…) porque parece como si <u>Freddie Krueger</u> hubiese follado con un mapa topográfico <u>de la sierra</u>.
DEADPOOL: Now this little piggy went to...	DEADPOOL: Este fue a por leña…
AL: Bactine?	AL: ¿Vetadine?
DEADPOOL: Hashtag <u>drive by</u>.	DEADPOOL: Hashtag <u>cuesco</u>.
AL: Tylenol PM?	AL: ¿Ibuprofeno?
DEADPOOL: And Gale, she still fixing that <u>tuna casserole</u>?	DEADPOOL: ¿Y Gale aún prepara aquel <u>guiso de atún</u>?
DEADPOOL: Sure, I may be stuck looking like <u>pepperoni flatbread</u> (…)	DEADPOOL: Vale, yo tendré que ir así vestido como una <u>sobrasada</u> (…)
DOPINDER: And remember the movie <u>"Interview with the Vampire?"</u> (…) When Tom Cruise fed 10-year-old Kirsten Dunst (…)	DOPINDER: ¿Y se acuerda de la peli <u>"Entrevista con el Vampiro"</u>? (…) Cuando Tom Cruise le da sangre a Kristen Dunst con 10 años (…) (x2)
DEADPOOL: It is just me or does <u>"Do You Want To Build a Snowman?"</u> from "Frozen"	DEADPOOL: ¿Me da la impresión o <u>"Hazme un Muñeco de Nieve"</u> de Frozen

sound suspiciously like "Papa, Can You Hear Me?" from "Yentl"?	es sospechosamente parecida a "Papa, can you hear me?" de Yentl?
DEADPOOL: (…) especially Pinkie Pie from "My Little Pony."	DEADPOOL: (…) sobre todo Pinky, de "Mi Pequeño Pony".
DEADPOOL: What did I do to piss off a grumpy old fucker with a Winter Soldier arm?	DEADPOOL: ¿Qué he hecho para cabrear a un viejo capullo con un brazo de Soldado de Invierno?
DEADPOOL: In "Cool Runnings" it was when (…) In "Human Centipede" it was when (…)	DEADPOOL: En "Elegidos para la Gloria" es cuando (…) En "El Ciempiés Humano" es cuando (…)
BLACK TOM: That's my fucking pudding.	TOM EL NEGRO: Que son mis putas natillas.
DEADPOOL: Nunca subestimes a un hombre con bigote, si no pregúntale a Super Mario.	DEADPOOL: Never underestimate a man with a mustache. Just ask anyone in Brooklyn.
WEASEL: It's like he's a Muppet from the waist down,	WEASEL: Como si fueran Teleñeco de cintura para abajo,
WEASEL: Grover's got a cock the size of a twig.	WEASEL: Coco tiene la ficha como una salchicha.
DEADPOOL: Time to sweep the leg, Johnny.	DEADPOOL: Hora de dar cera, pulir cera.
DEADPOOL: Domino, I want you to have my Adventure Time watch.	DEADPOOL: Domino, quiero darte mi reloj de Hora de Aventuras.
DEADPOOL: Hey, Sabrina the Teenage Witch, (…)	DEADPOOL: Eh, Sabrina bruja adolescente, (…)
DEADPOOL: Well, what are you doing? Somebody swiped right.	DEADPOOL: Ah, ¿pero, qué haces? ¿Qué pasa, que te molo?
DEADPOOL: Oh my God, I can't feel my legs!	DEADPOOL: Dios mío, no siento las piernas.

LOBEZNO: Wade, is that you? I guess <u>Stryker</u> finally figured out how to shut you up.	LOBEZNO: Wade, ¿eres tú? Veo que <u>Stryker</u> encontró la forma de hacerte callar.

APPENDIX B

DOPINDER: I'm going to gut him like a <u>tenduri fish</u> (…)	DOPINDER: (…) destriparle como <u>pescado</u> (…)
DEADPOOL: Yeah, probably should've brought a <u>Super Soaker</u>.	DEADPOOL: Sí, debería haber traído una <u>pistola de agua</u>.
MAN: But then, <u>Huggies Natural Care wet wipes</u>.	HOMBRE: (…) pero luego, <u>toallitas húmedas de bebé</u>.
DEADPOOL: All I remember is he was <u>African-American</u>.	DEADPOOL: Sólo recuerdo que era <u>negro</u>.
DEADPOOL: Oh, just fix it, Eleven, or I'll take it to <u>Genius Bar</u>.	DEADPOOL: Oh, arréglalo ya, Once, o lo llevo a la <u>tienda Apple</u>.

