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## THE TRANSLATION OF AUDIOVISUAL HUMOUR. THE CASE OF THE ANIMATED FILM *SHARK TALE* (*EL ESPANTATIBURONES*)

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### Resumen

En el presente trabajo nos disponemos a hacer un análisis del doblaje al español de la película de dibujos animados *El Espantatiburones*, cuyo título original es *Shark Tale*. El análisis consistirá en estudiar los recursos humorísticos del texto origen, ver el tipo de problemas que presentan a la hora de realizar su doblaje para, por último, analizar cómo ha actuado el traductor ante los mismos. La elección de esta película no es fortuita, pues se trata de un film que ofrece diferentes dificultades de traducción a la hora del doblaje al español: gran cantidad de referentes culturales, ingeniosos juegos de palabras vinculados al sema visual, palabras inventadas (*coinages*...) e intertextualidades, entre otros.

### Abstract

The main purpose of this paper is to perform an analysis of the Spanish dubbing of the animated film *Shark Tale*, whose title in Spanish is *El Espantatiburones*. The analysis will focus on the humorous resources of the source text, on the kind of problems that arise when dubbing, and, finally, on how the translator has dealt with them. This film was not chosen fortuitously, since it is a film that poses various translation difficulties when dubbing it into Spanish: numerous cultural referents, witty puns related to the visual semes, invented words or *coinages* and intertextualities, amongst others.

**Palabras clave:** Traducción audiovisual. Humor. Doblaje. Películas de animación. Análisis traductológico.

**Keywords:** Audiovisual translation. Humour. Dubbing. Animated films. Translation analysis.



## 1. Audiovisual translation

Nowadays audiovisual translation is one of the most demanded translation modalities and there has been a veritable boom of both entertainment and informative audiovisual texts in the turn of the 21st century (cf. Martínez Sierra 2012: 11 & Mayoral 2001: 20). The rise of this type of translation in Spain is due to the fact that many audiovisual products whose original version is not in Spanish are imported into Spain. Indeed, as Santos Redondo and Montás Betances (2007) say, “Cerca del 85% del cine que se consume en España es importado, principalmente desde Estados Unidos [...] y, en menor medida, de otros países europeos.”

References to audiovisual translation in academic papers about translation in general date back to the end of the second half of the 20th century. Nevertheless, this large demand of audiovisual translation has brought about a big increase in research on this modality in the last year. The works of Gambier (1994), Agost (1996) and Chaume (2000), amongst others, bear witness to this.

Audiovisual translation is a very vast field which includes: cinema, video, DVD, television and multimedia products. All of them share common factors and characteristics in the field of translation because they convey their contents through two channels: aural and visual; and they combine two codes: verbal and non-verbal. Moreover, the synchronisation of these two codes is very important because they are not autonomous. Thus, we have the visual code, which remains invariable, and the linguistic one, which must be translated (cf. Hurtado Albir 2001). As Zabalbeascoa (2001a: 120) says,

[...] el texto audiovisual prototípico es el que emplea todos sus signos de tal manera que forman un entramado que es el que da coherencia al texto, y se hace imposible, desde este punto de vista, analizar ningún elemento por separado de los demás componentes textuales.

It should not be forgotten either that the final translation in audiovisual media is not only something carried out by the translator alone:

[...] es importante recordar que el papel del traductor en la mayoría de los casos se limita a la propuesta de un primer borrador escrito de lo que podríamos llamar el guión de la versión doblada. (Zabalbeascoa 2001b: 252).

Therefore, the adjusters, the director, and the dubbing actors, all take part in this process, and the script can experience changes by individuals who do not know the original language of the product they are working with.

## 2. The translation of humour in audiovisual media

In order to understand the translation of humour in audiovisual media, two aspects should be considered. On the one hand, the elements from the audiovisual translation and, on the other hand, those from the translation of humour (cf. Fuentes Luque 2000). This is due to the fact that, when talking about the translation of audiovisual products containing humorous elements, the difficulties arising from the translation of humour should be added to the restrictions of the audiovisual translation itself. As Ioppi states:

The question regarding translation in the extent to which humour (in its various aspects) can be transferred from one language to another and how. [...] Since cognitive schemes vary from one individual to another we cannot expect a joke to have the same effect upon different individuals and in different cultures. That is humour, being culture-specific, is so difficult to translate. In fact, almost everything regarding translation involves differences in culture, but the bid challenge concerning humour is not only to keep the meaning of a joke but also to provoke the same effect without compromising the text cohesion and coherence (1999: 167-168).

Due to purely practical reasons, this analysis is primarily based on a broad vision of audiovisual humour which includes all, implicit or explicit, verbal and non-verbal elements whose main purpose consists of producing humour. In agreement with Fuentes Luque's interpretation (2000: 61), the translation unit is considered to be the whole audiovisual text. In addition, if the text is humorous, it should be addressed as a whole in order for the translator to be able to carry out the analysis and to create the new version in the target language.

