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TRANSLATING AN ADAPTATION OF A CHILDREN'S LITERARY CLASSIC FOR DUBBING: THE CASE OF *PUSS IN BOOTS*

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Abstract

This article offers a qualitative and quantitative analysis of the main translation problems present in the animated series *The Adventures of Puss in Boots* (DreamWorks 2011-2018, USA) and its dubbed version in Valencian for the TV channel À Punt Mèdia. From a contrastive and descriptive perspective, this study focuses on the translation techniques and strategies used in the target text to solve these problems.

Keywords: Dubbing. Translation problems. Translation techniques. Wordplay. Lexical creation.

Resum

En aquest article es duu a terme una anàlisi qualitativa i quantitativa dels principals problemes de traducció presents en la sèrie d'animació *The Adventures of Puss in Boots* (DreamWorks 2011-2018, EUA) i la seua versió traduïda per al doblatge al valencià per al canal de televisió À Punt Mèdia. A partir d'una metodologia d'anàlisi contrastiva i descriptiva, aquest estudi se centra en les tècniques i estratègies de traducció emprades en text meta per a resoldre aquests problemes.

Palabras clave: Doblatge. Problemes de traducció. Tècniques de traducció. Jocs de paraules. Creació léxica.



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1. Introduction

The aim of this article is to perform a qualitative and quantitative analysis of some of the main problems encountered during the process of translating the animated series *The Adventures of Puss in Boots* (DreamWorks, USA) into Valencian for the dubbed version to be broadcast by the television channel À Punt Mèdia¹. The techniques and strategies used to solve these problems in the target text (TT) will also be studied.

Puss in Boots is a classic in children's literature, and comes from a folk tale compiled by the famous French author Charles Perrault, entitled *Le Maître chat ou le Chat botté*, in the work *Histoires ou contes du temps passé, avec des moralités* (1697).

Since it was first published, over the years the tale has been adapted a number of times, both to literature and to cinema or animation. Specifically, here we will focus on the adaptation by the American production company DreamWorks in the form of an animated series that, in our country, has been translated for dubbing from English into Spanish or Catalan (both Eastern Catalan and Valencian), and has been broadcast on several television channels and digital platforms.

The series *The Adventures of Puss in Boots*, translated into Valencian with the title *Les aventures del Gat amb Botes*, saw the light after DreamWorks popularized this character in the saga of animated films *Shrek* (2001, 2004, 2007 & 2010). Following the appearance of Puss in Boots in these films, DreamWorks Animation also produced an animated feature film entitled *Puss in Boots* (2011), distributed by Paramount Pictures, directed by Chris Miller and starring the actors Antonio Banderas and Salma Hayek, who voiced the main characters. At the time of writing, the second part of the film is being prepared and is scheduled for release in 2022, with the title *Puss in Boots: The Last Wish*. The film *Puss in Boots* has also inspired a video game with the same title.

1. The translation from English into Valencian and the synchronization for the dubbing of the series was carried out by the translation team formed by Maria D. Oltra Ripoll, Rosa Maria Agost Canós and Carlos Ortega, for the dubbing studio Kilohercios y Decibelios S.L., and the version of the series dubbed in Valencian has been broadcast by the regional television channel À Punt Mèdia.

Specifically, the series that we analyse here was released in 2015 on the Netflix platform, and comprises six seasons and a total of 78 episodes, each lasting about 22 minutes. The successive seasons of the series were released from 2015 to 2018, and have also been broadcast, dubbed into Spanish or Catalan, on several television channels in our country, such as Clan RTVE, TV3 or À Punt Mèdia.

The plot of the series revolves around the lead character, Puss in Boots, an adventurer who arrives in the town of San Lorenzo and accidentally breaks a magical spell protecting the town from the rest of the world, whereupon Puss has to take on the responsibility of becoming the town's hero to defend its inhabitants and its magical treasures from the thieves and bandits who try to attack them. The story is set in a fictional town in an unknown location but which is reminiscent of a Hispanic village (judging by the types of buildings, the characters that appear, etc.). It is immersed in a world of magic and fantasy that lends itself to the creation of lexical items in the dialogues, with the introduction of terminology and phraseology typical of the series that are often interspersed with numerous examples of wordplay, irony, humour, cultural references, rhymes and songs. All these elements help build an original script with fresh witty dialogues that give rise to numerous translation problems, as we will see below.

In this paper, we will therefore carry out a qualitative analysis of some of the main translation problems presented by the series and we will explain the techniques and strategies that were used to solve them in the Valencian translation for dubbing. Likewise, from a representative sample of 10 of the 78 episodes of the series, we will examine the frequency of use of various translation techniques applied in the target texts in order to quantitatively corroborate the trends observed in the general qualitative analysis.

First, however, we will briefly outline some of the particularities of audiovisual translation for dubbing that may condition the decisions made by the translator and, finally, we will present our conclusions.

2. Audiovisual translation for dubbing

With the advancement of new technologies and telecommunications, audiovisual media have achieved a great deal of importance in our society

as vehicles for the transmission of information and for cultural dissemination. Similarly, over the last few years, with the proliferation of digital platforms and social networks, the way users consume audiovisual products has changed with respect to the formats used in previous decades. As a result, digital technology today plays a key role in the production and distribution of audiovisual content, which is now consumed immediately on all kinds of digital devices. Hence, Audiovisual Translation (AVT) has become one of the varieties of translation that has undergone the greatest boom in recent years. This growth is due to the fact that audiovisual products need to be translated in order to overcome any language barriers that may exist between different cultural communities and to reach an increasingly larger audience. Chaume (2018: 2) made direct reference to these new trends in the consumption of audiovisual products:

Digital technology has played a crucial role not only in the process of production and distribution of audiovisual content, but as far as our interest goes, in the process of localization and consumption of audiovisual products. It has been the primary cause for the current blooming of new forms of elaboration and consumption of audiovisual products, for the optimized use of new devices (laptops, tablets, smartphones) and also for new forms of communication (social networks, crowdsourcing).

AVT presents a series of particularities that distinguish it from the other varieties of translation. These specific characteristics clearly have to do with the interweaving of word and image, which conditions the whole translation process.