APPENDIX C

DEADPOOL: Think of it like <u>spring cleaning</u> (…)	DEADPOOL: Tómatelo como un <u>retiro</u> (…)
DEADPOOL: Scoutmaster Kevin?	DEADPOOL: Reconozco ese trípode.
DEADPOOL: Talk to me, <u>Goose</u>.	DEADPOOL: Cuéntamelo, <u>cuqui</u>.
CABLE: Just walk away.	CABLE: Aparta cara Krueger.
DEADPOOL: One-eyed Willy.	DEADPOOL: Willy el Gordo.
DOPINDER: "The Proposition" has a wonderful <u>Guy Pearce</u> performance.	DOPINDER: <u>Ryan Reynolds</u> actúa muy bien en "La Proposición".
DEADPOOL: No need to go full "<u>Yentl</u>."	DEADPOOL: Paso de convertirme en <u>eunuco</u>.

APPENDIX D

DEADPOOL: I can't tell you, but it does rhyme with <u>Pullverine</u>.	DEADPOOL: Es secreto, pero rima con <u>Follezno</u>.
DEADPOOL: Funny, giving Meredith Baxter Birney <u>a dutch oven</u>.	DEADPOOL: Y finalmente <u>tirarle una bufa</u> bajo las sábanas a Angelina Jolie.
FRANCIS: You are so <u>relentlessly annoying</u>.	FRANCIS: Eres como una <u>mosca cojonera</u>.
DEADPOOL: It's about the size of a <u>KFC spork</u>.	DEADPOOL: Del tamaño de un <u>cuchador del Kentucky</u>.

APPENDIX E

DEADPOOL: What do I keep telling you, <u>Mrs. Magoo</u>?	DEADPOOL: Te lo he dicho mil veces, <u>señora Magoo</u> (…)
Directed by one of the guys who killed the dog in <u>John Wick</u>.	Dirigida por uno de los que mató al perro en <u>John Wick</u>.
DEADPOOL: It is just me or does "<u>Do You Want To Build a Snowman?</u>" from <u>Frozen</u> sound suspiciously like "<u>Papa, Can You Hear Me?</u>" from <u>Yentl</u>?	DEADPOOL: ¿Me da la impresión o "<u>Hazme un Muñeco de Nieve</u>" de <u>Frozen</u> es sospechosamente parecida a "<u>Papa, can you hear me?</u>" de <u>Yentl</u>?
BUCK: According to the <u>Kübler Ross</u> model, denial is just one of the first stages of grief.	BUCK: Según el modelo de <u>Kübler Ross</u> la negación es una de las cinco etapas del duelo.
DEADPOOL: (…) especially <u>Pinkie Pie</u> from "<u>My Little Pony</u>."	DEADPOOL: (…) sobre todo <u>Pinky</u>, de "<u>Mi Pequeño Pony</u>".
DEADPOOL: Like <u>Beyoncé</u> says (…)	DEADPOOL: Como dice <u>Beyoncé</u> (…)
RUSSELL: You stole that from <u>Robocop</u>.	RUSSELL: Esa frase es de <u>Robocop</u>.
DEADPOOL: I'm <u>Batman</u>.	DEADPOOL: Soy <u>Batman</u>.
DEADPOOL: One, is <u>dubstep</u> still a thing? Two, which "<u>Sharknado</u>" are we on?	DEADPOOL: Una, ¿el <u>dubstep</u> aún se lleva? Dos, ¿por qué <u>Sharknado</u> van ya?