There are two basic elements which take part in the process of transferring humour from one language to another: the linguistic and the cultural components. Many authors who study the indissolubility of language and culture agree on this point (cf. for instance Chiaro 1992: 77). Therefore, having the same linguistic code is not enough if there is not a shared cultural heritage. This does not mean, as Fuentes Luque states (2000: 38), that there are not "linguistic universals" linked to "universal humorous topics". According to

this author, humour itself is universal, yet the humorous language and the frames of reference are not.

Taxonomies of both humour and cultural referents have been established by many authors. Because of space constraints, only a few of them are mentioned. Raphaelson-West develops a taxonomy for the translation of humour in general and Zabalbeascoa focuses on creating one specifically for the translation of humour in audiovisual translation. Raphaelson-West (1989: 130) divides humour in three categories: linguistic, cultural, and universal. Zabalbeascoa (2001b: 26-262) proposes a more exhaustive taxonomy which includes seven types of jokes: international joke, culture-and-institutions joke, national joke, linguistic-formal joke, non-verbal joke, paralinguistic joke, and complex joke. Regarding cultural referents, the Italian authors Bovinelli and Gallini (1994: 89-98) offer the following classification: geographic names, units of measurement, institutions, food and beverages, games and entertainment and, finally, proverbs and sayings. Newmark (2003: 95) should also be mentioned, as he develops a more exhaustive classification.

The translation of humour in audiovisual media has also led many researchers to develop necessary taxonomies regarding strategies for the translation of humour and cultural elements. This is clearly evidenced in Fuentes Luque's proposal (2000: 59-61), which distinguishes between puns or wordplays and "plays of concepts". The former are related to the humour of language and the later, to the context. He also distinguishes the following strategies: literal translation, explanatory translation, compensatory translation, and effective or functional translation.

With regard to research on the translation of cultural elements, the papers of both Franco Aixelà (1996: 107-123) and Agost (1999: 99-102) can be emphasised. Franco Aixelà proposes two main approaches: the preservation and the substitution of cultural elements. These two approaches are further subdivided into six strategies each. The second author, Agost, as opposed to Franco, proposes only four main strategies for the translation of specific cultural elements: cultural adaptation, explanatory translation, suppression and substitution, and non-translation.

### 3. Corpus Analysis

#### 3.1 *The film*

*Shark Tale* tells the story of Oscar. He is a young fish who works in a whale wash and who fantasises about being rich. Lenny's story is also worth mentioning. Lenny is a shark whose father, Don Lino, is the leader of a mob of

criminally-inclined sharks in the reef. Don Lino wants his sons, Lenny and Frankie, to take his place as the leaders of the mob. However, Lenny is a very sweet and special shark who cannot eat any fish.

Lenny and Oscar run into each other when Oscar is about to be murdered because of a loan default. Right at that moment, Lenny and his brother Frankie, who is trying to tutor him in becoming a savage shark, show up. However, an unfortunate accident takes place: Frankie is killed when an anchor falls on him. Mistakenly, everyone in the reef comes to believe that Oscar killed Frankie after having confronted him. Oscar then becomes “the Sharkslayer”, a hero who finally has everything he had ever dreamt of. When Don Lino finds out who allegedly killed his son, he asks his gang to find him at all costs. Oscar and Lenny will then make a plan to help each other and avoid his father killing Oscar. They will also count on Angie’s help, a workmate of Oscar who has always been madly in love with him.

### 3.2 Original version and dubbed version

The original version of *Shark Tale* features the voices of celebrities from the United States. The characters are indeed caricatures of these actors. The following table shows the cast in the original version (O.V) and in the dubbed version (D.V.):

Character	Voice <sup>1</sup> (O.V.)	Voice <sup>2</sup> (D.V.)
Oscar	Will Smith	Fernando Tejero
Angie	Renée Zellweger	María Adanez
Lola	Angelina Jolie	Natalia Verbeke
Don Lino	Robert De Niro	José Sancho
Lenny	Jack Black	Alberto Mieza
Sykes	Martin Scorsese	Santiago Ramos
Katie Current	Katie Couric	Mercedes Milá
Ernie	Ziggy Marley	Marc Zanni
Bernie	Doug E. Doug	Raül Llorens
Frankie	Michael Imperioli	Xavier Fernández

In order to carry out the analysis of *Shark Tale*, the original screenplay of the film was examined first. Once the relationship between the screenplay and the

1. <http://www.sharktale.com/main.html>

2. [www.eldoblaje.com](http://www.eldoblaje.com)

film was verified, the paper focused on the original film in order to extract the humorous resources and the cultural referents used in the original screenplay. Then, a classification of humour and cultural referents<sup>3</sup> was established according to Zabalbeascoa's taxonomy (2001b). The dubbed version into Spanish has been subsequently analysed in order to determine the translation strategies used in the dubbing of the humorous elements and cultural referents which had been previously selected in the original version. For this second task, Fuentes Luque's (2000) classification has been used. This analysis has been motivated by two main objectives: a) to identify the translation strategies used in the dubbing of the film and b) to determine if these strategies have successfully achieved the aim of transferring humour to the target language.