As we have already stated in previous studies (Oltra 2016: 229-230), the audiovisual text is characterized by being a text that is written to be pronounced orally as if it had not been written, as if it were spontaneous. And to achieve this effect, in dubbing, the translator can use several resources related to the four traditional levels of language: prosodic, morphological, syntactic or lexico-semantic (Chaume 2004). In this regard, it must be said that although efforts are made to use elements that are typical of colloquial speech (such as short sentences, juxtapositions, elisions, preferably active as opposed to passive sentences, clichés and idioms, etc.), the discourse is clearly not spontaneous, since it does not admit digressions or redundancies. Moreover, there is a very strict tendency to comply with linguistic

norms, especially in Catalan (and in our case, in Valencian, at least for translations to be used by À Punt Mèdia) – a trend stemming from a desire for standardization that occurs in some languages more than in others. In short, the aim is to disseminate a standard form that is as solid as possible, taking pains to avoid any errors.

Yet, to offset these restrictions, and in order to preserve the flavour of oral speech in the audiovisual text, efforts are made to introduce many juxtaposed or coordinated sentences, as well as colloquial expressions with a high pragmatic value, together with an abundant use of interjections and vocatives. The aim is thus to avoid certain specific features of colloquial language that may distract or confuse the viewer, while, on the contrary, fostering lexical creation or the use of intertextuality, phraseology or stylistic resources. In short, the orality of audiovisual texts is nothing more than a contrived, or prefabricated, orality, as stated by Chaume (2004: 185): “In the representation of the target language the same tendency is observed over and over again: feigning an oral discourse but with very clearly defined limitations that separate it from the true spontaneous oral register” [our translation].

Therefore, when translating this type of text, a balance has to be struck between the naturalness of spontaneous oral discourse and linguistic correctness, which is often easier said than done. In order to achieve this balance, some authors and style guides give recommendations, focusing on several fundamental aspects: the different levels of language, linguistic registers and audiovisual genres (because the type of language we use will depend on the genre in question).

On the other hand, it should be noted that in AVT there are several translation modalities, with specific characteristics, which are distinguished by their *translation mode*, that is, by the variation in the translation according to the use of the language (both source and target) in terms of the material means (written, oral or audiovisual) used to disseminate the text (Oltra 2016: 40). Some of the main modalities of audiovisual translation are dubbing, interlingual subtitling, voice-over, subtitling for the deaf and hard of hearing (SDH), audio description for the blind and the visually impaired (AD), multimedia translation (which also includes the localization of video games), partial dubbing or free commentary, among others.

As regards dubbing, the AVT modality that interests us from the point of view of our work, we must highlight one fundamental characteristic: the *synchronization* phase, which involves adapting the translated text to meet the movements of the characters' mouth (phonetic synchrony), their body movements (kinetic synchrony) and the length of time the utterances pronounced by the characters appear on the screen (isochrony) (Hurtado 2001: 79). In fact, synchronization is a challenge for translators, who, in their efforts to adapt the text to match the image, may encounter numerous obstacles. As stated in the *Llibre d'estil de la Corporació Valenciana dels Mitjans de Comunicació*² [Valencian Mass Media Corporation style guide] (2017: 251):

Synchronization, which is an essential characteristic of dubbing, is a very precise technique, which some call *language gymnastics*, used to prepare the translated text so that the actors and actresses can interpret it in the studio. It is precisely the restrictions posed by this set of conventions, in addition to the fact of working with a written text to be spoken as though it were not written, that have given rise to the concept of *dubbese* (a variety of language typically used in dubbing) [our translation].

Although, on the whole, dubbing for cartoons is characterized by a lower demand in terms of synchronization compared to films, for example (especially in terms of isochrony and phonetic synchrony), it should be noted that this series is an exception, since it is digital animation, in which the movements of the characters' mouths are far more realistic and perceptible than in other types of cartoons.

Likewise, in the *Llibre d'estil de la CVMC* (2017: 260) it is stated, regarding the dubbing of cartoons, that:

As a general rule, the contents do not have too many intertextual references or complex linguistic aspects or user varieties that are difficult for children to understand. Translation focuses on conveying aspects related to pragmatics and on attempting to achieve suitable expressiveness (repetitions, songs, humour, set phrases, interjections, vowel resources, word games, translation of semantically loaded proper nouns, etc.) [our translation].

2. Hereinafter, we will refer to this institution by its corresponding acronym: CVMC.

In this regard, this series would also be an exception to some of the above statements, because it does include quite a few intertextual references (to literary works by authors such as Shakespeare, for example), rhymes, riddles, irony and complex wordplay that are not always easy for children to grasp.

All these conditioning factors influence the decision-making process of the person responsible for the translation and the synchronization, since they will have to take them into account in the solutions applied to solve certain translation problems that may be present in the source text (ST).

To all this we must also add the restrictions and particularities imposed by the linguistic model of the media through which the target text is to be disseminated. In previous works (Oltra 2019: 57), we have already referred to the fact that the users of a language do not always use it in a uniform way and variations can therefore occur, which are determined by various factors. A language model therefore tries to reflect a specific choice (among all the natural variants of the language) made with specific aims in mind, so that, in cases in which the linguistic norms allow for more than one option, the style guide chooses one, either singling it out as the only one possible or recommending it over other options. Lacreu (2002) explained that, in the context of literary Valencian, these options can be placed on a scale that would go from the maximum particularization to the maximum convergence with other variants of the Catalan language. Thus, if we extrapolate these models to the field of translations for dubbing in Valencian for À Punt Mèdia, we could say that the language model used in dubbing, according to the *Llibre d'estil de la CVMC*, is a *particularist* model – which aims to “give priority to the morphosyntactic and lexical features of Valencian within the global framework of acceptance of the Fabrian norms” (Lacreu 2002: 247, our translation) – although it may share some features with other dialectal variants of Catalan.

In short, all these linguistic choices that the translator has to make, together with the restrictions imposed by synchronization in dubbing and the characteristics of the language that are typically found in this kind of text (*dubbese*), will condition their decision-making in the translation process.

3. Analysis of the translation problems, techniques and strategies of the series

In an audiovisual text, the communicative, pragmatic and semiotic aspects, which largely depend on the audiovisual dramatic subgenres, are of particular importance. These aspects can represent translation problems that complicate the translator's work to a greater or lesser extent (depending on the degree of complexity of the problem in question). According to Hurtado (2001: 279), "The notion of translation problem is intimately linked to the notion of translation error (when a problem is not solved properly) and to that of translation strategy (problem resolution mechanisms)" [our translation]. We would add that it is also linked to the notion of *translation techniques*, understood as referring to concrete procedures that can be seen in the result of the target text which provide solutions to certain translation problems.

