



**UNIVERSIDAD
DE ATACAMA**

**FACULTAD DE HUMANIDADES Y EDUCACIÓN
DEPARTAMENTO DE IDIOMAS**

**“TRADUCTOLOGICAL AND SOCIOCULTURAL ANALYSIS OF THE LATIN-
AMERICAN DUBBING IN THE SERIES “DRAWN TOGETHER”:
PRESENTATION OF A SCRIPT PROPOSAL INTO CHILEAN SPANISH”**

**Trabajo de grado para optar al grado de Licenciado en Traductología y
Título de Traductor e Intérprete Inglés-Español**

Profesora Guía: Susana Montecino Orellana

**Daniel Jorquera Marín
Jorge Pacheco Godoy**

Copiapó, Chile 2024



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**Seminar to apply for the Bachelor’s Degree in Traductology and
Professional Title of English-Spanish Translator and Interpreter**

Seminar Advisor: Susana Montecino Orellana

**Daniel Jorquera Marín
Jorge Pacheco Godoy**

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RESUMEN

El papel del traductor en la traducción de productos audiovisuales es de gran relevancia no sólo para que lleguen a un mercado diferente, sino también para ayudar a que sean aceptados por la cultura meta. En el caso de la traducción inglés-español de productos audiovisuales, lo que se suele hacer, es que cuando se traducen al español, se pretende conseguir la mayor eficacia y alcance posibles neutralizando el contenido original, intentando acercarse lo más posible a las diferentes culturas hispanohablantes. Esto funciona en general, sin embargo, existen diferencias culturales, especialmente cuando se trata de traducir humor, lo que hace que no llegue a culturas específicas, como la chilena.

Para determinar tales diferencias culturales, se utilizó como objeto de estudio «Drawn Together», una serie de animación centrada en el uso de la parodia y el absurdo para provocar situaciones humorísticas. A partir de esta serie, se aplicó un instrumento en forma de encuesta que recogió datos tanto cualitativos como cuantitativos de una muestra de treinta estudiantes de la carrera de Traductología, identificando así los elementos socioculturales que afectan al impacto humorístico del mensaje. Posteriormente, se analizaron las diferentes situaciones humorísticas desde una perspectiva sociocultural para determinar el contexto social, cultural e histórico que dio lugar a dichas situaciones. Por otro lado, se realizó un análisis desde el punto de vista traductológico. La traducción del doblaje se clasificó según la teoría de la equivalencia de Nida, que posteriormente demostró ser una valiosa herramienta a la hora de elaborar una propuesta de traducción adaptada a la cultura chilena.

TRADUCCIÓN AUDIOVISUAL - TEORÍA DE EQUIVALENCIA DE NIDA -
ANÁLISIS SOCIOCULTURAL - CULTURA META - LA CASA DE LOS DIBUJOS

ABSTRACT

The role of the translator in the translation of audiovisual products is of great relevance not only for them to reach a different market, but also to help them to be accepted by the target culture. In the case of English-Spanish translation of audiovisual products, what is usually done, is that when they are translated into Spanish, the aim is to achieve the greatest possible effectiveness and reach by neutralizing the original content, trying to be as close as possible to the different Spanish-speaking cultures. This works in general, however there are cultural differences, especially when it comes to translating humor, which means that it does not reach specific cultures, such as the Chilean one.

To determine such cultural differences, “Drawn Together”, an animated series focused on the use of parodies and absurdity to cause humor, was used as an object of study. Based on this series, an instrument in the form of a survey was applied, collecting both qualitative and quantitative data from a sample of thirty students of the translation studies undergraduate program, thus identifying the sociocultural elements that affect the humorous impact of the message. Subsequently, the different humorous situations were analyzed from a sociocultural perspective to determine the social, cultural, and historical context that gave rise to such situations. On the other hand, an analysis was made from a traductological point of view. The translation of the dubbing was classified according to Nida's theory of equivalence, which later proved to be a valuable tool when elaborating a translation proposal adapted to the Chilean culture.

AUDIOVISUAL TRANSLATION - NIDA EQUIVALENCE THEORY -
SOCIOCULTURAL ANALISIS - TARGET CULTURE - DRAWN TOGETHER

CHAPTER I Introductory Framework

1.1. Introduction

Audiovisual translation (AVT) has been hailed by many as one of the most prolific and fast-growing areas of research in the field of Translation Studies and as the quintessential translation practice of the 21st century (Brook, 2022), especially nowadays where the digital era and technology expand every day to be present in people's lives. It is in this context that the translation of humor becomes an interesting object of study due to both the cultural load it carries and all the competencies it demands from the translator. Research in this area has focused on translation from a source language to a target language, but what happens when the target language is one as widespread as Spanish? Spanish is the official language of twenty-one countries, each with a different and varied cultural heritage. Translating in a “neutralized” way, as will be observed in the course of this paper, does not always guarantee an effective transfer of humor from one language to another. For all these reasons, this paper proposes a detailed analysis from a sociocultural perspective (to understand in depth the elements of this nature that make up the humor present in the series “Drawn Together”) and a traductological perspective (to understand the strategies used during the translation and dubbing of the series), which will allow a better adaptation of these contents to a specific culture, in this case, the Chilean one.

1.1.1. Research Topic and Problem

Audiovisual translation can be defined nowadays as the translation of any type of multimedia text from one language to another. It is an area of translation that has significantly increased due to the demand that was formed by streaming platforms during the pandemic. This caused platforms like Netflix to receive more than 30% of revenue in 2021 compared to 2019 (Sherman, 2021). On the other hand, the globalization which has enveloped the world during the last decades has connected the different cultures over the world at an increasingly deeper level where even the audiovisual entertainment of each region can be enjoyed from any country in the world. Translators work as a bridge among different cultures which serves as an aid for the adaptation of messages expressed in a source language to a target language, so that the receiver can understand the message

without realizing that it is a translation and can enjoy, understand or interpret the purpose of a text or content.

It should be mentioned that all these changes come with different issues that the translator must solve. After all, this work is not only affected by linguistic factors (typical of the difference between languages) but also by extra-linguistic factors. Considering the translation of humor: - Is the message transmitted correctly? Does it have the same impact? Humor is complicated because it involves a tremendous sociocultural load, and for it to be effective, the viewer must understand what is being referred to. If it is focused on a reality closer to us, it is found, i.e., the Latin American dubbing, which is nothing more than a generalized dubbing into Mexican Spanish for all of South America. This is usually the "official" dubbing; However, Does the audience get the message the same way even if people have different cultural experiences? If the answer is no, does this mean that some sociocultural elements distance the Chilean people from Latin-American dubbing?— It may be the same language, but Mexican and Chilean cultures differ.

General Objective:

To provide a Chilean Spanish script proposal for the series “Drawn together,” to make it more appealing to Chilean audience.

Specific objectives:

To identify sociocultural elements that may be foreign to the Chilean culture through the analyzing the Latin-American dubbing of humor in the series "drawn together."

To apply the formal and dynamic equivalence through analyzing the series "Drawn together" from a translation studies point of view.

To analyze the Latin-American dubbing of humor in the series "Drawn Together" from a sociocultural perspective.

This paper will use “Drawn Together” as the object of study, specifically excerpts (both in its original language, English, and its target language, Latin American Spanish) of certain humorous situations within the series. Both these excerpts and their official

translation will be analyzed from a sociocultural and traductological point of view. This process will focus strictly on the analysis of the cultural elements and the context in which the humorous situations are developed to elaborate a translation proposal according to Chilean culture as well as the strategies involved in the process.

In this work a proposal was made to translate the series "Drawn together" into Chilean Spanish to make it more attractive to the target audience. Among the questions investigated in this work was the confirmation of the existence of sociocultural elements that may hinder understanding of the jokes in English and Chilean and Latin American Spanish. This was approached through an instrument, in which 30 people from the translation studies undergraduate program were surveyed. They were shown seven extracts of the series in English and then in Spanish, to later answer questions about how the jokes of each extract had been received in both languages. Through these instruments, qualitative and quantitative data were obtained, which were used to elaborate the proposal. While the proposal was being made, a sociocultural analysis was also carried out to go deeper into the original intention of the text and better present a proposal to the Chilean audience.

The translation is not a process that is carried out alone, and this is even more evident when it comes to dubbing, where the translator is just another component in the enormous machinery of the process, as will be explained in the course of this paper. Even so, the focus of this paper is entirely on the translator's work itself, so other limiting factors such as the translator's actual decision-making power, the actual relevance of his or her perspective and interpretation, the ideologies during training, the power dynamics of the workplace, the economic factor involved in the process, etc., will not be taken into account.

Finally, this work is divided as follows:

Chapter one is the introductory framework of this work. In this section you will find the introduction, the general objective, as well as the specific objectives, the research topic and problem, and finally the state of the art.

Chapter two is the theoretical framework of this work, the section where all the relevant theories and concepts for the understanding and elaboration of this work will be found.

Chapter three is the methodological strategy section. This section explains the type of study to be carried out, as well as the procedure to be followed.

Chapter four analyzes the data obtained during this work and through the instrument used. This analysis is both quantitative and qualitative.

Chapter five is the section where the elaboration of the proposal for translation into Chilean Spanish will be carried out, as well as an analysis from a sociocultural point of view of the original text in order to achieve a result closer to Chilean culture.

Finally, chapter six is the discussion section of this work where the results obtained are deepened and compared concerning the theoretical framework and the research carried out by other authors on similar topics.

1.1.2 Motivation

Translation is a complex process that always takes place within a certain context, therefore, it is affected by several factors that can lead to different results. In the case of humor translation, this is even more complex since not only the message itself must be taken into account, but also the effects it produces on the receiver, with the ideal of causing the same impact.

It is in this context that the need for this work arises. The series “Drawn Together” parodies the distinctive elements of various types of cartoons, presenting them in a reality show format that generates humorous situations largely influenced by stereotypes and cultural references. As translators, watching this series gives rise to ideas such as: “it's funnier in English” or “the dubbing was better”, as well as reflections on how the existing translation could be “improved”. These thoughts, along with the curiosity generated by hypothetical questions such as “What would happen if the translation was adapted to a specific culture?” constitute the main motivation behind this research.