### 3.3 *The classification of humour and cultural referents for translation*

Firstly, according to Zabalbeascoa's taxonomy (2001b: 26-262), a classification of the 21 humorous elements which were previously detected has been carried out:

Type	Quantity
International joke <sup>4</sup>	-
Culture-and-institutions joke	4
National joke	-
Linguistic-formal joke	11
Non-verbal joke	-
Paralinguistic joke	3
Complex joke	3

The table above shows that the most common humorous elements in the analysis are linguistic-formal jokes (11), followed by culture-and-institutions jokes (4), paralinguistic jokes (3), and complex jokes (3). Additionally, it is worth mentioning that complex jokes had the following combinations: a)

3. Jokes based on cultural referents are included in this part. The classification of cultural referents is carried out in the three remaining examples, which are not directly focused on provoking humour.

4. An international joke is only understood by a limited group of languages and cultures (Cf. Zabalbeascoa 2001b). This type of joke has not been addressed in this analysis due to space constraints, since western cultures share many common elements and, therefore, there are a lot of examples in the film. Those jokes whose translation presents more difficulties have been considered to be more relevant for the analysis.

international and paralinguistic jokes, and b) culture-and-institutions and linguistic-formal jokes.

### 3.4 *Classification and analysis of the translation strategies used*

The bibliography on the translation of humour in audiovisual media analysed for this paper shows that there are different classifications regarding possible translation strategies. In order to achieve our main objective, an analysis based on the humorous and cultural elements enumerated in the previous section will be carried out according to Fuentes Luque's proposal (2000: 59-61). He distinguishes the following strategies: literal translation, explanatory translation, effective or functional translation, and compensatory translation. A fifth strategy based on Agost's classification (1999) will be added to this taxonomy: the non-translation.

So as to achieve the second objective, the translation of humorous elements will be analysed to evaluate if the strategies used have successfully transferred humour from one language to another. It will also be determined whether the equivalence proposed by the translators for each example is a pragmatic equivalence<sup>5</sup>. This means that the analysis will assess whether each proposed equivalence produces the same effect on the target audience as the original or, on the contrary, if there are some equivalences which only have denotative correspondences, meaning that they lose the intensity of the humorous effect when transferred to the target audience.

#### 3.4.1 Literal translation

Literal translation, as its name suggests, consists in translating verbatim. It is a type of translation which may confuse the target audience, as they will not understand the joke. However, there are occasions when it might work well.

Three out of the twenty-one humorous elements analysed have been translated using this strategy:

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5. Koller (1979, cit. in Ponce Márquez: 2008) establishes 5 types of equivalences: a) Denotative equivalence (*denotative Äquivalenz*): lexical correspondences. b) Connotative equivalence (*konnotative Äquivalenz*): searches equivalences for the connotations appearing in the text. c) Text-normative equivalence (*textnormative Äquivalenz*): keeps the linguistic and textual normative in specific types of texts (contracts, commercial letters...). d) Pragmatic equivalence (*pragmatische Äquivalenz*): the translated text must produce the same effect than the original on the target audience. e) Formal equivalence (*formale Äquivalenz*): rhetorical and stylistic properties must be respected (rime, verse...) in some texts.

(1) In this example, there is a lexical variation in a verbal collocation. The audience is not startled by the message, as the image is consistent with it:

00:12:48	
Original Version (English)	Dubbed Version (Spanish)
[OSCAR] Hey, baby, this is all gravy today. Now <i>snap your fin</i> ... Snap it. - You're not snappin' it...	[OSCAR] Hey, tío, yo estoy que flipo. <i>Choca esa aleta</i> ... chócala. - No lo estás haciendo...

Oscar says *snap your fin* in the original version and the translator chooses the literal translation *choca esa aleta*. In this example, both the English and the Spanish audience will receive the same information and the same level of humour, supported by the image which illustrates the scene.

(2) In the second example, Oscar's boss is asking him for the money he owes:

00:14:12	
Original Version (English)	Dubbed Version (Spanish)
[SYKES] That's your problem. Bring my <i>clams</i> to the track tomorrow, or else...	[SYKES] Es problema tuyo. Me llevas mañana 5.000 <i>chirlas</i> al hipódromo o si no...