According to the same author (Hurtado 2001: 257), a distinction must also be made between the concepts of translation *technique* and translation *strategy*, since these terms have frequently not been clearly defined in the research arena. Thus, unlike translation strategies, which can be non-verbal and are used in all the phases of the translation process to solve the problems that may arise, techniques are manifested in the translator's reformulation and decision-making phase, which is why they constitute visible procedures in translation that are used to accomplish translational equivalences.

In the research arena, translation techniques have been classified in many different ways. We will not review these proposals here, because it is not the aim of this paper, but we will present our own list of techniques (below), compiled from an adaptation of Hurtado's (2001) proposal, that we will use in our analysis. We will also give some examples, extracted from our corpus:

- a) *borrowing* (also called *loan* or *loanword*), which is the incorporation of a word or expression from the original text into the translated text. It can also be a way of introducing neologisms into a language or it can be used to leave traces of the original culture in the target text. For example: keeping the expressions *voilà* or *Danke schön* in

the target text to mark the idiolect of a character who is of French or German origin, respectively;

- b) *calque* means copying an expression into the target text that preserves the structure or meaning of the expression in the source text. Calques can involve the form (morphological, syntactic, etc.) or the meaning (lexical). It should be noted that the closer the languages are, the more feasible the application of this technique is and it is limited by the conventions of the target language. For example: translating *cowboy* as ‘vaquer’;
- c) *transposition*, which consists in making a change in the grammatical categories of the segment in the original text. Some transpositions are due to lexical and grammatical contrasts between languages and often have to be used to make the result more natural in the target language. For example: *Holy Smokes!* (‘Per tots els cogombres!’);
- d) *modulation*, which is an alteration of the literal content of an original fragment, but without changing the meaning, so as to adapt the translation to the expressive preferences of the target language. For example: replacing the point of view of the affirmative construction *I’m happy* with a negative sentence that has the same meaning (‘No estic trist’);
- e) *coined equivalent* (also called *reformulation* or *equivalence technique*), which is characterized by the use of an expression in the target language that has the same meaning as the expression in the source text. It should be noted that this technique is limited by the fact that there are comparable situations or concepts in both languages. The literal translation technique can also be included within this category, although some researchers consider it to be a type of calque. For example: translating the English name of the children’s game *leapfrog* by its Catalan equivalent, ‘saltar i parar’; or also the literal translation of some invented place names that appear in the series, such as *Kingdom of Darkness* (‘Regne de la Foscor’) or *Desert of Pain* (‘Desert del Dolor’);
- f) *adaptation*, which is the replacement of one or more elements in the source text with others that can guarantee the same effects

in the TT as those intended to be conveyed by the ST. This technique is usually employed when the full understanding of the text is jeopardized by the target audience's lack of knowledge of certain aspects of the original culture that are either explicit or implicit in the source text, and can be applied both to specific text segments and at a global level, as a general strategy. For example: adapting rhyming verses or songs from the source text so that they can be sung in the target language;

- g) *amplification*, a technique consisting in taking certain elements that were implicit in the original text and making them explicit in the translated text. It can be considered a type of *paraphrasing*, whereby a descriptor or explanation of an original term is added to the translated text to make it easier for the addressees of the translation to understand. For example: translating the original name *Felina* as 'Santa Felina', with the addition of the descriptor "santa" to clarify what type of character it is;
- h) *condensation*, which is the opposite of the previous technique, and involves taking elements that are made explicit in the source text and reducing or concentrating their meaning in the translated text. This technique is sometimes applied in dubbing to condense the information in order to maintain the isochrony in the translated text. For example: using a shortened form, such as 'Rei Talp', or simply 'Rei', to translate the proper noun *Mole King* (which also translates as 'el Rei dels Talps');
- i) *omission* or the deliberate elimination of an element or fragment in the source text. In some cases, this technique is applied in dubbing because of the restrictions imposed by synchronization;
- j) *compensation*, which involves the introduction or expression of elements of the content or the style at a point in the TT that is different to the position where they appeared in the ST.

Once we have defined the translation techniques that we will use to describe the solutions adopted in the target text, we will focus our analysis on some of the main translation problems presented in the series, namely proper nouns, wordplay, and lexical and phraseological creation. It should

be noted that we have chosen these problems in particular rather than others, firstly, in order to delimit our object of study due to the space constraints of this article and, secondly, because the series contains a greater volume of examples of these types of problems, which we have collected in an Excel spreadsheet in order to make it easier to count them.

So, within each of these categories, first of all, we will explain what overall strategy was defined at the outset to solve these problems. We will then analyse several examples qualitatively (taken from the 78 episodes of the series), comparing the original English with the translation into Valencian. Finally, from a random representative sample of 10 of the 78 episodes of the series³, we will count up all the examples detected in these episodes for each category, together with the translation techniques that were applied to solve them in the TT, with the aim of corroborating, with quantitative data, the tendencies that the translators of the series have followed when solving the problems offered by the ST.

3.1. *Proper nouns*

Within this group we will distinguish several subcategories, that is, proper names of characters, nicknames, toponyms (which would include all kinds of place names: cities, towns and villages, streets, imaginary places, etc.) and gentilics.

As for the translation criteria for anthroponyms, in general, they are not usually translated unless they have a tradition of being translated in most languages, as is the case of the names of gods, saints, popes and other religious figures, emperors and empresses, kings and queens, princes and princesses, dynasties or classical and mediaeval characters (both real and literary or mythological). As for the proper names of fictional characters, those that contain connotations are also usually translated.

For the translation of this series, we have applied the general strategy of leaving the original versions of proper names that do not have any connotations, some of which are of Spanish origin (and help to define the context

3. Specifically, from episode 10 to 20, due to the fact that from the first ten episodes onwards we can already appreciate the application of the main translation criteria that were defined at the outset, after translating the first episodes of the series.

and atmosphere of the story) and translating the proper names with connotations or that need to be translated so that the addressee can understand the meaning. Likewise, in the case of names that contain generic and proper nouns within the same term, as a general rule, we have chosen to translate the generic and keep the original proper name, without translating it.