1.2. State of the art

Translation studies have evolved, focusing on different areas and expanding their influence on various disciplines. As mentioned by Saturnina (2015), translation studies have moved from their original focus closely linked to the morphosyntactic aspect and language fidelity to more practical aspects related to the language, such as culture and a series of sciences related to languages such as pragmatics, communication, discourse analysis, and other areas of knowledge such as film studies, semiotics (of culture), sociology, psychology, among others.

The objective pursued by this research work is to provide a Chilean Spanish script proposal for the series “Drawn together.” The areas and theories on which this work will focus are those related to audiovisual translation and more specifically those whose object of study is the translation of humor and the problems it presents.

Beginning with a chronological order of the most relevant recent works chosen should be talked about the work of Gabriela (mentioned above) Saturnina, in whose doctoral work she makes a critique from the point of view of discourse analysis of the translation work for the subtitling and dubbing of the film "Green Mile." The analysis was conducted from a variety of perspectives. At the end of her work, it was concluded that style, language, dialect and idiolect are not always preserved in dubbing, and as for the latter two, it was found that they are always lost in subtitles.

Subsequently, this study continues with the analysis of the work performed by Carlos Tapia Arancibia (2017), this being an exploratory and descriptive study with a qualitative approach, in which, the focus on translation techniques was used to analyze the translation of humor from English into Spanish in the Latin Spanish and European Spanish dubbing of the Rick and Morty series. First, humorous situations present in the English version that presented difficulties for translation were analyzed. Secondly, the neutral Spanish and European Spanish dubbings were described in relation to the translation techniques used in such situations. Finally, the dubbing of both derivations were compared concerning the fidelity to the original humorous effect and the maintenance and equivalence of the contents. It was concluded that the translation

techniques do not condition the humorous impact, rather the approach given to the translation is what conditions it.

Also focusing on translation techniques is the work done by Aylin Veloso and Zinnia Villegas (2020), which seeks to determine how humorous moments are translated within the "mockumentary" genre, with "Parks and Recreation" as the specific object of study. In this work, these humorous moments were analyzed through translation techniques according to the distinctions of Hurtado (2001), in addition to categorizing them according to the classification of Zalbalbeascoa (2001), considering aspects mentioned by Martínez-Sierra (2004). After the above mentioned, it was possible to determine the translation strategies used, the loss of humor and its reasons. In the end, it was concluded that at least in the "mockumentary" genre, the translation strategies used to deal with humorous moments ensure that the joke is understood without interfering with the original cultural elements, mitigating their impact on the target culture. Furthermore, concerning the loss of humor, it was concluded that the total loss of humor is much less than the partial loss of humor.

Similar to the classificatory nature of the previous work, the study performed by Laura Muñoz and Camila Peña (2021) focuses on a comparative analysis of the transmission of humor in the dubbing of the series "Disenchantment." This work aimed to discover whether humor is lost, maintained or transmitted through modifications. First, the humorous fragments throughout the series were identified and then classified, as in the previous work, according to Zalbalbeascoa's classification (2001). After the analysis, it was concluded that it is possible to transfer the original humor in some instances, but when it becomes problematic and involves other aspects, it is necessary to make modifications when transferring it. However, there are moments when it is lost mainly due to linguistic or cultural problems.

Having gone through this small chronological line of relevant contributions for this research work, it can be seen that in recent years, more and more people have become interested in the subject related to audiovisual translation and the translation of humor. How it works, what strategies are used and the results. This is not surprising considering

the global situation of recent years where the pandemic and the isolation it brought with it an increase of consumers in different areas of entertainment, which, combined with the influence of streaming platforms, makes it increasingly necessary to study translation in the audiovisual field, to have better tools when the translator faces this changing world, increasingly interconnected.

CHAPTER II Theoretical Framework

2.1. Theoretical Approaches in Translation Studies

The field of translation has seen a boom in terms of translation theory. The evolution of Translation Studies reflects a shift from traditional linguistic approaches to more modern theories, establishing it as an independent research field (Siham, 2024). As Hurtado (2001) states, in the mid-twentieth century, the beginnings of theoretical studies that perform a descriptive and systematic translation analysis appeared. Through several years of research and the evolution of the studies of the profession, there are now several theoretical approaches, which, according to Hurtado, can be divided into five types:

- Linguistic approaches: Based on applying a particular linguistic model and focusing on describing and comparing languages without entering into textual considerations.

- Textual approaches: The translation is vindicated as a textual operation (and not centered on the language). This impacts the translation equivalence's textual and functional character and detects the translations' textual typologies.

- Cognitive Approach: Studies that focused on the analysis of the mental processes of the translator.

- Communicative and sociocultural approaches: Those based on the communicative function of translation, considering the contextual aspect that encircles the translation and pointing out the importance of the cultural elements and the reception of the translation.

- Philosophical and hermeneutic approaches: Authors who focus on the hermeneutic dimension of translation, philosophical aspects related to it, and post-structuralist reflections on translation.

This classification, although simple, does not necessarily capture the complexities of translation studies; the rapid development of both the field and the technology has given rise to a variety of approaches that aim to address the current landscape of the discipline.

As just one example of the diversity of these approaches, Akimkanova (2023) discusses several approaches and identifies five types:

- Comparative Approach: Involves how languages differ and how these differences affect translation. Its focus is on linguistic structures and vocabulary.

- Cultural Analysis: This approach recognizes that language is intimately linked to culture and, therefore, effective translation requires a thorough understanding of the cultural context, idioms, and social norms that affect meaning.

- Semantic and Structural Study: This approach focuses on the structure and semantics of texts in different languages. It involves the analysis of how meaning is constructed in different languages and how this affects translation.

- Technological Integration: This focuses on the use of technology and the application of different tools and programs that assist the translator, as well as their various effects.

- Interdisciplinary Approach: This approach deepens the understanding of translation by incorporating knowledge from various disciplines, allowing for a deeper analysis.

Currently, various approaches are employed to study translation; however, as Akimkanova (2023) observes in her work, the increasing complexity of global communication requires a more comprehensive approach that encompasses several theories to address the challenges of modern translation.

2.2. Sociocultural Elements in Translation

To first define what is meant by "sociocultural elements in translation," it is necessary to analyze this concept from two perspectives, preferably from the social-cultural sphere and then from the translation sphere.

The word sociocultural is composed of two different terms. One designates society, i.e., a group of people in a given place; sociocultural refers to the state or cultural traits of a society or a group of individuals.

The sociocultural traits of each society are different and specific. Institutions, norms, behaviors, and arts, among other things, help to distinguish each community from others. In addition, geographical space and other things, such as politics and economics, affect society and culture.

Taking into account those above, it can be said that sociocultural elements are those representative or specific to a particular society, following the words of Agost (1999) those that make one society different from another, that each culture has its idiosyncrasy.

It should be taken into account that this definition may vary depending on the field of study where it is relevant and the focus given to it.

For example, from an educational perspective, sociocultural elements are those social and cultural factors that affect an individual's learning environment and experiences (Uhrig, 2012). While, from an economic perspective, sociocultural elements are those aspects of society and culture that affect individuals and communities both in their behavior and in their consumption patterns and economic activities (Adil El Amri, 2022).

In summary, it can be said that sociocultural elements are all those social and cultural factors specific to a community that make it different from the rest ranging from specific institutions within the community to social norms and conventions, beliefs, thoughts, and more.

Now, how are these socio-cultural elements addressed in translation?

The elements above have a specific name and can be said to be addressed within the same concept known as "cultureme," which, according to Vermeer's definition (1983), is: "A social phenomenon of a culture A, which is considered relevant by the members of this culture and which, when compared with a corresponding social phenomenon in culture B, is found to be specific to culture A" (p.08).

One can also find definitions such as those formulated by Molina (2001), who thinks of the concept of cultureme as "a verbal or paraverbal element that possesses a specific cultural load in one culture and which, when it comes into contact with another

culture through translation, can provoke a problem of a cultural nature between the source and target texts" (p. 89).

According to the same author, these elements are produced due to the following:

Natural environment: ecological differences between geographical areas, such as fauna, flora, atmospheric phenomena, winds, climates, landscapes, and place names;

Cultural heritage: physical or ideological references of culture, religious culture, or material culture such as objects, products, artifacts, fictitious or real characters, historical facts, festivities, popular beliefs, folklore, works, artistic movements, cinema, music, emblematic monuments, well-known places, urban planning, musical instruments, fishing and agricultural techniques, means of transport, etc.

2.3. Nida's equivalence theory

Munday et al. (2022) explain that the "equivalence effect" refers to achieving a translated text that evokes the same response in the target audience as the source text does in its original audience. Although equivalence as a term was discussed by Roman Jakobson in 1959, Nida was the one who developed it and proposed that translation should achieve this effect. Nida takes the term equivalence further by dividing it into two, formal equivalence and dynamic equivalence, the former focusing on the original text and the latter on the target culture. Just like Nida (1964, as cited in Moghtadi 2014) defines formal equivalence which "focuses attention on the message itself, in both form and content...one is concerned that the message in the receptor language should match as closely as possible the different elements in the source language" (p.159).

Nida (1964, as cited in Moghtadi 2014) defines dynamic equivalence translation as "the closest natural equivalent to the source-language message. This definition contains three basic terms: equivalent, which points toward the source language message. Natural points toward the receptor language. And closest binds the two orientations together based on the highest degree of approximation (Nida, 1964, p. 166)." The author indicates that the closeness the reader feels to the message delivered by the translation is more important than the style in which it is presented.

Although widely discussed and often criticized as reductionist or rigid, Nida's theory of equivalence has its strengths. As will be seen later in this paper, at least in terms of the purpose of this work, its practical applicability is relatively adaptable and a viable strategy for addressing the challenges presented by the translation of sociocultural elements.

2.4. Translation Strategies for Sociocultural Elements

Following Molina's (2001) proposal, he proposes strategies to solve the problem referred to by the culturemes.

- Adaptation: A cultural element is replaced by another from the receiving culture (baseball for soccer).

- Linguistic amplification vs. linguistic compression: Adding or eliminating linguistic elements to achieve adaptation to the target language.

- Amplification vs. elision: Information or clarifications are included as an explanatory paraphrase or translator's note, or specific information that is considered unnecessary - or inappropriate - for the target audience is eliminated.

- Calque: A foreign word or syntagm is translated literally.

- Compensation: An element of information or a stylistic effect not reflected in the same place in the TO is introduced elsewhere in the text.

- Discursive creation: An unthinkable equivalent outside the translation's specific context. It serves only for that particular case.