In the original version, the word *clams* 'almejas' refers to money. However, the translator uses the word *chirlas* 'baby clams' in the dubbed version. The DRAE (Dictionary of the Spanish Language) defines *chirlas* as: *1.f Molusco lamelibranquio bivalvo parecido a la almeja, pero de menor tamaño* (lamellibranch bivalve mollusc similar to a clam, but smaller in size). According to this, it can be concluded that the translator decided to use the hyponym *chirla* in the dubbed version, whereas the hypernym *clam* is used in the original version. Nevertheless, this choice seems to fit correctly in this case, as it sounds very natural in the Spanish version, it maintains the pun or wordplay and the message is understood by the Spanish audience.

(3) The scene of the third example shows two jellyfish who work for Sykes, Oscar's boss. They are parodying the previous scene where Lola, an opportunist fish living in the rich area, realises that Oscar has no money and looks down on him. The dialogue says:

00:22:15	
Original Version (English)	Dubbed Version (Spanish)
[Bernie] Oscar, you cute, but you're a nobody. [Ernie] Wait. Lola. Come back. I'm not a nobody. <i>I'm a wiener</i> .	[Bernie] Oscar, eres mono, pero eres un Don nadie. [ERNIE] Espera. Lola. Vuelve. No soy un Don Nadie. <i>Soy una salchicha</i>

This example shows that the original version contains a witty pun linked to the image. The word *wiener*, ‘salchicha’ in Spanish, was used, and, in fact, a wiener is what the image is showing. *Wiener* is also a paronym of *winner* and it contrasts with *nobody*, which is what the main character actually wants to say, since, right at that moment, he has just bet the money he owes to his boss on a seahorse in the race that is about to take place.

In the Spanish version, the translator, limited by the image, decided to translate this pun literally as *no soy un Don Nadie soy una salchicha*. The target audience does not find it strange because they are literally watching a wiener on the screen. However, the witty pun linking the fact of being a winner in contrast with being a nobody and the phonetic similarity of *wiener* /*winner* are not fully transferred to the dubbed version.

### 3.4.2 Explanatory translation

Explanatory translation consists in transferring meaning, yet the humorous sense or effect is lost, which is why the three following examples do not achieve a pragmatic equivalence.

(4) The following example shows another witty pun. In the original version, Oscar, the film’s main character, is cleaning the mouth of a whale where plankton and seaweed can be clearly seen. He starts talking and says *plankton-encrusted teeth*. There is a pun with *plankton* and *plaque* which uses the phonetic similarity of the English terms while playing with the visual seme.

00:11:18	
Original Version (English)	Dubbed Version (Spanish)
[OSCAR] Welcome to Oscar’s crib. -foot slime-covered tongue with canker sores, swim-in cavities, and <i>plankton-encrusted</i> teeth for when I feel a bit... [grunts] old school.	[OSCAR] Bienvenidos al cuchitril de Oscar. Veinte metros de lengua cubiertos de aftas, restos de comida, profundas caries y <i>sarro</i> para exportar, para cuando me siento un poco... depre.

The dubbed version translates *plankton-encrusted* as *sarro* ‘plaque’, meaning that the pun is lost. The Spanish audience will completely overlook that there was a linguistic pun in this scene. Therefore, although the message will be easily understood by the audience, the humorous effect of the original version will disappear.

(5) The fifth example contains a phonetic joke. In the original version, a television correspondent is reporting what is happening in the scene of the

incident and tells her audience that there is a traffic jam. She also recommends them to get out their *cell phones* and call their bosses to tell them that they will arrive late. In order to adapt the term *cell phone* to the sea world where the film takes place, the pun *shell phone* is used. In the Spanish version, the term is translated as *móvil* ‘cell phone’, losing all humorous connotation related to the atmosphere recreated by the film.

00:03:05	
Original Version (English)	Dubbed Version (Spanish)
[JANICE] Thanks, Katie. Slight congestion here on the InterReef. There's an overturned mackerel. Authorities are trying to calm him down. Get out those <i>shell phones</i> and call in to the boss, 'cause you'll be late.	[JANICE] Gracias Katie. Hay un embudo en la Intercoral 95 donde ha volcado una caballa. Las autoridades intentan calmarla. Cojan el <i>móvil</i> y llamen al jefe, van a llegar tarde.

(6) The last example of this section uses a baseball team called Texas Sharks as a cultural referent:

00:43:15	
Original Version (English)	Dubbed Version (Spanish)
[LENNY] Now batting for the <i>Southside Sharks</i> ...	[LENNY] Y bateando para los <i>Tibushocks</i> ...

As it can be seen in the previous table, the name of the team, Texas Sharks, is adapted to Southside Sharks in the original version. Southside is the name of the city where the film's main characters live. Therefore, the screenwriters might not have chosen this team by coincidence, since its name also contains a symbolic animal of the sea world: *sharks*.

In the Spanish version, the translator created the name of the team by maintaining part of the word *tiburón* ‘shark’, resulting in *Tibushocks*. This name has not a real Spanish cultural referent. Moreover, the translator also kept baseball as the sport instead of using a more common cultural referent in Spain, such as football. This cultural adaptation could have been carried out without any difficulties, since the audience only listens to Lenny's voice, and there is not a visual seme limiting the translation.