There are also some examples of the application of the borrowing technique in cases of proper names that do not have specific connotations or that appear in the source text in languages other than English:

ORIGINAL IN ENGLISH	TRANSLATION INTO VALENCIAN
Angus	Angus
Babieca	Babieca
Baltasar	Baltasar
Brad	Brad
Chad	Chad
Desmondo	Desmondo
Dulcinea	Dulcinea
Eames	Eames
Esme	Esme
Francisco	Francisco
Giuseppe	Giuseppe
Osvaldo	Osvaldo
Pajuna	Pajuna
Roberto	Roberto
Silvio	Silvio
Toby	Toby
Vina	Vina

Table 1. Examples of the application of the borrowing technique in the translation of the proper names of characters

In the table above, we can find proper names of Spanish origin, such as Babieca, Baltasar, Desmondo, Dulcinea, Esme, Francisco, Osvaldo or

Roberto, which were left in the original form in order to maintain the portrayal of the characters, who are of Hispanic origin. The names of Babieca and Dulcinea, moreover, are very well known typical cultural references in Spanish literature, which is why they were preserved in the same way in the Valencian translation⁴. On the other hand, there are characters of Italian origin who have names in this language in the original version (for example Giuseppe or Silvio) and, in these cases, they have not been translated either so as to conserve the characterization in each case. Likewise, we find English names or names of uncertain origin that, as they do not have any specific connotation, have also been left in their original form; this is the case of Brad, Chad, Eames, Pajuna or Toby.

Let us now turn to look at some examples of names that have been translated into Valencian, by means of the equivalence or reformulation technique. This is either due to the fact that they have connotations or because their proper name is formed from a generic noun, or because it has been considered that, for phonetic reasons, it was necessary to adapt them to the Valencian spelling to make them easier to pronounce for the dubbing actors and actresses:

ORIGINAL IN ENGLISH	TRANSLATION INTO VALENCIAN
Admiral Owloysius	Admirall Mussolisius
Alessandra	Alexandra
Artephius	Artefius
Banjo Puss	Gat amb Banjo
Blue Bottle	Pot Blau
Callista	Calista

4. Specifically, Babieca is the name of Puss in Boots' horse in the series, an intertextual reference to the legendary horse of Rodrigo Díaz de Vivar, the Cid Campeador, a name that appears in the epic poem *Cantar de Mio Cid*. On the other hand, Dulcinea is a character that represents the lady esteemed and venerated by Puss in Boots, in a clear parallelism with Dulcinea del Toboso, one of the characters in Cervantes' *Don Quixote*, who was actually based on a peasant woman called Aldonza Lorenzo and who represented the ideal of a lady possessing all the qualities, typical of the novels of chivalry, to which the lead character pays homage.

Dragon	Drac
Duchess	Duquessa
El Guante Blanco	Guant Blanc
El Moco	(el) Moc
Fartholomew Fishflinger	Fartomeu Afarta-ànimes
Feejee	Fiji
Glutton Puss	Gat Golafre
Kid Pickles	Cogombret
Mayor Temeroso	Alcalde Poregós
Mole King	Rei Talp/ Rei dels Talps
Pigmalion	Porcmalió
Piper/ the Piper	(la) Flautista
Puss (in Boots)	(el) Gat (amb Botes)
Scimitar	Simitarra
Sphinx	Esfinx
Toutatis (the All-Father)	Tutatis (el Totpoderós)
Ugly Duckling	l’Aneguet Lleig

Table 2. Examples of the application of the equivalence technique in cases of proper names of characters with connotations

Examples of names that have been translated to facilitate the pronunciation in Valencian include Alessandra (Alexandra), Artephius (Artefius), Callista (Calista) or Feejee (Fiji). In other cases, as we pointed out earlier, we chose to also translate the names that come from a generic that is usually closely related to some feature of the character. This is the case of, for example, Dragon (Drac), Duchess (Duquessa), Blue Bottle (Pot Blau), El Moco (el Moc), Mayor Temeroso (Alcalde Poregós), Scimitar (Simitarra) or Sphinx (Esfinx). In the particular case of Blue Bottle, additionally, the name Pot Blau was chosen for reasons related to synchronization, since it was shorter than ‘Botella Blava’ (which did not fit the isochrony) and, in addition, the Valencian name also contains bilabial stops, as in the original term (for phonetic synchronization). As for the name El Moco, it should be noted that the character to which it refers always has a runny nose; the

Alcalde Poregós has the peculiarity that he is afraid of everything; and the character Scimitar (Simitarra) is, in fact, a talking sword.

On the other hand, we find names that contain puns related to some feature of the character. For example, Admiral Owloysius is a name that is formed from the word *owl* (because the character is indeed an owl) and, accordingly, the Valencian name was constructed from the equivalent term in the target language ('mussol'), together with the translation of the generic that it contains (Almirall Mussolisius). As for the anthroponym Fartholomew Fishflinger, the decision was made to adapt it to Valencian, based on the features of the character (he is a sorcerer who eats people's souls). In the translation of his name, we therefore tried to maintain a form similar to the original that also preserved the alliteration of the "e" in the name in English (Fartholomew-Fartomeu), but that was easier to pronounce in Valencian and that, in addition, included the description of some distinguishing feature of the character (Afarta-ànimes, which means 'soul eater').

Finally, in the table above, we find examples of proper names taken from cultural references in literature or mythology, which are traditionally translated into Catalan, such as Toutatis (Tutatis), Ugly Duckling (l'Aneguet Lleig), Piper (Flautista, which introduces the cultural reference of the Pied Piper of Hamelin) or the name of the main character, Puss in Boots (el Gat amb Botes). The case of Pigmalion (translated as Porcmalió) is special because it contains a cultural reference (the myth of Pygmalion) and a play on words: the character is a strange animal, the mixture of a *pig*, *maggot* and *lion*, and the original denomination in English is formed from these words (*Pig-ma-lion*). This term presents a major translation problem, especially because the character has physical features of the three animals that are clearly visible in the images: it has the face of a pig and a lion, and the tail of a worm. So, in order to conserve the play on words in the target language, the same animals also had to be kept in the translated version. For the syllable "ma", which was the most problematic, we chose the term "macaó", which is a type of butterfly that has the same shape as the character's tail in its caterpillar stage. In one of the episodes, the character explains where his name comes from and, to facilitate the understanding of the play on words, the descriptor "eruga de" (caterpillar of) has been

added to the Valencian translation, “macaó”. It was also important to keep the reference to the myth of Pygmalion, because the character undergoes a “re-education” process, as happens in the plot of the film *My Fair Lady*, for example, or in the play *Pygmalion*, by Bernard Shaw.