- Description: A term or expression is replaced by its description for clarification for an addressee who does not know the original referent.

- Coined equivalent: Use a coined and accepted equivalent in the target language.

- Generalization vs. particularization: A more general or neutral term is used than the original, and vice versa.

- Modulation: A change of point of view, approach, or category of thought is made concerning the reformulation of the TO.

- Borrowing: A term or expression from the source language is introduced into the target language. It can be pure (without modifications, such as jet) or naturalized (tennis).

- Substitution (linguistic, paralinguistic): Linguistic elements are replaced by others that are not linguistic, such as gestures, variations in intonation, or voice volume.

- Literal translation: A syntagm or expression is translated word for word.

- Transposition: The grammatical category is changed, preserving the same meaning.

- Variation: Linguistic or paralinguistic elements related to textual tone, style, dialects, and cultural gestures are modified.

To conclude this section, it should not be overlooked what Rodriguez (2015) mentioned about the tremendous decisive factor when choosing which strategy to work with, and this is the acceptance of the proposed translation by the target culture. After all, the success of the translation depends on the public's reception of it.

2.5. Chilean Spanish

Before proceeding with the following sections of this work, it is also essential to have at least a general understanding of Chilean Spanish to facilitate monitoring of this research project.

As can be glimpsed through the previous section, language is highly influenced by the speakers themselves and their diverse circumstances. For linguists, the review when analyzing languages is quite essential since it takes into account the cultured and literary forms, as well as the oral and popular forms, to understand the mechanism of the usefulness of language in different cultures.

Chile is a country that is classified as one of the most "badly spoken" (T. Opazo y J. M. Jaque, 2014: La Tercera) in comparison with other Latin American countries, such as Peru, Argentina, Colombia, Mexico, etc. However, this fact, from a linguistic, and,

therefore, scientific point of view, would have no sense or concordance whatsoever since, for linguists, there is no better or worse speech but simply manifestations of a social circumstance.

The Castilian or Latin Spanish language has approximately 543 million speakers worldwide. Most of the speakers are outside of Spain, more specifically in Latin America. Chile is one of the contributors to the Spanish language, but Chileans have embraced the Spanish language in an extraordinary and particular way, especially in the phonetic aspects and lexical use. It must be recognized that in Latin America, being a large continent populated by various ethnic groups and races, it is very natural that there are different ways of using the Spanish language. Therefore, it does not surprise the different ways people speak and use the language. With this in mind, Professor Felix Morales Pettorino mentions the following:

It is known (although we sometimes forget) that there is no uniform way of speaking and writing. There is not just one alternative for saying what we need to speak to be understood and accepted by our listeners (Morales Pettorino, 2003: 12).

In this context, Chile is attributed to its linguistic expressions, which are used and understood mainly by its inhabitants, and in most cases, are very difficult to understand for foreigners and even for other Spanish speakers. These expressions are known as *chilenismos*, which Ph.D. Ambrosio Rabanales defines as:

All oral, written, or *somatolali* expressions originated in Chile from any grammatical point of view by Chileans who speak Spanish as their language or by residents who have assimilated Chilean Spanish. [...] In short: when defining Chilean idioms as expressions, we affirm that sometimes it is a word and sometimes a phrase (turn, locution, idiom...) (Rabanales, 1953: 34).

Many of the linguistic elements in the Spanish of Chile are indigenisms. Although the language imposed from the beginning was Spanish, and this had a tremendous linguistic influence on the aboriginal languages, this did not cause a decline of it, but rather, it became a rich and very studied, noble and strong element since it registers in each word a cosmovision of the culture to which it belongs. It is worth mentioning that

each indigenous lexical element has made the Spanish language richer in this part of the world. Moreover, these elements are used in colloquial or informal contexts and literary and scientific texts. Below are some examples of words that are used in Chile and are of indigenous origin:

The sense of humor of Chileans is another social element closely related to the language, the daily use of nicknames and particular phrases are considered faithful expressions of the humor of Chilean society Referring to this, Ph.D. Rabanales himself mentions in his work Introduction to the Study of the Spanish of Chile:

The man of our land, with a very accentuated sense of humor, which induces him to fill with affectivity almost everything he says, has found in the derivation and in the composition two magnificent channels to give free passage to the impetuous current of his jocosity, of his festive spirit, of his sardonic grace (Rabanales, 1953: 27).

Other linguistic elements that appear in the Spanish of Chile are euphemisms, which according to the Real Academia de la Lengua Española (RAE by its Spanish acronym), are: Mild or decorous manifestations of ideas whose straight and frank expressions would be harsh or rude, in other words, to say a phrase that may sound violent or rude by another that is softer or prettier, some examples are:

- Person in a street situation as homeless
- Sex worker as a prostitute
- Penitentiary as the prison

To be precise, this resource of euphemism is primarily used in formal contexts, journalistic and academic texts. On the other hand, the hypocoristic ones are mainly used in a more trusting environment among the inhabitants.

Another linguistic resource used in Chile is the "obscene words" (known in Chile as "garabatos"). Several people think Chileans abuse this characteristic or resource, but this fact is not far from the reality since these "garabatos" in Chile are used with very particular expressiveness and derivations many times, according to their pronunciation. They have a specific semantic load. Thus, the word "weón/huevón" is the "garabato" most used by Chileans.

2.6. Audiovisual Translation

To understand what audiovisual translation is hereafter referred to as AVT, it should first be mentioned what an audiovisual product means. According to Mayoral (2002), audiovisual products are those communication products that make use of auditory signals (dialogue, narration, music, effects) and visual cues (images, narrative text, subtitles) to convey a message. Mayoral also indicates that AVT includes different types of translation, such as dubbing, subtitling, voice-over, narration, and half-dubbing. Subtitling and dubbing the leading exponents of AVT, are essential for the present work.

Subtitling is about conveying the meaning of what is expressed in an audiovisual medium using texts placed in its lower part. On the other hand, dubbing replaces the original sound of an audiovisual medium in a source language with another in a target language. These modalities will be explained in more detail later.

It is worth mentioning that the concept of audiovisual translation has evolved over the years to include different aspects related to the development of technology, which is why it later came to be known as screen translation, seeking to cover the translation of programs and multimedia elements of a computer monitor. According to Mayoral (2002), nowadays, the term seems to have changed to multimedia translation.

2.7. Dubbing

After understanding audiovisual translation, it can be explored a little further into this world to explain one of the areas, which, together with subtitling, is one of the best-known types of AVT: dubbing. To define dubbing, a reference can be taken from what Hurtado (2001) says about dubbing in her section on the characterization of translation modalities: "audiovisual translation in which the visual text remains unaltered and another text replaces the original oral text in another language."

In addition, Hurtado indicates that there must be several types of synchronicities:

1) Characterization, that is, harmony between the voice of the act that dubs the appearance and gesticulation of the actor appearing on the screen;

2) Content, i.e., congruence between the new version of the text and the plot of the film;

3) The harmony between the visible articulatory movements and the sounds is visual.

With this, it can be inferred that more people and stages are involved. Regarding this, Hurtado mentions that "as far as dubbing is concerned, the work stages are: viewing and reading the script, translation and adjustment, direction, linguistic advice and final interpretation (in the dubbing room)."

Delabastita (1989) states, "It emerges that the dubbing process is very much a matter of teamwork. It evolves in various stages (including the phonetic analysis of the original dialogues, the production of the target language text, verification tests, the recording of the new dialogue, the mixing of the sound tape), which are considerably interrelated."

To explain what the commercial stages of dubbing are, Martinez (2016) quoted Abila (1997) on the phases of dubbing:

"The first step is purchasing or possessing the exploitation rights by the client, which can be a distributor, a television station, or the production company itself. Once the studio has seen the film and has made the budget, the translation of the script begins. In the meantime, the technical department makes copies of the work and security copies that will be destroyed at the end of the process. After viewing the product, the dubbing director makes the voice cast. The assistant director organizes the dubbing calls and takes care of the script layout, i.e., cuts by takes or takes the scenes to be dubbed. At the same time, the technical department works on the soundtrack or international effects band. A screening of the film is usually implemented, alternating between listening to the dialogues and the soundtrack to learn whether screams or other sound environments should be reinforced in the dubbing. In addition, all sound effects and music are checked to ensure that they are included in the international soundtrack. If this is not the case, the studio will make them once the voice synchronization is finished."

According to this, it can be said that, in the field of dubbing, a multidisciplinary team works, consisting of the translator, the adapter, the dubbing director, the sound technicians, the linguistic advisor, and the dubbing actors, to deliver a successful translation in dubbing.

The phase in which the translator is most involved is the adjustment phase. According to Hurtado (2001), "the adjustment consists of the visual and temporal adaptation of the translated text to the mouth movements, gestures and temporal duration of the on-screen characters' utterances." On the other hand, she states that there are three types of adjustment:

1) Phonetic synchrony: Matching the translation to the mouth movements of the screen actor who is speaking at that moment; knowledge of the problem of matching labial consonants is a good example.

2) Kinesics synchrony: Adapt the translation to the body movements of the screen actor who is speaking at that moment; the meaning of his gestures and his non-verbal behavior must be coherent with the translation proposal, which, therefore, will be subsidiary to the intentionality of these gestures.

3) Isochrony: Adapt, to a greater or lesser extent, the translation to the time duration of each utterance of the screen actor; beyond pure phonetic synchrony, each phrase, each pause, and each complete utterance must coincide in its duration with the time used by the screen actor to pronounce his text.

After having understood the above, it can be extrapolated that, unlike subtitling, the channel in which we work is the oral one and that not only linguistic and cultural aspects must be taken into account, but also paraverbal aspects, such as intonation and pauses, and non-verbal aspects, such as acoustic and visual interactions. This makes this an area of audiovisual translation with its characteristics and challenges.

2.8. Problems of Audiovisual Translation

One of the main problems in audiovisual translation is the translation of humor. Humor is multifaceted and varies significantly across different cultures and languages (Dore, 2019). Therefore, in the translation of humor, the challenges that arise are not only those related to the linguistic resources of the language itself but also those related to the cultural context. Mayoral (2002), distinguishes two perspectives when approaching the translation of humor in audiovisual media. On the one hand, translation can be oriented towards preserving the original cultural elements and, therefore, losing the humorous effect in the target language. On the other hand, it can be oriented towards the search for the equivalent humor in the target language, thus losing the fidelity of the original language.