DEADPOOL: Is this apartment listed in Tinder? Grindr?	DEADPOOL: ¿Es que este piso tiene perfil en Tinder? ¿Grindr?
DEADPOOL: Why are you dressed like the Unabomber?	DEADPOOL: ¿Por qué vas vestido como Unabomber?
DEADPOOL: Hey, Sabrina the Teenage Witch, (…)	DEADPOOL: Eh, Sabrina bruja adolescente, (…)

APPENDIX F

DEADPOOL: Right up main street.	DEADPOOL: Directo al ojete.
JEREMY: I was so scared.	JEREMY: Estaba cagado.
WEASEL: (…) patron saint of the pitiful.	WEASEL: (….) patrón de los comemierda.
DEADPOOL: Oh, come on.	DEADPOOL: Ah, no me jodas.
DEADPOOL: I'm living to 102, and then dying at the city of Detroit.	DEADPOOL: (…) viviré hasta los 102 y luego al hoyo, a sobar como un cabrón.
FRANCIS: You are so relentlessly annoying.	FRANCIS: Eres como una mosca cojonera.
DEADPOOL: Time to make the chimichangas.	DEADPOOL: Es la hora de las putas chimichangas.
DEADPOOL: (…) unspeakable monsters.	DEADPOOL: (…) auténticos hijos de puta.
VANESSA: You gotta pump a baby in my first, cowboy.	VANESSA: Antes tienes que meterme la churra dentro, machote.
DEADPOOL: I'm in so much pain.	DEADPOOL: Estoy jodido.
DEADPOOL: That's got some zip.	DEADPOOL: Joder, qué pepino.
WEASEL: If I stub my toe, I'm done for the day.	WEASEL: Con un golpecito ya estoy jodido.
DEADPOOL: That gun is amazing!	DEADPOOL: ¡Ese trabuco es la polla!

AL: Oh, Mary, mother of Joseph!	AL: Me cago en el coño de tu prima.
WEASEL: Fair enough.	WEASEL: Cojonudo.
DEADPOOL: <u>Oh God</u>, that's lazy writing.	DEADPOOL: <u>Joder</u>, qué vagos los guionistas.
DEADPOOL: <u>Wow</u>! It's your cosmic reason (…)	DEADPOOL: <u>Coño</u>, esa es la razón cósmica (…)
DOMINO: Who says you can't go home again?	DOMINO: ¿Quién ha dicho que no hay huevos?
DEADPOOL: Makes you wanna <u>hurt</u> others, (…)	DEADPOOL: Dan ganas de <u>joderlos</u> a todos.

APPENDIX G

DEADPOOL: <u>Fuck</u> your rules.	DEADPOOL: <u>Me la sudan</u> tus normas.
DEADPOOL: <u>I don't give a fuck</u> about him (…)	DEADPOOL: A mí el chaval <u>me la sopla</u>.
DEADPOOL: That babysitter of yours is <u>high as fuck</u> right now (…)	DEADPOOL: (…) ahora mismo vuestra canguro está <u>más pedo que Alfredo</u>.
Produced by did you just <u>kill</u> her?	Producida por ¿os la acabáis de <u>cargar</u>?
WEASEL: <u>Hold your testicles</u> there, buddy, okay?	WEASEL: <u>No te flipes tanto</u>, colega.
WEASEL: (…) but this time, you can see the Muppet's <u>dick</u>. Grover's got a <u>cock</u> the size of a twig.	WEASEL: (…) sólo que aquí se le ve el <u>muñeco</u> al Teleñeco. Coco tiene la <u>ficha</u> como una salchicha.
DEADPOOL: You picked the wrong <u>shithole</u> to fuck, future boy.	DEADPOOL: Te has metido en el <u>agujero</u> equivocado, Marty McFly.

APPENDIX H

DEADPOOL: There was a buck of *handicapable* children (…)	DEADPOOL: Había un montón de niños *desincapacitados* (…)
DEADPOOL: (…) So stay here in *Chateau de Virgin* while we go get our fuck on.	DEADPOOL: (…) así que quédate ahí, en *Chateau Mojigato*, mientras nosotros le echamos cojones.
DEADPOOL: So you uh… Warm fuzzys for money?	DEADPOOL: Así que eres… de profesión *prostiputa*.
COLOSSUS: We should leave before *Fuckernaut* wakes up.	COLOSO: Vámonos antes de que se despierte *Jodernaut*.

APPENDIX I

DEADPOOL: I've been inside your shoes,	DEADPOOL: He estado dentro de tu pellejo,
COLOSSUS: A heavily armed child.	COLOSO: Un crío armado hasta los dientes.
MEGASONIC: The house that blows up every few years?	MEGASÓNICA: ¿O que tu casa explote cada dos por tres?