As for the nicknames that appear, the decision was also made to translate them, to all intents and purposes, because they usually refer to something that distinguishes the character, as we can see in the following examples, in which different translation techniques have been applied:

ORIGINAL IN ENGLISH	TRANSLATION INTO VALENCIAN
Jack Sprat	Jack el Llarg
Kitty Dum-Dum	Gatet Mix-Mix
Slippery Jim	Jim l’Esvarós
Two Eyed Alonso	Alonso Dos Ulls

Table 3. Examples of nicknames with connotations that are translated in the target text

As for the name Jack Sprat, the English term *sprat*, which is a fish similar to a long thin sardine or anchovy, is the perfect way to describe the character, who is tall and skinny. In the translation, we chose to adapt the nickname according to the features of the character (el Llarg), leaving the proper name that had no connotations in its original form (Jack). The adaptation technique has also been applied to the nickname Kitty Dum-Dum, which refers to the main character, Puss in Boots. In one of the episodes, a character makes fun of Puss by using this name to address him. This nickname has been translated into Valencian as Gatet Mix-Mix, which refers to the words used to call cats (‘mix’) and also has the same effect in the translated text. Moreover, this name retains the connotations of the original and also has the same kind of sound to it. Finally, in the other two examples, the equivalence technique has been applied: Slippery Jim (Jim l’Esvarós) and Two Eyed Alonso (Alonso Dos Ulls).

Throughout the series there are also many anthroponyms consisting of a generic and a proper name, as we can see in these examples:

ORIGINAL IN ENGLISH	TRANSLATION INTO VALENCIAN
Megamicre Queen	Reina Megamicre
Señor Montijo	senyor Montijo
Señora Zapata	senyora Zapata

Table 4. Examples of anthroponyms containing a generic and a proper name, translated using a combination of the equivalence and borrowing techniques

In these cases, we have chosen to combine two translation techniques: equivalence to translate the generic (‘senyora’) and borrowing to keep the original proper name (Zapata).

In the series we can also find many toponyms, which refer to names of cities, fictitious or imaginary places, etc. In these cases, again, provided the name has a specific meaning in the original language, it was decided to translate them into Valencian using the equivalence technique. The following table shows some examples:

ORIGINAL IN ENGLISH	TRANSLATION INTO VALENCIAN
Dead Man’s Hollow	(el) Clot de l’Home Mort
Desert of Pain	(el) Desert del Dolor
Forest of Mystery	(el) Bosc Misteriós
Fountainwood	(el) Bosc de les Fonts
Kingdom of Darkness	(el) Regne de la Foscor
The Netherworld	l’Inframón
Realm of the Merpeople	(el) Regne de les Sirenes
The Thieves’ Market	(el) Mercat dels Lladres
The Far East	l’Orient Llunyà
Treasure House	la Casa del Tresor

Table 5. Examples of toponyms translated using the equivalence technique

On the other hand, toponyms, referring mainly to cities, which have no specific meaning and often appear in Spanish, have not been translated, for example:

ORIGINAL IN ENGLISH	TRANSLATION INTO VALENCIAN
Agartha	Agartha
San Lorenzo	San Lorenzo
San Losano	San Losano

Table 6. Examples of toponyms that are not translated in the target text (borrowing technique)

Some of these toponyms that are not translated also give rise to fictitious gentiles, as is the case of the original term *San Lorenzan(s)*, which is used to refer to the inhabitants of the city of San Lorenzo. On this occasion, in the translation, the gentile has been constructed by applying a common inflection used in the formation of gentiles in Catalan (-à/-ana): *sanlorenzà/ sanlorenzana/ sanlorenzans/ sanlorenzanes*.

After completing our qualitative analysis of the translation of the proper nouns in the series, we now go on to analyse the quantitative data, by counting the number of proper nouns and the translation techniques applied to translate them into the TT. It should be remembered that, for our quantitative analysis, we have taken 10 episodes of the series (from episode 10 to 20) as a representative sample. It should also be noted that, in the cases in which the same proper noun is repeated several times, we have only counted it once. The following table shows the first results broken down according to the type of noun:

NUMBER OF EXAMPLES OF PROPER NOUNS AND TECHNIQUES APPLIED IN THE TT				
TYPE OF NOUN	With Hispanic connotations or of Hispanic origin	Without any connotations or with a cultural reference	Adaptation of the pronunciation	With generic + proper noun
ANTHROPONYMS (51 examples) Techniques	20	24	2	5
	Equivalence: 16 Adaptation: 3 Amplification + equivalence: 1	Borrowing: 24	Equivalence: 2	Equivalence + borrowing: 5

NICKNAMES (5 examples) Techniques	4	1	0	0
	Borrowing + adaptation: 1 Adaptation: 1 Equivalence: 2	Borrowing: 1	–	–
TOPONYMS (10 examples) Techniques	7	2	1	0
	Equivalence: 7	Borrowing: 2	Equivalence: 1	–
GENTILICS (3 examples) Techniques	3	0	0	0
	Equivalence: 3	–	–	–
TOTAL	69 examples			

Table 7. Data from the quantitative analysis of proper nouns and the translation techniques applied

From the quantitative data we have obtained regarding the translation of proper nouns in the 10 episodes analysed, we can observe that the general criterion for the translation of proper nouns outlined above is followed. Thus, as far as anthroponyms are concerned, out of the 51 examples detected, 20 correspond to proper nouns with connotations, which are always translated, although with different techniques, but the application of the equivalence technique predominates in these cases (with 16 examples), followed by adaptation (3 cases) and amplification combined with equivalence (1 example). Additionally, we have found 24 cases of proper nouns without connotations that have always been transferred to the target text without being translated by means of the borrowing technique. Finally, we also observed the presence of 2 examples that were translated from English into Valencian using the equivalence technique, in order to facilitate the pronunciation in the target language, and 5 examples of nouns that contained both generic and proper nouns, which have been translated in all cases by combining the equivalence and the borrowing techniques.

As for nicknames, it should be noted that we have found 5 examples altogether, 4 of which are names with connotations. Of these examples,

3 were translated following the general criterion with the equivalence (2 examples) and adaptation techniques (1 case). Within this group, we found one exception: a case of the application of the borrowing technique combined with adaptation (we are referring to the example of Jack Sprat [Jack el Llarg] that we have commented on above, in the qualitative analysis). We have also detected an example of the use of borrowing to translate a name without connotations that also contains a cultural reference. This is the case of Brandt-man, which is used in the original text to recall the cultural referent of the superhero Batman, combined with the proper name of one of the characters (Brandt). In the translation, it was therefore decided to preserve the same effect by means of the borrowing technique, because the cultural referent (Batman) is also known in the target culture in its original English form.

As for the translation of toponyms, of the 10 examples detected, 7 are names with connotations and there is also a case of translation of the proper noun to make it easier to pronounce in the target language; these 8 examples have all been translated using the equivalence technique. On the other hand, 2 examples of nouns without connotations were found, in which the borrowing technique has been applied, following the general criterion of translation of proper nouns defined for the series.