This distinction may come to be considered too general or simplistic since many authors currently address the challenges of humor in audiovisual translation from various rather "mixed" approaches, aiming to achieve a compromise between the perspectives proposed by Mayoral.

Dore (2019), emphasizes that the implementation of an interdisciplinary approach that integrates knowledge from both; translation studies and humor studies is essential for the advancement of both disciplines, as well as for a deeper understanding of the functioning of humor in AVT.

Similarly, Aleksandrova (2020), emphasizes the need for a mixed approach when dealing with the translation of jokes in audiovisual products by advocating strategies that balance cultural adaptation with the preservation of humor and the original meanings.

2.9. Humor

Before addressing the translation of humor itself and the challenges and problems it represents for professionals in the field of translation and interpretation, it is necessary to review some of the existing literature on the subject to correctly understand this phenomenon, which is so particular to human beings that it can go unnoticed, even though it is present in people's daily lives.

So, what is humor? At first, this question seems to be relatively easy to answer. Without going too deep, we can say that humor is everything that makes people laugh or causes humor. However, although it may seem simple, many authors from different disciplines and sciences work on humor differently. This leads to a situation where the meaning of what is humor varies depending on the discipline that studies it. As Santana (2005) says: many sciences are interested in humor in its various facets, suffice to mention Medicine, Psychology, Anthropology, Philosophy, Linguistics, Literary Theory, and Communication Sciences, so each one usually applies its terminology and methodology.

Thus, humor can be seen from different perspectives and becomes increasingly complex. Gor Bellester (2015) cites three definitions from three other authors to understand humor. The first: Bergson, suggests that laughter usually has a social significance and speaks of two triggers of humor: a mechanism embedded in nature and an automatic regulation of society (Bergson, 1962). On the other hand, Walter Nash stresses the fact that one must understand the culture, social facts, beliefs, and attitudes to understand the essence of jokes. He also states that jokes are representative of the social situation in which they take place and that on many occasions only members of certain groups or cultures can share the same humor (Nash, 1985). Finally, Zabalbeascoa, in the field of translation, indicates that "each shares humor with those who have shared his history and understand his way of interpreting the experience. A joke, a play on words, or any expression that involves humor is not only based on a series of words but also on the knowledge and experiences of each culture that are the keys for that humor to pass from the source text to the target text (Zabalbeascoa, 1993, pp. 234-236).

From an anthropological point of view, Candria (2023) indicates that humor is a phenomenon bound to culture as an instance of its expression and therefore communicates a set of beliefs and ideas of a community.

From a philosophical point of view, Betés de Toro (2010) defines humor as an attitude towards life, a tool that allows people to enjoy themselves without seeking recognition from others and to accept reality as it is and as it happens.

On the other hand, from a psychological point of view, humor is a complex process that involves cognitive, affective, interpersonal, and social elements in an interpersonal context (Derouesné, 2016).

As can be seen based on all these definitions, to achieve a deeper understanding of humor it is impossible to stick to a single field of study, an interdisciplinary approach is essential for this objective and currently, there are several authors who make use of this multifaceted approach in humor research, integrating various disciplines in their work.

Zabalbeascoa (2005), for instance, emphasizes that the nature of humor translation is an interdisciplinary field that should be of interest to translation and humor studies.

2.9.2 Humor in translation

Translating humor is a complex task because even when the original meaning is translated, the humorous impact may be attenuated or lost due to different approaches and strategies used in the translated text (Amal Rakan Alkhaldi, 2023). Santana (2005) addresses in his article the point of translatability or untranslatability of humor where he distinguishes between two groups of authors, those who start from a rigid concept of equivalence and therefore defend a pessimistic position, i.e., the untranslatability of humor and those who are more hopeful by presenting specific examples of translatable humor. However, he concludes that: "everything seems to point to the fact that only through the plurality of approaches, that is, from an interdisciplinary perspective, it will be possible to loosen, not untie, the Gordian knot of the translatability of humor."

Jeroen Vandaele states that the translation of humor is different from that of other types of translation and highlights four elements to take into account when translating humor (Vandaele, 2002):

a) Humor has to provoke an externalized effect in the audience: laughter.

b) Understanding and appreciating humor differs from having the talent to produce it, so humor is considered more of an innate talent than something that can be learned. This implies that the translator may be able to understand humor and laugh, but not be able to reproduce it.

c) The appreciation of humor varies from person to person. The translation of humorous elements may depend on the translator's sense of humor and their recognition of what they consider humorous.

d) Humor's rhetorical effect on the translator may be such that it confuses the translator in their task and creation, as one's emotions may hinder the more rational translation process.

As can be seen with these four elements highlighted by Vandaele, understanding humor does not necessarily mean that the translator has the talent to translate it, and it is in this sense the first problems in this field begin to manifest themselves. Zabalbeascoa (2005), proposes an illustrative classification of humor based especially on those cases most frequently seen by translators in audiovisual translation:

a) International jokes: they can operate at least in a bicultural context and do not pose excessive translation difficulties because the humorous reaction does not depend on a mechanism exclusive to the language or culture of origin.

b) Jokes based on cultural referents inherent to the culture of origin: The effect depends on cultural referents belonging to the sphere of knowledge and the sociocultural context of origin, which requires the adaptation of such referents to the target culture.

c) Jokes derived from the national sense of humor are related to the subjective interpretation of humor by a given community or social group. The parameters on which the sense of humor of one nationality is articulated are utterly different from the jokes of other nationalities, for example, the humor of a German, a Spaniard, or a Japanese. This type of humor adds complexity to stereotypes about other nationalities. The humorous audiovisual text enables the transposition of stereotypes to different referents specific to a particular country or region. Nevertheless, this solution is not always feasible and can raise problems of appropriateness and political correctness.

d) Linguistic jokes: They are based on grammatical, lexical, phonic, syntactic, etc. relations. They can be found exclusively in linguistic mechanisms or be combined with others of a cultural nature.

e) Visual jokes: those that necessarily depend on the image and include gestural language, clown humor, etc. In addition, there is humor that combines words and images, where the translator encounters problems of concordance between the verbal and visual systems.

On the other hand, whether humor translation is considered a success or a failure, it is the target audience that determines it. Dore (2019), emphasizes that humor tends to be culture-specific, so—as mentioned in the previous section—what is funny for one culture, may not be funny for another, and for this reason, the translator must be aware of such cultural references and adapt them accordingly. This approach is in line with the perspective mentioned by Amal Rakan Alkhaldi (2023), different cultures have unique humorous styles so translators must transfer humor into a new cultural context while maintaining its essence.

CHAPTER III Methodological strategy

This study had a mixed approach, which according to Hernandez Sampieri (2014), has both qualitative approach, which is the one that uses the collection and analysis of data to refine the research questions or reveal new questions in the process of interpretation, and quantitative approach, which uses data collection to test hypotheses based on the numerical measurement and statistical analysis, to establish patterns of behavior and test theories. Furthermore, it is descriptive since, in line with Sampieri, it seeks to "specify important characteristics" of the object of the study analyzed. Likewise, the study will be of the exploratory type since, although there are similar studies in this area, preliminary research has shown that few of them focus on Chilean Spanish.

The study is based on an analysis of transcriptions of certain humorous situations in the series "Drawn Together." This analysis took into account the theory of Nida (1964, as cited in 2001) and the classification of jokes by Zabalbeascoa (2001). The sociocultural and historical elements were analyzed. After the analysis mentioned above, a proposal for a more appropriate translation for the Chilean cultural context was made to discover if it is possible to bridge these cultural distances that occur during the translation of humorous situations.

3.1. Feasibility

This study is possible due to, in the opinion of the members of the author group and the preliminary research, it has the necessary elements to be performed. In the first place, it has access to the complete series that will be used as the object of study, although due to the lack of availability of official scripts, it will proceed with transcriptions.

Secondly, the author group of this study, students of translation and interpretation, has the basic knowledge to perform the study. Besides being Chilean and aware of the linguistic, cultural, and social trends, the proposed analysis is facilitated. Therefore, conclusions can be drawn closer to our culture. On the other hand, thanks to the preliminary inquiries, it has the appropriate bibliography that can support the theoretical bases of this work.

Finally, in addition to all of the above, it is concluded that for the type of work to be performed, there is an adequate amount of time, besides the advice of the guiding professors and professionals in the area that can provide guidance and counsel during the research process.

3.2. Instrument

To carry out this study, it was decided to collect data to investigate further people's perceptions regarding the original version of the series "Drawn Together" and its dubbing into Latin American Spanish. Considering the previous idea to gather the necessary information to comply with the objectives of this work, specifically:

- To identify sociocultural elements that may be foreign to Chilean culture.

The instrument used was a survey performed on students of the program "Licenciatura en Traductología y Traductor e Intérprete Inglés-español" that was previously validated by three experts. In this survey, the students had to answer specific questions after watching some extracts, both in the original language (English) and Latin American dubbing.

The extracts used belonged to the series' first season and were chosen because of their humorous and cultural load. These will be reviewed in more detail later in the analysis section.

The first section of the survey was a collection of primary data about the participants: their level of English (according to the CEFR levels), the year completed, and the frequency with which they consume multimedia content in English.

In the next section, respondents were asked to answer the same three questions after watching each extract: the first two questions sought to obtain quantitative results about respondents' perceptions of the original version of the series and its dubbing into Latin American Spanish by presenting them five alternatives according with Likert-type scale:

- Strongly disagree
- Disagree
- Indifferent
- Agree
- Strongly agree

The third question sought to obtain answers at a qualitative level that would allow us to know the respondents' opinions in more detail if their responses to the previous questions were among the first three alternatives (Strongly disagree, Disagree, and Indifferent).

3.3. Sample

As it was seen in the previous section, the sample chosen to carry out the survey was the students of the program "Licenciatura en Traductología y Traductor e Intérprete Inglés-español." Specifically, thirty students in their third year or higher were consulted.

The reason behind the sample selection was that according to the profile established by the program, students in their third year should have a B1 level of English (according to the CEFR). At this level, according to the COE (Council of Europe, 2020), the person:

“Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise while traveling in an area where the language is spoken. Can produce simple connected text on familiar topics or of personal interest. Can describe experiences and events, dreams, hopes & ambitions and briefly give reasons and explanations for opinions and plans.”

While students in the fourth year or higher should have a level of English language proficiency between B2 and C1. In the case of the B2 level, this is described by the COE:

“Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in their field of specialization. Can interact with a

degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.”