The three previous examples clearly show a denotative equivalence, but not a pragmatic one, since the translation lacks the humorous effect of the original despite conveying the message.

### 3.4.3 Effective or functional translation

Effective or functional translation consists in changing the joke in order to achieve the same humorous effect than the original version. Three out of the twenty-one examples analysed have been translated using this strategy.

(7) In the original version, the screenwriters added some irony by calling the white sharks' boss *Don Lame-o*, which means 'stupid' in urban slang. There is also a pun, since the boss is called Don Lino:

00: 55:10	
Original Version (English)	Dubbed Version (Spanish)
[OSCAR] Yeah, and you tell <i>Don Lame-o</i> that I don't never, ever, ever, never, want to see another shark on this reef again. Ever. Remember this name. Oscar the Shakeslayer.	[OSCAR] Sí. Y tú dile a <i>Don "Limpio"</i> que nunca nunca nunca nunca quiero volver a ver en este arrecife un tiburón. ¡Nunca! Recuerda este nombre. ¡Oscar el Espantatiburones!

The cultural referent changes in the dubbed version. The joke in the original version is created using urban slang whereas, in the dubbed version, the joke refers to the commercial brand of a well-known cleaning product in Spain: *Don Limpio*. Therefore, the phonetic joke made in the original version is transferred to the dubbed version, even though the referent has changed. After all, the translator's main purpose is to make the audience laugh using a pragmatic equivalence, and translating this verbatim would not have achieved this.

(8) The following example contains an American and Canadian doughnut brand which has been modified:

00:07:58	
Original Version (English)	Dubbed Version (Spanish)
[Angie] - You didn't. <i>Kelpy Kremes</i> ?	[Angie] - ¿Sí? ¿Placdonuts?

The original brand is called *Krispy Kreme*. However, the character says *Kelpy Kremes* in the original version. In this case, the translator chose to create a word by using a sea element and a popular doughnut brand in Spain: *placdonuts*.

(9) In this scene, a shoal of fish from the reef is talking mockingly to Oscar, and one of them says:

00:04:39	
Original Version (English)	Dubbed Version (Spanish)
[FISH1]'Cause you so broke, your baloney <sup>6</sup> has no first name.	[PEZ 1] Porque si te conocieran, las salchichas solo se llamarían Mayer.

The original version refers to the brand Oscar Mayer, alluding to its commercial jingle in the United States. Therefore, the song lyrics used in this scene, which are outside that commercial context, cause a double humorous effect. On the one hand, the English audience associates this scene with the song and, on the other hand, they understand that the wieners would change their name because of Oscar.

In the Spanish version, this double humorous effect is lost, since the Spanish audience does not know the song. Despite this problem, it can be affirmed that this is a partial pragmatic equivalence, since the target audience might laugh when recognising the joke that the fish is making regarding Oscar and the brand Oscar Mayer.

### 3.4.4 Non-translation or omission

After finding twelve examples in which the translators opted for the non-translation strategy, it was considered necessary to add this strategy to Fuentes's classification.

(10), (11), (12), and (13) At the beginning of the film, a starfish appears on the screen introducing some celebrities in a scene simulating the Hollywood Walk of Fame. Some well-known celebrities can be seen there. However, by changing some letters, a phonetic wordplay which makes their names refer to fish and molluscs is created:

00:02:58 → 00:03:01	
Original Version (English)	Dubbed Version (Spanish)
[STARFISH] Tuna Turner Mussel Crowe. Jessica Shrimpson. Cod Stewart.	[ESTRELLA DE MAR] Tuna Turner Mussel Crowe. Jessica Shrimpson. Cod Stewart.

6. Song: "My baloney has a first name; it's O-S-C-A-R. My baloney has a second name; it's M-A-Y-E-R. Oh, I love to eat it every day, and if you ask me why, I'll say, cause Oscar Mayer has a way with B-O-L-O-G-N-A." <http://www.geocities.com/foodedge/jingles4.html>

The translators decided not to translate the celebrities' names, which means that there is a total loss of the humour created in the original version with the phonetic wordplay of Tuna Turner. By just changing the phoneme 'i' to 'u', a proper noun similar to the singer Tina Turner is obtained, although this time alluding to the semantic field of the sea. The same strategy was carried out with the rest of the proper names: Russell Crowe changes to *Mussel* Crowe, Jessica Simpson to Jessica *Shrimpson*, and Rod Stewart to *Cod* Stewart.

(14) There is another example in the scene of the Hollywood Walk of Fame. A joke about the singer Seal is made in the original version. When the starfish has to introduce Seal, she shuts up and a seal falls on the star on the Walk of Fame where the name Seal is also written. There is a visual humorous effect using the semantic field of the sea in the original version, since the singer answers to that name.