Finally, we have detected 3 cases of gentilics and all of them were translated with the equivalence technique.

3.2. *Wordplay*

Another translation problem in the series is the case of wordplay (WP), also referred to as puns or plays on words, which are often related to the images seen on screen and are mainly used to introduce a humorous effect in the dialogues.

Wordplay should not be analysed in isolation, but depends on the context and the rest of the textual elements. In fact, it has a deliberate stylistic and communicative effect, which can be humorous (as we mentioned earlier), emphatic, persuasive or of other types. The extent to which a play on words is translatable depends on several factors, such as the function, type

and cultural specificity of the WP, the degree of isomorphism and historical kinship between the languages involved, the textual genre, etc. (Marco 2002: 125). The author draws on an adaptation of the list of specific translation techniques for wordplay, initially proposed by Delabastita (1996), which would contain the following categories:

- Wordplay → Wordplay (coined equivalent or equivalence technique)
- Wordplay → No wordplay (paraphrasing)
- Wordplay → Related rhetorical resource (compensation technique)
- Wordplay → Zero (omission)
- Wordplay → Original wordplay in the TT (calque or direct copy)
- No wordplay → Wordplay (compensation technique)
- Zero → Wordplay (compensation technique)
- Editing techniques

According to Marco (2002: 127), “Delabastita’s list of techniques [...] reflects the reality of translation acts and has a descriptive and explanatory value” [our translation], and we wanted to draw on it, as an adaptation of the generic list of techniques that we outlined at the beginning of this section, to illustrate the solutions adopted in the specific examples of wordplay that we have detected in the texts that constitute our object of analysis.

It should be noted that, faced with such a stylistically rich resource as wordplay, the tendency followed in the series, whenever possible, has been to apply the equivalence technique (WP→WP) to also transfer to the translation a play on words similar to or different from the original one. And when it is not possible to apply this technique, compensation techniques were introduced in the translation. In the following, we will analyse some examples of wordplay (along with the co-text) that appear in the series and we will explain which translation techniques, from the list above, were applied in the TT to solve them.

ORIGINAL IN ENGLISH	TRANSLATION INTO VALENCIAN	TECHNIQUE
CLEEVIL Now, that’s how you play a gobflute. PUSS What is... going on here?	CLEEVIL Així és com es toca la “donyeflauta”. GAT (OFF/DE) Però què passa ací?	No WP→WP
VINA Did you know that this goblin ruined our dodgeball game? And did you know that she started squawking away on her stupid horn and is making everything terrible?	VINA Sabies que esta donyeta ens ha arruïnat el joc de matar? (ON/OFF) I sabies que ha armat una escama amb eixa botzina (OFF/ON) i està fent que tot siga realment horrible?	
TOBY Or... she improved our dodgeball game, she played us a beautiful tune, and she made my stomach feel like it’s full of butterflies. And I haven’t even eaten any today.	TOBY O potser ha millorat el nostre joc de matar, ha tocat una bella melodia i m’ha fet sentir com si tinguera papallones a l’estómac. I això que hui encara no n’he menjat. (G)	
PUSS So you are the source of this_ <u>musical miscreancy</u> .	GAT (OFF) Així que tu eres la responsable d’esta “ <u>descomposició</u> ” <u>musical</u> .	

Table 8. Example 1 of wordplay (original, translation and translation technique used)

In this example, the character Cleevil, a female goblin (a ‘donyeta’), plays an awful sounding instrument called a ‘donyeflauta’. In the last sentence of the example, in Puss’ intervention, we find a rhetorical device with a humorous effect in the original English text, which is introduced by the term *musical miscreancy*. In this case we have an archaic noun that literally means ‘misdeed, villainy’, accompanied by the adjective *musical*, to add, moreover, an alliteration of the “m” sound in the two words. In the translation into Valencian, we have chosen to introduce a play on words, using the No WP→WP technique, and we have played with the term ‘composició musical’ (related to the fact that the character is playing an instrument) and the word ‘descomposició’, which in this context can have the meaning

of both ‘loss of harmony’ and ‘diarrhoea’, an aspect that we feel accentuates the humorous effect of the original. Likewise, the components of the play on words in the translation (‘descomposició’ and ‘musical’) also maintain the alliteration of the “m” sound in the rhetorical device in the source text, an aspect that has also been taken into account, above all in an attempt to improve the phonetic synchronization.

ORIGINAL IN ENGLISH	TRANSLATION INTO VALENCIAN	TECHNIQUE
PAJUNA Puss.	PAJUNA Gat!	WP→WP
PUSS Pajuna, my old friend! How are you?	GAT Pajuna, amiga meua! (R) Com estàs?	
PAJUNA Ugh! <u>Busy as a cow with two udders.</u>	PAJUNA (G) (ON/DE) Que no ho veus? <u>Vaig a tota llet!</u>	
PUSS [LAUGHS] <u>Two udders! An amusingly folksy expression!</u> So ...I need a favor.	GAT (DE/ON)(Rs) “A tota llet”! (R) <u>Una expressió molt apropiada.</u> / Bo.../ Em fas un favor?	

Table 9. Example 2 of wordplay (original, translation and translation technique used)

This fragment is where the viewer first meets the character Pajuna, who is a cow in human form that runs the town canteen. In this scene, it is obvious that she is especially busy, rushing all over the place trying to cope with all the customers she has to serve. It should be noted that this character has the particularity that she is a dairy cow that serves milk to the customers directly from her breasts. For this reason, the original text introduces a play on words related to this characteristic, which is constructed from the English idiom, *Busy as a cow with two udders*, which includes both the figurative sense of the expression (‘to be very busy’) and the literal one (because the character is actually a cow). In order to maintain the same humorous effect of the original, in the translation we have chosen to look for another phraseological unit in Valencian that is related to the context (the cow and the milk) while also maintaining the figurative sense (‘to be

very busy, to rush around’). The chosen solution was the phrase ‘anar a tota llet’. Thus, the WP→WP technique has been applied.