And the C1 level is described as follows:

“They can understand a wide range of demanding, longer texts and recognize implicit meaning. They can express themselves fluently and spontaneously without much obvious searching for expressions. Can use language flexibly and effectively for social, academic, and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organizational patterns, connectors, and cohesive devices.”

With these levels of proficiency in the English language, one can adequately view, understand and comprehend the series both in its original language and in the Latin American dubbing, which would, in turn, elicit meaningful responses from the respondents.

It was also considered that 90% of the participants assured that they consumed multimedia content usually or always.

3.4. Procedures

To obtain and collect the necessary data, first of all, an initial draft of the survey used was created for future validation. To validate and provide feedback on the instrument, it was reviewed by three experts. This step lasted approximately two weeks. After this, the survey was sent to the chosen sample, which consisted of forty six people so that they could respond. After two weeks, the data collection process was closed, which ended with a sample of thirty people.

For the analysis of the data collected, the data was quantitatively classified and then qualitatively analyzed to discover information or topics within the results. For this,

the thirty study participants were categorized from 1 to 30, using the code “P” (as in Participant). For instance: the codes are P1, P2, P3, and so on.

After the quantitative and qualitative analysis, each extract was classified according to the criteria of Nida's theory and Zabalbeascoa's classification of jokes, which became the basis for the subsequent proposal. Nida's theory based on formal and dynamic equivalence was chosen because for the purposes of this study it were considered one of the most practical and efficient approaches when dealing with humor translation. Therefore, it was put to the test. On the other hand, Zabalbeascoa's classification was chosen since many other authors use it, besides being an eminence in the field of translation.

CHAPTER IV Data Analysis

This study section will present and analyze the data obtained from the instrument used (appendix 1). The instrument used was made in Spanish. Nevertheless, the data presented in this section will be in English. First, the quantitative data are delivered through the different charts produced by the instrument, which includes the collection of primary data on the sample and the results obtained from the questions asked in the seven extracts used in the survey. Then, the survey's qualitative data and subsequent analysis are presented.

4.1. Quantitative data

Basic data collection:

In the essential data collection section, of the 30 people who completed the survey, 53.3% consider their English proficiency to be B2, 33.3% C1, and 13.3% B1 (chart 1). As for the surveyed courses, 66.7% correspond to level 302, 16.7% to level 402, and 16.7% belong to level 500 (Chart 2). For the last question of the essential data collection, 46.7% say they consume it almost constantly, 43.3% always, and 10% sometimes (Chart 3). This follows the expected data since an intermediate level of English was needed so that when reviewing the extracts, they could analyze and express opinions regarding the original humor and the dubbing.

At what level do you consider your English language proficiency?

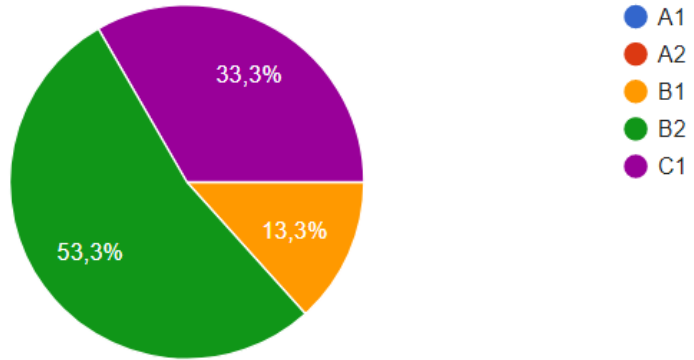


Chart 1

Course

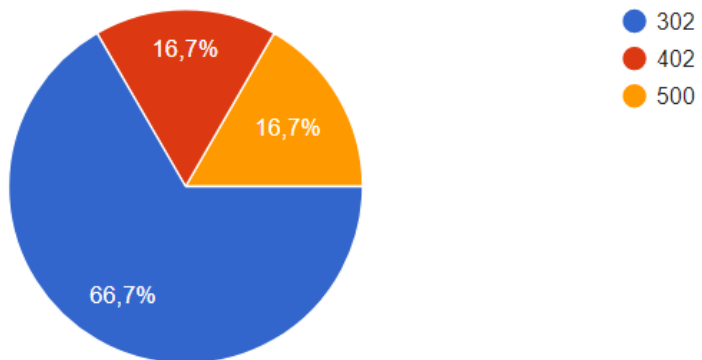


Chart 2

how often do you consume multimedia content?

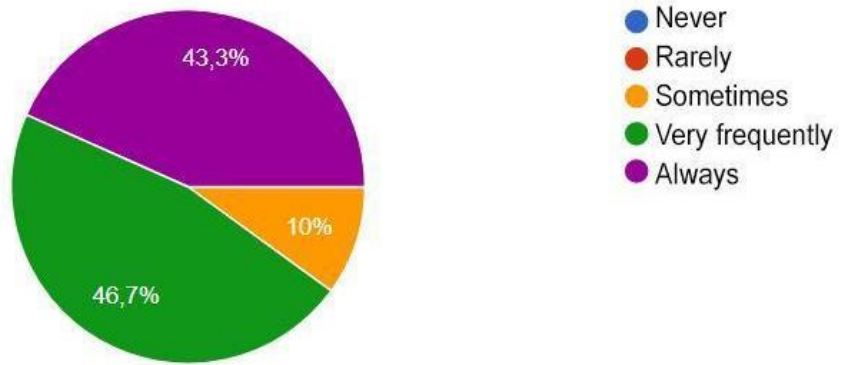


Chart 3

Extract 1:

For extracted number 1, in the first question, 20% indicated that they strongly agreed with understanding the message in the original language, 56.7% agreed, 13.3% were indifferent, 6.7% disagreed, and 3.3% strongly disagreed (Chart 4). For the second question (Chart 5), 13.3% strongly agreed, 56.7% agreed, 13.3% were indifferent, 13.3% disagreed, and 3.3% strongly disagreed.

In this case, a cultural heritage cultureme (Molina, 2001) can be detected. This caused some problems understanding the joke because of the cultural load in the terms used. The knowledge of the dubbed version was better due to the change of the urban vocabulary used in the original, taking those terms to another direction of racism more known in the target culture.

Question 1 - Extract 1: From the original message (in English)
Did you manage to capture the humorous message?

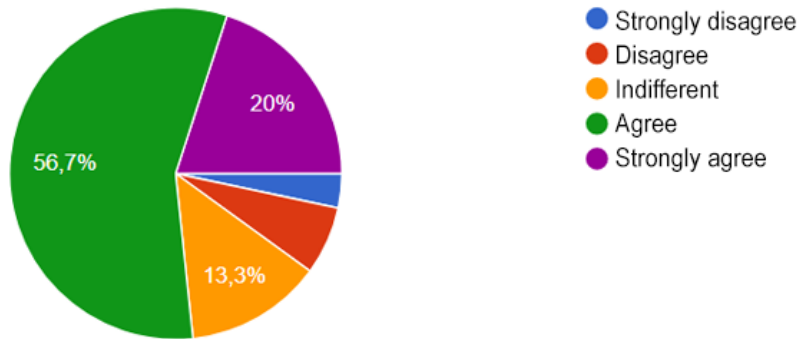


Chart 4

Question 2 - Extract 1: What do you think of the dubbing? Did it generate the same humorous impact?

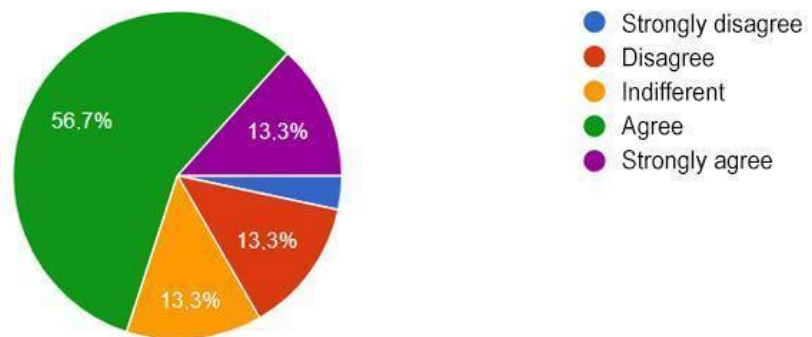


Chart 5

Extract 2:

For the second extract, the first question indicated that 23.3% strongly agreed, 53.3% agreed, 13.3% were indifferent, and 10% disagreed (Chart 6). For the second question, 10% strongly agreed with the humorous impact, 70% agreed, 3.3% were

indifferent, 13.3% disagreed, and 3.3% strongly disagreed. This extract has a cultural heritage, but the translation used in the dubbed version made the joke understandable to the meta-audience, which led to the vast majority getting the joke.

Question 1 - Extract 2: From the original message (in English)
Did you manage to capture the humorous message?

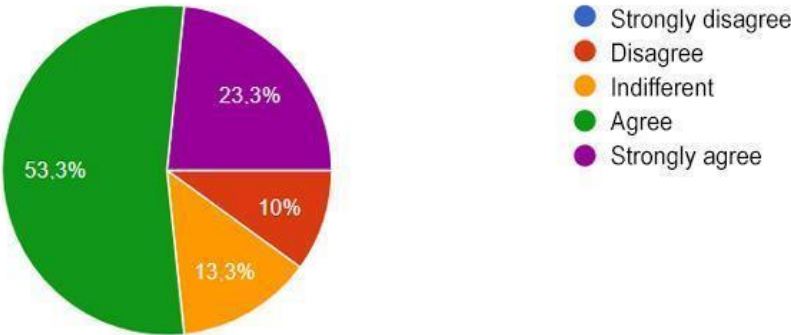


Chart 6

Question 2 - Extract 2: What do you think of the dubbing? Did it generate the same humorous impact?