00: 03:03	
Original Version (English)	Dubbed Version (Spanish)
[STARFISH] [seal barks]	[ESTRELLA DE MAR] <i>Seal</i>

The first difference that can be seen in the Spanish version is the fact that the starfish does pronounce the name of *Seal* while the audience is watching the seal on the screen. However, unless the target audience knows English, they will not understand the relationship between the name that the starfish is pronouncing and the image. This type of humour is extremely difficult to translate, since it combines a cultural referent, the lexicon and the visual seme, limiting the options that the translator has to adapt the joke.

(15) With regard to cultural referents, the following example refers to a well-known newscaster from the United States, Katie Couric:

00:02:32	
Original Version (English)	Dubbed Version (Spanish)
[Katie Current] You sure? Good morning, Southside Reef. I'm <i>Katie Current</i> , keeping it current. We've received official confirmation the sharks are gone.	[Katie Current] ¿Seguro? Buenos días, pecevidentes soy <i>Katie Current</i> la que os cuenta lo que ocurre. Acabamos de recibir la confirmación de que los tiburones se han ido.

In this example, a pun is made with the last name of the newscaster, *Couric*, and *Current*. In the Spanish version, both the name and the surname of the

newscaster have not been translated and, therefore, the pun created in the original version is lost. However, Mercedes Milá, a well-known newscaster in Spain, dubbed the voice of Katie Current, which means that the sense of closeness between the audience and the newscaster’s voice is, at least, achieved. The difference is that the original version combines the voice, the surname pun and the caricature of the newscaster Katie Couric, transformed into a fish.

(16), (17) and (18) The three following examples have the same problem regarding humour, but they are just focused on the visual seme and the written language. *Shark Tale* creates a parallel world where every single detail is adapted to the sea world. Proof of this can be found in many references to this world which can be seen throughout the film such as in the shop signs or in the adaptation of commercial brands. Even in the original version, the audience cannot notice all the details. However, there are three examples in which the close-ups of some shop signs might make the Spanish audience feel curious about their meaning. Moreover, these close-ups are intentionally done, since these signs show humorous wordplays.

00:02:52	
Original Version (English)	Dubbed Version (Spanish)
<i>Starfish tours</i>	-
00:03:06	
don't swim // swim	-
00:03:41	
<i>Prawn Shop</i> We Sell Quality Stolen Goods	-

In the first example, *Starfish tours* is written on a bus-shaped fish and there is a close-up of this image for several seconds. As there are no subtitles translating this into Spanish, the audience does not understand this pun.

In the second example, *swim// don't swim* appears in a traffic light controlling the fish traffic. In the dubbed version, the audience instantly understands that the fish should stop when the traffic light is red, and that they should start moving again when it changes to green. Therefore, the message is properly conveyed, as the image speaks for itself. However, the humour in *swim// don't swim*, created in the original version, is not transferred to the target audience.

In the third example, there are no subtitles for *Prawn Shop. We Sell Quality Stolen Goods* in the dubbed version. Therefore, as in the previous two examples, the pun is lost. The scene shows that the shop owner is a prawn. However,

by watching the following images and the second part of the shop sign, *We Sell Quality Stolen Goods*, it can be concluded that a pun has been made with *Prawn Shop* and *Pawnshop*. This witty pun is not understood by the Spanish audience, who only watches an image where there is a prawn, which means that they will probably think that the prawn is just another character from the sea world where the story takes place.

(19) and (20) As in the previous examples, none of the examples listed below are subtitled in the dubbed version:

00:55:26 → 00:55:29	
Original Version (English)	Dubbed Version (Spanish)
<i>Coral-Cola</i>	-
<i>Fish king</i>	-

The Spanish audience will undoubtedly understand the pun *Coral-Cola* due to two reasons: 1. The term *coral* is the same in Spanish. 2. The Coca-Cola commercial is universal and therefore recognizable by the Spanish audience.

Regarding *Fish king*, a pun related to the fast-food joint Burguer King is made. There are no subtitles despite appearing in a close-up. However, due to the large amount of fast-food restaurants in Spain which leave the names of their products in English, the Spanish audience is likely to understand words such as *chicken* or *fish*, meaning that they might also understand the pun.

Nevertheless, it is worth mentioning that, in the minute 00:35:06, there is a close-up of Oscar in a lift where *penthouse* is subtitled as 'ático'. The previous examples should have also been subtitled, since not only did they provide information, but they also had a humorous effect.

(21) In the last example of this section, Luca, Don Lino's assistant, calls Oscar to tell him that Angie, his workmate, who has always been madly in love with him, has been kidnapped. The following cultural referent can be found in this conversation:

01:03:00	
Original Version (English)	Dubbed Version (Spanish)
[LUCA] Be there, if you don't wanna see her <i>sleepin' with the fishes</i> . The dead ones.	[LUCA] Si no vas te la encontrarás <i>durmiendo entre los peces</i> . Los muertos.