ORIGINAL IN ENGLISH	TRANSLATION INTO VALENCIAN	TECHNIQUE
ARTEPHIUS All righty, block 187 a true-to-life Feejee mermaid monkey face fishy body dagger-like fangs ability to burst a man’s head with her pipes... Do I hear one-hundred reales? Oh, sorry, wrong speech. Dearly beloved, we are gathered here to witness the forcible marriage of Puss to Feejee the fish-monkey-abomination.	ARTEFIUS (OFF/ON) Comencem amb el lot 187: sirena Fiji amb cap de mona i cua de peix, amb dents esmolades i el do de fer explotar el cap d’un home a crits. (OFF) Qui oferix cent reals? (ON)(G)/ Perdó, m’he equivocat de discurs./ Benvolguts germans, ens hem reunit ací per a celebrar el casament forçat del Gat amb Fiji, l’abominable “peix-mona”.	WP→WP
FEEJEE Beautiful mermaid!	FIIJ La bella sirena!	
ARTEPHIUS Feejee the beautiful mermaid! Do you take Puss to be your...?	ARTEFIUS Fiji, la bella sirena! (ON/SB) Acceptes el Gat com a...?	
FEEJEE Yes!	FIIJ ..(X) Sí!	
ARTEPHIUS Alrighty! And Puss, do you take Feejee to be <u>your creature wife</u> ?	ARTEFIUS Molt bé. I Gat, (ON/OFF) acceptes Fiji <u>com a lletgíssima esposa</u> ?	

Table 10. Example 3 of wordplay (original, translation and translation technique used)

In this scene, Puss is about to be married against his will to an ugly monstrous mermaid, called Feejee, and throughout the passage Artephius, who is in charge of officiating the ceremony, uses irony and humour to emphasize the physical characteristics of the mermaid. Thus, in Artephius’ final intervention, a play on words is introduced in the original text to accentuate the humorous effect of the scene, with the expression *your creature wife*,

which recalls the formula used in English during marriage ceremonies (*your future wife*), but replacing the word *future* with *creature*, to allude to the monstrous nature of the character. In the Valencian translation, the equivalence technique (WP→WP) has been applied, since the chosen expression also recalls the Catalan marriage formula ('com a legítima esposa'), and the word 'legítima' is replaced by 'lletgíssima' ('hideous'), which are phonetically similar, in order to use the same stylistic resource as in the original.

After analysing some examples of the puns in the series, we will see, in the table below, the results of counting up the examples of wordplay and the techniques used to solve them:

NUMBER OF EXAMPLES OF WP AND THE TECHNIQUES APPLIED IN THE TT		
ORIGINAL IN ENGLISH	TRANSLATION INTO VALENCIAN	TECHNIQUES
11	14	WP→WP: 11
		No WP→WP: 3

Table 11. Data from the quantitative analysis of wordplays and the translation techniques applied

According to the trends observed in the quantitative analysis of the presence of wordplay in the 10 episodes selected, we can see that the translation contains more plays on words than the original text (14 cases in Valencian compared to 11 in the original English version). It is therefore clear that in all the cases in which there was a play on words in the original text, the equivalence technique (WP→WP) has been used in the translation to introduce a pun in the target text (similar to or different from the original WP). In addition, the No WP→WP technique is applied on three occasions, which is why there is a greater presence of this stylistic resource in the translated version.

3.3. *Lexical and phraseological creation*

To begin this subsection, we have to point out that this series is very rich in lexical items and phraseology that were created *ad hoc*. As we know,

languages have mechanisms for creating new words to designate new concepts and in this case the translators had to use them to build, in the same way as in the original text, a whole repertoire of lexical and phraseological items in Valencian, invented specifically for the series. In our analysis of this translation problem, we will distinguish three subcategories in order to classify the examples we have detected: lexical and phraseological units and rhyming expressions.

First of all, the general strategy followed throughout the series is to try to ensure that the same resources present in the original version are present in the translation, so it is to be expected that the main translation technique applied will be that of the coined equivalent. On the other hand, in some cases, when expressions in languages other than English are introduced in the original, the borrowing technique will be used, following the general strategy of transferring to the translation the same effects caused by the ST.

The following table shows, first of all, some examples of lexical creation that have been translated into Valencian by means of the equivalence technique:

ORIGINAL IN ENGLISH	TRANSLATION INTO VALENCIAN
All-powerful, all-knowing, all-purring.	El “Totpoderós”, “Totsabedor” i “Totmiolador”!
bandit snaring spell	encanteri captura-bandits
Bee Lightning	llampec d’abelles
buzzkill	zum-catombe
chocolate papaya punch	colpet de xocolate i papaia
double wink	l’ullet doble
Dowsing rod	vareta de sauri
fairy breath	alé de fada
God-mas (Christmas for Gods)	Déu-dal (el Nadal dels Déus)
Luck Blast	colp de sort
The Lorenzo Lapis Lazuli	el Lapislàtzuli Lorenzo
ulites	acúlit
Warbrarians	bibliorrrers

Table 12. Examples of lexical creation translated using the equivalence technique

In this list of examples, we can observe, first of all, terminology that refers to magical objects, such as *Dowsing rod* (‘vareta de saurí’) or names of magical or attacking techniques for use in fighting, such as *Bee Lightning* (‘llampec d’abelles’), *bandit snaring spell* (‘encanteri captura-bandits’) or *Buzzkill* (‘zum-catombe’). As can be seen, in the translation, the equivalence technique has been used by applying several mechanisms for the formation of compound words in Valencian, such as the use of the hyphen in expressions like ‘captura-bandits’ or ‘zum-catombe’. In this last example in particular, we find an onomatopoeia typical of the sound made by bees, which has also been preserved in the translation (*zum*), together with the ending (‘-catombe’) in Valencian, to create a compound word formed by the onomatopoeia and part of the word ‘hecatombe’.

We also observe more compound names such as *Warbarians* (formed by merging *warriors* and *librarians*), which refers to a type of warrior librarians who fight the enemy with words. This term has been transferred to Valencian by means of the same mechanism of formation of the compound word: ‘bibliorrers’ (a term composed of ‘bibliotecaris’ and ‘guerrers’). We find another example in the word *ulites*, which in English is formed from the proper name of a character (called Uli) and the term *acolytes*, to refer to this character’s followers or disciples. This effect has also been transferred to Valencian with the term ‘acúlit

The lexical creation also extends to the field of phraseology, using idioms, exclamations or locutions that are repeated throughout the series and often help to portray the idiolect of the characters, as we can see in the following table:

ORIGINAL IN ENGLISH	TRANSLATION INTO VALENCIAN
Capoferro!	Capoferro!
By the twelve toes of Felina!	Per les ungles de Santa Felina!
Danger afoot!	Perill a la vista!
En garde!	En guàrdia!
Holy Saint Salitura!	Per totes les cogombreres!
kitty-back rides	(portar) a “gatibè”

Table 13. Examples of phraseological creation

Many of these creatively modified phraseological units are based on real expressions to which some semantic element related to cats has been added (since the main character is Puss in Boots). This is the case of the exclamation *By the twelve toes of Felina!*, an expression of surprise with which Puss commends himself to Felina, the saint he venerates. In the translation, the same type of expression has been used, by means of the equivalence technique, with the introduction of a characteristic element of cats, their claws: 'Per les ungles de Santa Felina!'. We also find the expression *kit-ty-back rides*, which is a creatively modified version of the canonical form *piggy-back rides*. The translation into Valencian is based on the equivalent phraseological unit in the target language ('portar a collibè') and the term 'collibè' has been modified by replacing 'coll' ('neck') with 'gat' ('cat').