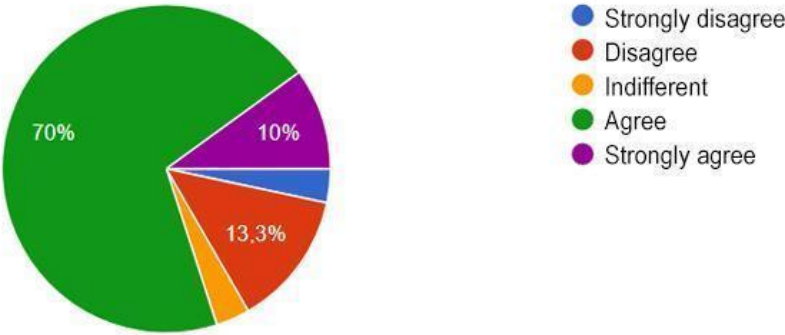


Chart 7

Extract 3:

For extract number 3, in the first question (Chart. 8), 20% strongly agreed, 70% agreed, 6.7% were Indifferent, and 3.3% disagreed. For the second question (Chart. 9), 6.7% strongly agreed, 46.7% agreed, 23.3% were indifferent, 20% disagreed, and 3.3% disagreed. The third extract has culturemes that make it difficult to understand the joke if people do not know the terminology used. That is why this extract has a variety of responses.

Question 1 - Extract 3: From the original message (in English)
Did you manage to capture the humorous message?

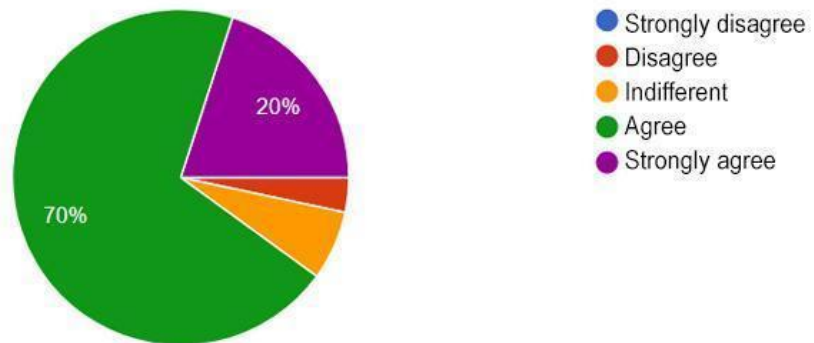


Chart 8

Question 2 - Extract 3: What do you think of the dubbing? Did it generate the same humorous impact?

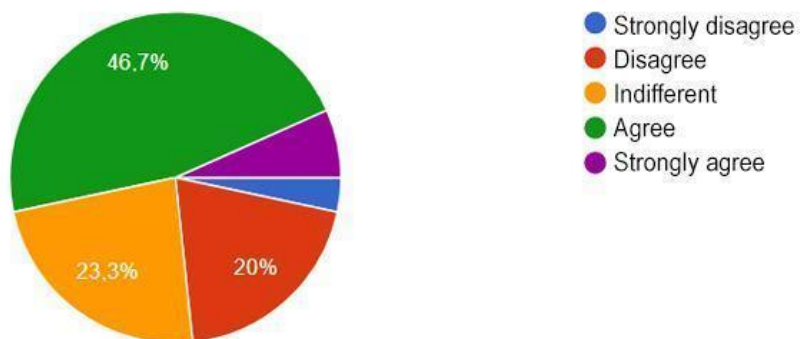


Chart 9

Extract 4:

Extract 4, in the first question (Chart10), obtained 26.7% strongly agree, 60% agree, 10% indifferent, and 3.3% disagree. For question 2 (Chart 11), 16.7% strongly agree, 66.7% agree, 13.3% are indifferent, and 3.3% disagree. This extract has two types of culturemes which, according to Molina (2001), belong to the natural environment and cultural heritage. In this extract, the character Clara explains what Foxy is going to do, which helps to understand the racist joke, both in the original and the dubbed version, leading the respondents to understand the cultural context and racism of the joke.

Question 1 - Extract 4: From the original message (in English)
Did you manage to capture the humorous message?

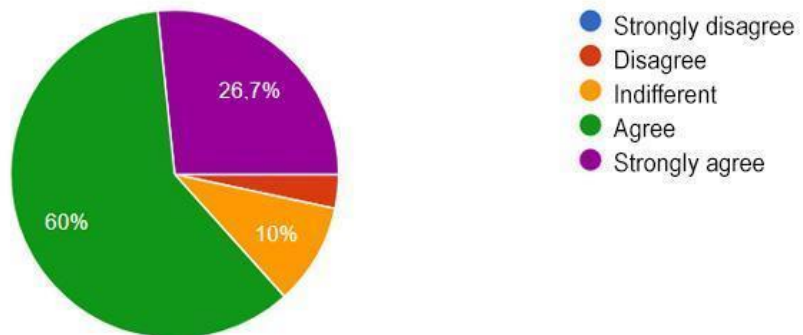


Chart 10

Question 2 - Extract 4: What do you think of the dubbing? Did it generate the same humorous impact?

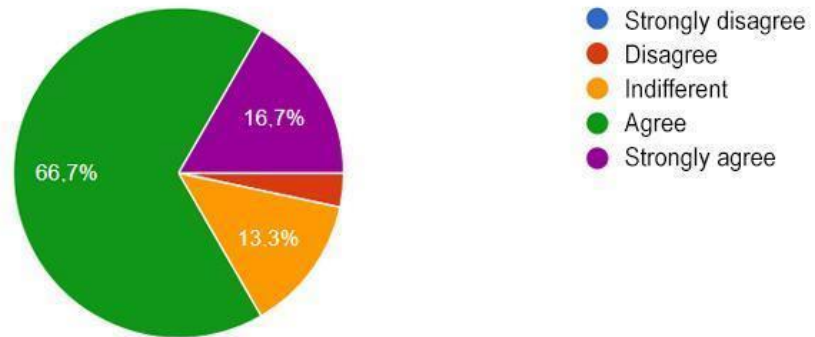


Chart 11

Extract 5:

In the first question of extract 5 (Chart 12), 46.7% indicated that they strongly agreed, 46.7% agreed, 3.3% were indifferent, and 3.3% disagreed. For the second question (Chart 13), 3.3% indicated that they strongly agreed, 20% agreed, 23.3% were indifferent, 33.3% disagreed, and 20% strongly disagreed. This is the extract with more variety of responses. Almost everyone understood the racist joke in the original. However, it does not generate the same impact in the dubbed version, probably because of the censure it has the country's respect for.

Question 1 - Extract 5: From the original message (in English)
Did you manage to capture the humorous message?

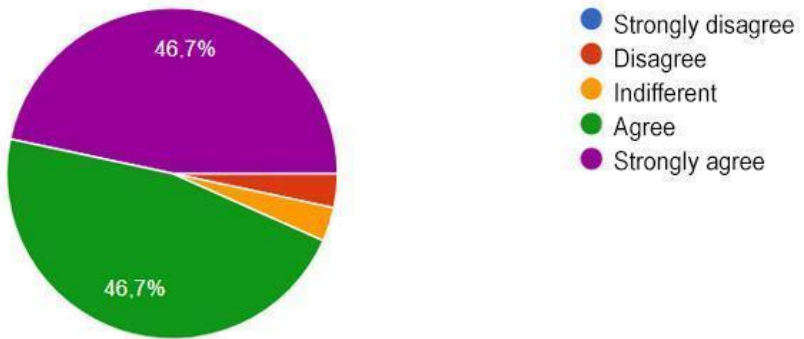


Chart 12

Question 2 - Extract 5: What do you think of the dubbing? Did it generate the same humorous impact?

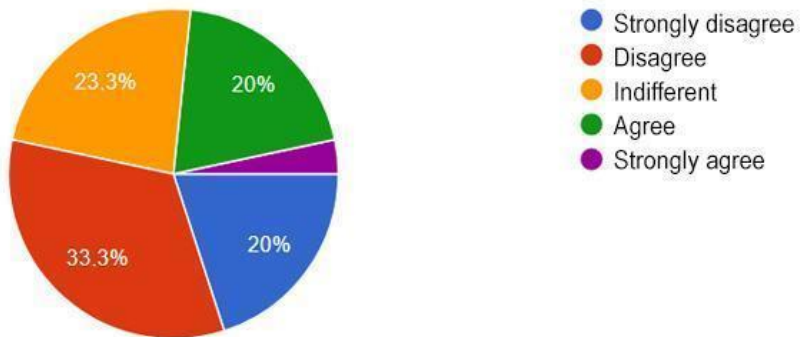


Chart 13

Extract 6:

For the first question of extract number 6 (Chart 14), 13.3% indicated that they strongly agreed, 50% agreed, 23.3% were indifferent, 13.3% disagreed, and 3.3% strongly disagreed. For the second question (Chart 15), 10% indicated that they strongly agreed,

53.3% agreed, 26.7% were indifferent, 3.3% disagreed, and 10% strongly disagreed. This extract has a cultural heritage cultureme because it refers to the voice actor of the character talking. The people in the original culture can identify with it and understand the joke. By contrast, in the dubbed version, it is replaced by the name of the Mexican voice actor that dubbed the character, and the Latin-American people probably do not have the same knowledge about the person dubbing the character. For example, P7 and P17 expressed that they did not know the show's voice actors, which is why they were indifferent to these questions. It is possible to understand the joke, but not with the cultural heritage it brings with it.

Question 1 - Extract 6: From the original message (in English)
Did you manage to capture the humorous message?

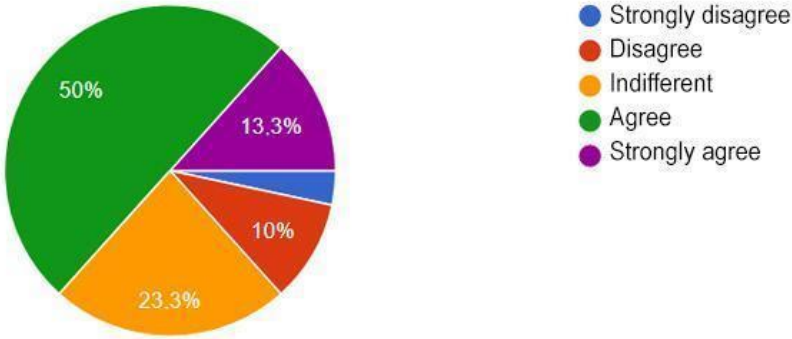


Chart 14

Question 2 - Extract 6: What do you think of the dubbing? Did it generate the same humorous impact?