*Sleeping with the fishes* has several referents: 1. a song album for children. 2. the title of a book about gangsters. Moreover, due to its semantic field, it fits in the original version perfectly.

The dubbed version translates this verbatim as *durmiendo entre los peces*. Therefore, the original message is understood by the Spanish audience, although it does not have the same cultural and humorous effect than the original version.

### 3.4.5 Compensatory translation

Compensatory translation consists in adding humorous elements in different places in order to make up for the losses occurred during the translation of the film. Harvey (1995: 66) defines compensation as “a technique for making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to the target language and/or to the target text.” Chaume (2008: 75) also defines compensation as “[...] estrategia que permite superar las restricciones con las que se enfrentan los traductores de textos audiovisuales.” He mentions five different types of restrictions (2008: 76) in audiovisual translation: professional, formal, linguistic, sociocultural, and semiotic or iconic.

The previous analysis on the type of humour used in the film shows that the most common restrictions are linguistic, sociocultural, and semiotic. Linguistic restrictions are represented by puns, sociocultural restrictions, by cultural referents, and semiotic restrictions, by the limitations of the image itself. Chaume (2008) specifies that compensation is used in order to overcome these restrictions. Therefore, the compensations used by the translators are entirely justified.

The twelve examples in this section are complementary to the ones analysed in the previous sections<sup>7</sup>. They have been detected in the dubbed version, since the translator decided to add humorous elements in some scenes of the original version where there was not any. Therefore, the main purpose of the translator was to make up for the losses occurred in other scenes.

The compensations detected have been gathered in three groups: verbal, multi-word verbal, and sociocultural.

#### 3.4.5.1 Verbal compensation

The analysis of the dubbed version shows that the translator has added sea vocabulary in scenes where the original version does not include it. It is

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7. Due to this reason, they will be listed from number one.

important to remember that the film portrays a city in the deep ocean similar to New York and creates a marine atmosphere where the surnames, the language of the characters, and even the commercial brands were modified and adapted to the sea world.

(1) In this scene, Oscar is advertising himself. In the original version, he says *superstar* but, in the dubbed version, it has been translated to *pecebridad*, which is an invented word or *coinage* adapting the translation to the sea world. This can be considered a phonetic distortion of the word *celebridad* ‘celebrity’. Therefore, this example shows that the translator was aware of the puns, phonetic wordplays, and visual jokes which were lost during the film, and wanted to add one in this scene.

00:04:25	
Original Version (English)	Dubbed Version (Spanish)
[OSCAR] ‘Cause even a <i>superstar</i> Mack daddy fish like me has to have the basic necessities.	[OSCAR] Porque incluso una <i>pecebridad</i> , un pez super ligón como yo no puede olvidar lo más necesario.

(2) In the following example, the translator used compensation again. In this scene, Don Lino, the white sharks’ boss, is talking with his pet piranhas, which are kept in a fish tank, and refers to them as his *little babies*. The dubbed version refers to a Spanish commercial advising people not to catch small fish. Fish were called *pezqueñines* in it and the translator uses this well-known commercial to compensate other losses. As a matter of fact, an Oscar Mayer commercial was previously analysed in this paper and the translator could not keep this humorous element in this case. Therefore, this compensation will make the Spanish audience think of a well-known commercial in their country, even if they do it in a different scene of the film.

00:08:27	
Original Version (English)	Dubbed Version (Spanish)
[ DON LINO] How are my <i>little babies</i> this morning? You miss me? You doin’ good?	[DON LINO] ¿Cómo están hoy mis <i>pezqueñines</i> ? ¿Me echabais de menos? ¿Va todo bien, eh?

3.4.5.2 Multi-word verbal compensation

The following examples show multi-word verbal compensations:

(3) Don Lino is delivering a monologue and he says *Long story short*. In the dubbed version, the translator has used the expression *irse por las ramas* ‘to beat around the bush’, although he adapts it to the sea world by saying *irse por las algas* ‘to beat around the seaweed’:

00:09:33	
Original Version (English)	Dubbed Version (Spanish)
[DON LINO] <i>Long story short</i> , from now on you work for Frankie and Lenny.	[LINO] <i>No me iré por las algas</i> , ahora trabajas para Frankie y Lenny.

(4) In this scene, Oscar is cleaning the tongue of a whale while talking to his workmates. One of them walks behind him and says the word *aleta* ‘fin’ in the translation of *give me some*:

00:11:04	
Original Version (English)	Dubbed Version (Spanish)
[OSCAR] Who’s behind me? Whoever’s behind me better <i>give me some</i> .	[OSCAR] ¿A quién tengo detrás? El que esté detrás que <i>choque esa aleta</i> .