Another example is an expression related to Kid Pickles (Cogombret, in the Valencian translation), who is characterized by the fact that he is very fond of pickled gherkins, so his idiolect is marked by the use of phraseology related to this characteristic. We are referring to the phraseological unit *Holy Saint Salitura!*, an invented English expression based on the Latin term *Salitura* (referring to the action of marinating or seasoning food, such as pickled gherkins), which is used to express surprise. This has been translated into the target language using the equivalence technique: 'Per totes les cogombreres!'.

Finally, attention should be given to the expression *Capoferro!*, which is one of Puss' war cries when he attacks with his sword. It refers to Ridolfo Capoferro, a famous Italian fencing master. In this case, as it is a cultural reference based on a proper name, in the translation we decided to keep the reference as in the original, using the borrowing technique.

The character of Dulcinea has a book – *The Wee Compendium of Facts and Fun* (which was translated into Valencian as *Recull menut de fites i fets*, in which the alliteration of the original title is preserved) – which includes couplets, sayings and proverbs, usually formed by two paired verses, that have also been adapted to Valencian to preserve the rhyme, but without losing the sense of the original, which is often related to the plot of the episode in question. Similarly, we can also find rhymes in the magic spells

pronounced by the characters. The following table shows some examples of this kind of expression:

ORIGINAL IN ENGLISH	TRANSLATION INTO VALENCIAN
“Double, double, toil and trouble. Fire burn and cauldron bubble.”	“Afany i neguit redobla, creme el foc, borbolle l’olla.”
“Fighting foes is for the birds. Problems should be solved with words.”	“Les coses no s’arreglen lluitant, els problemes s’han de resoldre parlant.”
“If you wrongly use a tool, you will look a perfect fool.”	“Si no uses les eines amb trellat, no estàs molt ben acabat.”
“When a bird its flock departs, the others feel it in their hearts.”	“Quan una au pren el vol, les altres van de dol.”

Table 14. Examples of phraseological creation with rhyme.

In this table, we can also see the presence of an intertextual reference in the first example, namely, *Double, double, toil and trouble. Fire burn and cauldron bubble*, which is a quote from *Macbeth* that refers to the spell used by the three witches in Shakespeare’s play. In the series, it is reproduced by the character Artephius (who is a wizard), while he appears to be casting a spell inside a cauldron (although he is actually preparing soup in a pan). When it came to transferring the reference to the target text, we resorted to one of the published Catalan translations of this Shakespearean play, but adapted to Valencian: *Afany i neguit redobla, creme el foc, borbolle l’olla*.

To conclude our analysis of this category of translation problems, we will look at the quantitative data relating to the number of examples of lexical and phraseological creation detected in the 10 sample episodes, and the translation techniques that have been applied to translate these expressions into the target text.

NUMBER OF EXAMPLES OF LEXICAL AND PHRASEOLOGICAL CREATION AND TECHNIQUES APPLIED IN THE TT				
TYPE	LEXICAL CREATION	PHRASEOLOGICAL CREATION	PHRASEOLOGICAL CREATION WITH RHYME	
TECHNIQUES	14	10	5	
	Equivalence: 14	Equivalence: 8 Borrowing: 2	Adaptation: 5	
TOTAL	29 examples			

Table 15. Data from the quantitative analysis of examples of lexical and phraseological creation and the translation techniques applied

As we can see in the table above, 29 examples of lexical or phraseological creation were found, of which 14 correspond to cases of lexical creation that, on all occasions, have been translated into Valencian using the equivalence technique. In the same way, we have detected 10 cases of phraseological creation, 8 of which have been transferred to the TT by means of the equivalence technique, while 2 of them have been kept in the original form in the translated version, using the borrowing technique. Finally, 5 examples of phraseological creation with rhyme were found, and all of them have been adapted to Valencian in order to ensure that the same effect is reflected in the translation as that produced by the original resource.

4. Conclusions

Throughout this article we have investigated some of the main problems facing the translators of the animated series *The Adventures of Puss in Boots* and the translation techniques and strategies applied to solve them in the Valencian version of this series, *Les aventures del Gat amb Botes*. We have focused on three fundamental aspects: the translation of proper nouns, wordplay, and lexical and phraseological creation, although there are many other relevant elements that, due to space restraints, we have not been able to analyse in this work, such as the translation of intertextuality, reflecting the characters' idiolects in the translation or the translation of the songs in the series, all of which are aspects that we can reserve for future research.

From our qualitative analysis, we have determined what types of proper nouns appear in the original text (anthroponyms with or without connotations, toponyms, gentilics, etc.), we have observed the particularities of some plays on words present in the series and we have studied some of the linguistic mechanisms that allow lexical and phraseological creation in the dialogues.

Likewise, thanks to our quantitative analysis of the frequency of use of the different translation techniques in the target text, we have been able to corroborate with figures what strategies the translators have followed when tackling these translation problems and what specific translation techniques they applied in the target text to provide a solution for each type of problem. The predominance of the use of the equivalence technique in cases where proper nouns had connotations, in the translation of word-play or in the translation of lexical and phraseological creation reflects an eagerness on the part of the team of translators to ensure that all the stylistic richness of the original version is preserved in the target text, despite the restrictions of synchronization in dubbing or the limitations imposed by certain linguistic models.

To conclude, we can say that with this article we have started a line of work that could be continued in the future, by analysing other translation problems present in the series or even by comparing the various translations of this series into other languages (such as Spanish) or other dialectal variants (such as Eastern Catalan), with the aim of observing how the target language or certain linguistic models influence the solutions adopted in the translations. In addition, the database of examples we have compiled for this study and our results may have several applications in the design of activities for teaching several subjects in the degree in Translation and Interpreting.

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BIONOTE / NOTA BIOGRÀFICA

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