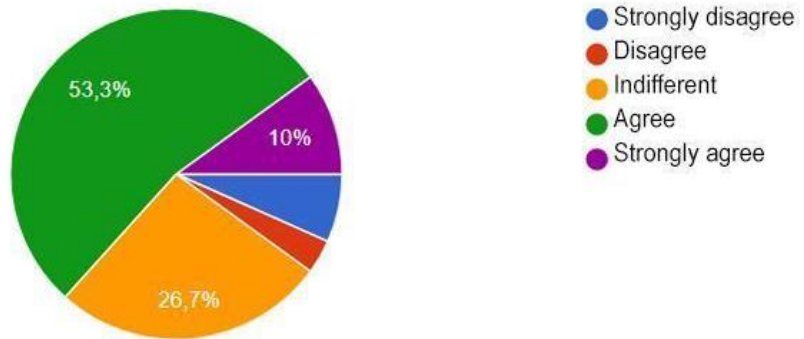


Chart 15

Extract 7:

For the last extract, extract number 7, in the first question (Chart 16), 33.3% agreed, 63.3% agreed, and 3.3% were indifferent. For the second question (Chart 17), 20% strongly agreed, 63.3% agreed, 10% were indifferent, and 6.7% disagreed. This extract has cultural heritages that it is understandable in the original and the dubbed version, which is possibly why almost every respondent in the instrument indicated that they understood the jokes both in the original and the dubbed version.

Question 1 - Extract 7: From the original message (in English)
Did you manage to capture the humorous message?

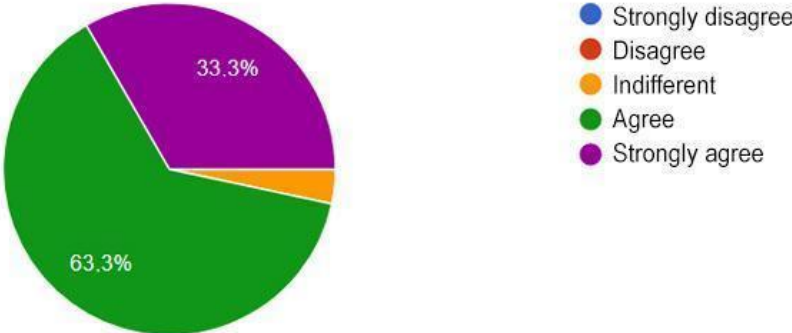


Chart 16

Question 2 - Extract 7: What do you think of the dubbing? Did it generate the same humorous impact?

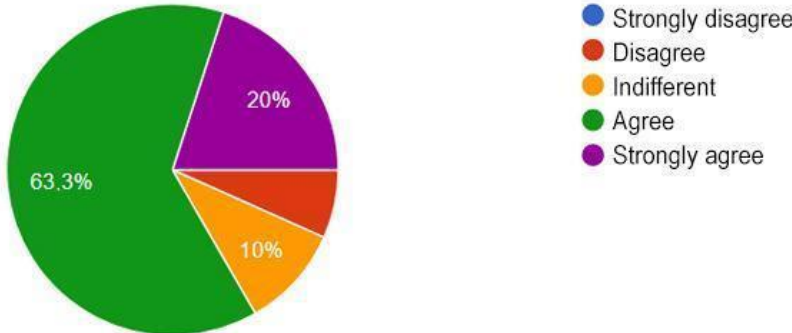


Chart 17

4.2. Qualitative data

As mentioned earlier in previous sections, this work includes quantitative data and qualitative data to dive into the various ideas that arose from participants' minds when analyzing both the original humorous and the dubbed version extracts.

The qualitative data are taken directly from the third question of the survey: "*If the previous answer (to question 2) was among the first three options (strongly disagree, disagree, indifferent), could you indicate a reason?*". Therefore, as this response is conditional on a previous question, the number may vary depending on the extract analyzed.

To carry out the presentation of the qualitative data in an organized manner, three dimensions were identified that encompass the results obtained based on the frequency of response of the participants. These dimensions are:

Table N°1: Dimensions

Original Cultural Context.	Cultural Context of the Dubbing.	Linguistic Competence.
Refers to answers that reflect: <ul style="list-style-type: none">- Ignorance of cultural references.- Ignorance of the cultural load of certain words.- Incomprehension of the humorous situation (Why is it funny?).	Refers to answers that reflect: <ul style="list-style-type: none">- Attenuation or loss of the original humorous intent of the message.- Situations in which the humor of the dubbing is better understood by the participants.- Use of more "neutral" or "Mexican" vocabulary that distances local audiences.- Censorship that was not originally present.	Refers to answers that reflect: <ul style="list-style-type: none">- Lack of the skills to understand the original message.

Source: Designed by researchers

These dimensions account for the following percentages of the total responses obtained:

Table N°1.2: Response percentages by Dimension

Original Cultural Context: 21.8%	Cultural Context of the Dubbing: 70.3%	Linguistic Competence: 7.8%
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Source: Designed by researchers

The classification of the different answers provided by the participants was carried out through discussion among the authors of this study.

The following are the responses obtained according to the dimensions mentioned above individually for each extract presented in the instrument.

Table N°2: Number of responses in extract 1

Original Cultural Context: 1	Cultural Context of the Dubbing: 4	Linguistic Competence: 3
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Source: Designed by researchers

In this extract, the dimension with the highest percentage of responses corresponds to the second one: cultural context of dubbing, although only slightly higher than the third dimension: linguistic competence. On the contrary, the first dimension: the original cultural context, has only one response.

In the first dimension, the answer presented by P7 indicates that people who do not know the cultural background in which the humorous situation takes place cannot grasp the humor itself, which in turn is in line with what is expressed by Zabalbeascoa (2001) when he indicates that "each individual shares humor with those who have shared his history and who understand his way of interpreting the experience" (1993). In the context of the extract, where reference is made to slavery, and the experiences lived by African American peoples throughout history, a person unfamiliar with these situations cannot correctly grasp the satire expressed by the characters.

For the second dimension, the answers presented by P1, P3, P5, and P6 express that the humorous message does not fully reach the audience for different reasons, which results in it not having the same impact. P1 states that the dubbed version "did not generate

the same humor as in English," while P3 mentions, "Due to the cultural context, in the Latin dubbing, the background of the joke cannot be appreciated."

Regarding the third criterion, the answers obtained only point to the fact that the participants did not have the necessary linguistic knowledge to understand the original message fully.

Connecting the points mentioned above, two factors can be inferred that affect the humorous impact of this extract. On the one hand, the terms used in the original version to refer to the character: Foxy Love, carry a specific cultural load given by the context and the story so that the participants do not achieve a complete understanding. On the other hand, the socio-cultural and historical context of both the United States (where the series comes from) and Latin America (the target audience of the dubbing) concerning the African American people gives rise to differences in the way the audience receives the message causing what may be a cultural distance. This point will be addressed in future sections.

Table N°2.1: Number of responses in extract 2

Original Cultural Context: 2	Cultural Context of the Dubbing: 1	Linguistic Competence: 2
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Source: Designed by researchers

In this extract, the responses were evenly divided between the first and third dimensions leaving each with two answers, while the second dimension has only one response.

The responses found in the first dimension at first appeared to be able to be classified in the second as they mostly point to the dubbing of the extract. However, after analyzing the possible underlying reasons for such responses, it was concluded that they were essentially better grouped in the first dimension as it is quite possible that the answers given by participants P1 and P3 were due to unfamiliarity with specific references present, specifically to the slave trade, which generates the actual humorous situation.

The answer in the second dimension provided by P4 points directly to the fact that the cultural background of the original message failed to be fully transmitted to the dubbed

version giving an example: "The phrase *she comes from a good stock* has a cultural background which is not present in the Latin dubbing."

The third dimension only points to the fact that P2 and P5 failed to understand the original version fully.

Having reviewed the general situation of the responses of this extract, it can be said that the main element that affected the humorous impact of the participants, in this case, was the lack of knowledge of the cultural references present within the original humorous situation. This is seen from Nash's (1985) perspective that only members of certain groups or cultures can share the same humor. It is natural to conclude that the absence of a cultural reference that can be used as a link to bring the two audiences together gives rise to discrepancies in people's reactions, only those who understand the background and history of the place where the joke originated will be able to grasp the humorous situation in its entirety.

Table N°2.2: Number of responses in extract 3

Original Cultural Context: 6	Cultural Context of the Dubbing: 5	Linguistic Competence: 0
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Source: Designed by researchers

In this extract, the responses were almost evenly divided between the first and second dimensions, while none were classified under the third.

For the first dimension, the answers provided by the participants focus on the translation of some terms they do not consider entirely appropriate. However, in reality, it is clear that the underlying reason is that it is very likely that they did not understand several of the references used in the original language, which, when translated in the dubbing, lose meaning and do not necessarily cause the desired effect, this can be a cultureme according to Molina's (2001) definition: a verbal or paraverbal element that possesses a specific cultural load in one culture and which, when it comes into contact with another culture through translation, can provoke a problem of a cultural nature between the source and target texts. Culture A does not necessarily reach culture B. Responses such as the one provided by P5: "Unfamiliar terms were used and a saying that

I do not know," hint at those mentioned above "saying," which is actually a reference to historical facts.

In the case of the second dimension, the answers provided by the participants point to a slight loss of the original intention, in addition to the fact that the Latin American dubbing presents words that do not necessarily fit with the Chilean audience. However, with the Latin American audience in general, a contradiction is explained because one of the participants indicates that he prefers the translation of the dubbing. In this case, it may be since not having understood correctly the original references, the use of known words in the dubbing has compensated, to a certain extent, the loss of humor.

Observing all the above, it can be said that, in this extract, the main reason for the loss of humorous impact is the lack of knowledge of the original historical and cultural references that could not be solved using translation, being a clear example of the so-called cultureme.

Table N°2.3: Number of responses in extract 4

Original Cultural Context: 1	Cultural Context of the Dubbing: 4	Linguistic Competence: 0
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Source: Designed by researchers

In this extract, most responses were concentrated in the second dimension, while one was classified in the first dimension, leaving the third dimension empty.

For the first dimension, the answer provided by P5 was: "I did not manage to understand the humor completely in the extract," which may be because he failed to grasp the references to the original humorous situation, so in turn, the humor was lost.

In the case of the second dimension, the answers provided by the participants point to two elements. Firstly, the presence of censorship that was not present initially and the use of words that were too "Mexican," one of the participants (P1) even indicated that: "It is possible that by incorporating Chilean aspects or idioms into the dubbing it would have a better impact for the audience here," which highlights what happened. On the other hand, the responses also point to the fact that the translation of the dubbing –as in the previous extract– failed to compensate for the cultural differences, thus causing the loss of humor

and another example of what can be called a cultureme. As mentioned by Nash (1985), "one must understand the culture, social facts, beliefs and attitudes to understand the essence of the jokes," a condition that in this extract was not fulfilled due to the apparent ignorance of the historical and cultural facts that sustain the original humorous situation.