(5) Oscar is talking to Angie and feeling sorry for himself, since he owes a lot of money to his boss Sykes. Angie tells him not to worry and Oscar says *soy pescado muerto* ‘I’m a dead fish’:

00:16:06	
Original Version (English)	Dubbed Version (Spanish)
[OSCAR] What’s the difference? If I don’t pay Mr. Sykes back by tomorrow... <i>I’m dead anyway</i> , so...	[OSCAR] Qué más da. Si mañana no le pago al Sr. Sykes lo que le debo... <i>soy pescado muerto</i>

(6), (7), (8) and (9) In the following examples, some multi-word verbal expressions which did not contain humorous elements in the original version are modified:

00:39:03	
Original Version (English)	Dubbed Version (Spanish)
[LINO] Where <i>the heck</i> is he? Lenny!	[LINO] ¿Dónde <i>centollos</i> está?
00:50:15	
[OSCAR] All right, look, I’m sorry. <i>I totally betrayed you</i> , but listen, I got just one little problem I gotta take care of.	[OSCAR] Está bien, lo siento. <i>Me he portado como un congrio</i> . Pero ahora tengo que resolver un problema.

00:52:06	
[KATIE CURRENT] Holy <i>mackerel</i> . Did we get that?	[KATIE CURRENT] ¡Por todos los <i>centollos</i> ! ¿Lo habéis cogido?
00:56:00	
[KATIE CURRENT] Seems The Sharkslayer not only conquered a few sharks today, but maybe a few hearts? Has the reef's most eligible bachelor <i>been snapped up</i> ?	[KATIE CURRENT] Parece que el Espantatiburones no solo ha conquistado a los escualos, sino también algún corazón. ¿El soltero más cotizado del arrecife <i>ha caído en las redes</i> ?

The literal translations into Spanish of the original expressions would be respectively: ‘¿Dónde *demonios* está?’; ‘¡Me he portado como un *estúpido*!’; ‘¡Por todos los *santos*!’ and “no dejar escapar”. However, the translator decided to compensate these terms by using sea world vocabulary such as *centollos* ‘spider crab’, *congrio* ‘European conger’, and *redes* ‘nets’.

### 3.4.5.3 Sociocultural compensation

(10), (11) y (12) As it was previously stated in this paper, *Shark Tale* creates a caricature of the actors doing the voice of their characters by mimicking their facial features, their expressions, and their physical aspect. In the original version, Will Smith is the voice of Oscar, the main character. In the dubbed version, the film features Fernando Tejero as the voice of Oscar. Little can be done to compensate Will Smith's caricature in the film, as the translator cannot change the image. However, since the target audience recognise Fernando Tejero's voice, the translator can compensate this by introducing some well-known catchphrases of the actor in the target language:

00:27:24	
Original Version (English)	Dubbed Version (Spanish)
[OSCAR] Just get it over with. Wait a minute. <i>Do me a favor</i> , don't chew me.	[OSCAR] Acaba de una vez. Espera. <i>Un poquito de por favor</i> . No me mastiques.
00:29:44	
[OSCAR] Exactly how it look, <i>that's how it is</i> .	[OSCAR] Es justo lo que parece, <i>tal que así</i> .
00:31:25	
[OSCAR] <i>I don't think so</i>	[OSCAR] ¡Ah no! <i>Ni de coña</i>

#### 4. Conclusion

Once the analysis of the twenty-one humorous examples extracted from the original version and of the strategies used to translate them into the target language has been carried out, a summary of the results achieved will be provided in this section.

The first objective of this analysis was to identify the most common translation strategies used in the dubbing of *Shark Tale*. Remarkably, the non-translation strategy was the most used resource in twelve out of the twenty-one examples analysed. The literal, explanatory, and effective translation strategies have been used three times each.

The second objective focused on finding the main type of equivalence once the translation strategies mentioned above had been used. To this end, an evaluation using percentages was carried out and these are the results: 24% pragmatic equivalence, 14% partial pragmatic equivalence (only part of the humorous effect of the original version has been transferred), and 62% denotative equivalence.

These figures show that the different linguistic, sociocultural, and semiotic restrictions of the film have complicated the translation process. They also justify the compensation strategy used by the translator in twelve different occasions.

Animated films share some common characteristics such as their young target audience and their wide margin for lip synchronization, meaning that the translator has more freedom when it comes to transferring the humorous elements of the film to the target audience. In order to achieve this, the translator should have a good knowledge of both languages and their culture. Additionally, in cases such as *Shark Tale*, the translator needs to understand the humorous elements used in the film. Therefore, the combination of all these factors and knowledge has led to the successful translation of the film. The translators have certainly taken liberties in some aspects, but always with common sense and interpreting the context. In fact, they have clearly shown to be aware of the limits.

In conclusion, it should be stated that the translators have carried out a successful job, although the translation could be improved in some cases in order to avoid some of the losses mentioned above. Despite this, the dubbed version has been very successful in the Spanish market, which means that the translators did an excellent job.

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