Table N°2.4: Number of responses in extract 5

Original Cultural Context: 0	Cultural Context of the Dubbing: 22	Linguistic Competence: 0
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Source: Designed by researchers

This extract is, in fact, unique as all participants responded in almost the same way and were therefore classified in the second dimension.

The results of the responses to this extract are by no means a surprise, as the translation of the dubbing removed an essential element of the humor, thus instantly causing the loss of the original humorous impact. As indicated by the participants, the original humor comes from the comparison between "starving people" and "Mexicans" from the American perspective (United States), but the dubbing instead of trying to find some alternative, probably because it must target the Latin American community in general, chose to change the gentilic to the word "ratas" thus eliminating the original humor of the dubbing.

Nash indicates that "jokes are representative of the social situation in which they take place," which can be applied to the current situation of the extract where in the original language, using a comparison with a specific country causes a humorous situation for the natives. However, this cannot be maintained when it comes to translating for that same audience that is the object of humor.

Table N°2.5: Number of responses in extract 6

Original Cultural Context: 4	Cultural Context of the Dubbing: 5	Linguistic Competence: 0
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Source: Designed by researchers

In this extract, the responses were almost evenly divided between the first and second dimensions.

In this extract, there is a particular situation within the responses since most of them point to the same fact, which is the lack of knowledge of the people mentioned in both English and Spanish, which is one of the essential factors within the humorous situation of the extract. This is why not knowing any figures did not have a crucial humorous impact in either language. According to Zabalbeascoa's classification, this type of humor "depends on cultural referents belonging to the sphere of knowledge and the sociocultural context of origin, which requires the adaptation of said referents to the target culture," which, although it occurred within the dubbing by changing the name of the figure for one belonging to the target culture, this only meant that for other audiences in different countries, this humorous situation does not make sense.

Another crucial part of the humor in this extract is the "absurd" situation itself, in addition to the fact that one of the characters breaks the fourth wall, but even so, this failed to alleviate the problem of the lack of knowledge of the people mentioned and consequently the loss of humor.

Table N°2.6: Number of responses in extract 7

Original Cultural Context: 0	Cultural Context of the Dubbing: 5	Linguistic Competence: 0
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Source: Designed by researchers

In this extract, all responses focused on the second dimension, as the participants felt the same way.

All responses relate to the fact that, for the participants, the presence of censorship that was initially absent and the fact that too many Mexican terms were chosen when translating the insults caused the audience to distance themselves a bit from the scene, causing the original humorous impact to be attenuated. This situation only confirms what has been proposed by this study, which is that cultural differences cause the distortion of

the humorous impact on Chilean culture. These problems could be solved through a translation focused on this specific audience.

4.3. Traductological Approach

In this section, Nida's equivalence theory (1964), was applied. The extracts were grouped into different groups depending on the corresponding equivalence and the type of joke they belong to according to Zabalbeascoa's classification (2005), to facilitate the subsequent proposal preparation.

In extracts 1 and 5, it could be seen that there is a closer approximation to what would be Nida's dynamic translation, since the pejorative dialects and slang used to refer to the African American community in the United States were used at the time of translation and delivery of the message like was mentioned before. In that extract, the target culture could not comprehend the original version's cultural heritage. This was why the change was made to different synonyms of housewife, which, although it did not deliver the same dark humor as the original, was a racist message that could be understandable in the dubbed version.

For the Formal equivalence extract (2, 3, 4, 6, and 7), most of these extracts had a cultural heritage cultureme (Molina, 2001) that was difficult to reproduce in the target culture. The jokes could be understood, but they did not have the same cultural load as in the original. These extracts contained a formal equivalence (Nida, 1964) since, in this type of equivalence, the original message prevails more than what the receiver of the target message feels, and due to how specific these references were, it was not easy to recreate the same feelings that the original culture in the target culture.

Extracts 1 and 5 would belong to the category of national jokes, according to Zabalescoa's (2001) classification of jokes. This author indicates that this type of jokes includes stereotypes, themes, and comic genres typical of one culture and less known or popular in others. In addition, he talks about the national sense of humor of each country or community, giving as an example that some countries like to laugh at themselves instead of others, or that dark humor, in some cases, can cause laughter, and in others, it

can be not very respectful. Considering this, the most evident example would be the replacement of "Mexicans" with "rats" in the Latin American dubbing in Mexico.

For extracts 6 and 7, where according to Zabalescoa (2001), in the original, when there was a reference to Spanky's dubbing actor, it would belong to a cultural-international joke, in these cases, the references, institutions, or cultural and national aspects must be adapted or changed, to achieve the humorous effect in an audience that is not familiar or identified with them. In addition, the author mentions that on certain occasions, it is impossible to make this change, such as in extract seven and a part of extract six when Steve from Long Island is mentioned.

And finally, extracts 2, 3, and 4, according to Zabalescoa's category of jokes, would belong to complex jokes. This is because they had more than one type of category, as in the case of extract 3, in which it could be seen that there were parts that belonged to a national joke and a cultural-international joke. These are difficult to work with due to the number and specificity of culturemes they possess.

CHAPTER V Proposal

To be able to present an adequate translation proposal focused on the Chilean audience, it was essential to first have a deep knowledge of the original text, not only at a linguistic level but also at a sociocultural level, since as far as humor is concerned, as it has been seen in other sections based on the stipulations of several authors, behind each humorous situation there are historical, cultural and social elements that are the basis that sustain such humor.

Taking into account the above, in this section, the extracts of the series and the sociocultural elements present were analyzed to identify better equivalents closer to Chilean culture. Then, a proposal was elaborated based on this analysis.

Table N°3: Transcription extract 1

Clara: I'm glad you're finally here. Would you be a dear and fetch my bags, servant girl?	Clara: Me alegra que al fin estés aquí. ¿Serías tan gentil de traer mis maletas, joven sirvienta?
Foxy: Excuse me? What did you just call me? "Servant girl"?	Morocha: Disculpa, ¿cómo me llamaste? ¿joven sirvienta?
Clara: Oh, many pardons or... "my bad". What do you people call yourselves these days... Mammy, moolie, topsy, shwoogie?	Clara: ¡Ay! Mil perdones por "mi error" ¿qué nombre se dan ustedes mismas hoy en día?, ¿Gata?, ¿Servicio?, ¿Criada?, ¿Mucama?

Source: Designed by researchers

The history of slavery, racism and discrimination against the African American people in the United States of America is well-known worldwide, and characters like Clara are built on stereotypes of racist people. Based on this context, the humorous situation of this extract is generated, where, despite being in the "modern era," Clara thinks of Foxy as a servant or enslaved person being sarcastic with her comments without realizing it.

This affects the translation of this extract at a cultural level because although the Latin American audience can tell where the humor is, it does not have the same impact since the historical differences are too significant. Although in Latin America, there is still racism and there was slavery, this did not have the same cultural impact as in the United States, where the struggle for equality lasted practically until 1964 with the enactment of the Civil Rights Act that ended the legalized discrimination of the time (Friedman, 2008).

On the other hand, taking into account the results obtained through the survey, one of the factors that most affect the humorous impact within this extract is the terms used by Clara to refer to Foxy in the original language. These terms contain a cultural load that could not transfer entirely to Spanish. It is possible to infer that while survey participants know that all of these terms refer to Foxy as a servant, they do not understand the cultural context behind them. To give some examples:

Mammy: According to Dr. David Pilgrim (2012), during slavery, the mammy caricature was posited as proof that blacks-in this case, black women-were content, even happy, as enslaved people.

Moolie: According to Frank Cerabino (2018), moolie is a slang version of "mulignan," which is itself a permutation of the Italian word "melanzane," the term for eggplant. To call blacks "moolies" behind their backs was to compare their skin to that of eggplants.

Topsy: Most likely, "Topsy" was used in the program as a reference to a character of the same name. In the words of Dr. David Pilgrim (2012), Topsy appeared in Harriet Beecher Stowe's anti-slavery novel Uncle Tom's Cabin. Topsy was created to show the evils of slavery. It was about an indomitable 'wild child' indelibly corrupted by slavery.

Although the translation was correct in the sense of maintaining the humorous situation by using different denominations to call Foxy a domestic worker, the meaning associated with the original words changes completely since for the general public: "servicio," "criada" and "mucama" are just synonyms, the only word that to some extent maintains the original derogatory attitude is "Gata" (Cat), which is believed to have been

used to refer to domestic workers who had to mop the floor on "all fours" thus calling them cats.

Table N°3.1: Transcription extract 1

Original Version	Dubbed Version	Chilean Proposal
Clara: I'm glad you're finally here. Would you be a dear and fetch my bags, servant girl?	Clara: Me alegra que al fin estés aquí. ¿Serías tan gentil de traer mis maletas, joven sirvienta?	Clara: Me alegra que al fin estés aquí. ¿Serías tan amable de traer mis maletas, joven sirvienta?
Foxy: Excuse me? What did you just call me? "Servant girl"?	Morocha: Disculpa, ¿cómo me llamaste? ¿joven sirvienta?	Morocha: Disculpa, ¿cómo me llamaste? ¿joven sirvienta?
Clara: Oh, many pardons or... "my bad". What do you people call yourselves these days... <u>Mammy, moolie, topsy, shwoogie?</u>	Clara: ¡Ay! Mil perdones por "mi error" ¿qué nombre se dan ustedes mismas hoy en día?, <u>¿Gata?, ¿Servicio?, ¿Criada?, ¿Mucama?</u>	Clara: ¡Ay! Mil disculpas por "mi error" ¿qué nombre se dan ustedes mismas hoy en día?, <u>¿Gata?, ¿China?, ¿Nana?, ¿Ñaña?</u>

Source: Designed by researchers

To create a version more in line with Chilean culture, the specific sociocultural elements that are most problematic when translating were identified, and these were also supported to a certain extent by the results obtained in the instrument. Then, according to Nida's equivalence theories, dynamic equivalence was used to try to maintain the original meaning of the message when translating it into Chilean culture.

It is necessary to emphasize that the translation did not change much in the first instance between Mexican and Chilean Spanish. The most obvious change came when the most socio-culturally loaded words in the text appeared. What the terms used in the original language to refer to Foxy had in common was that they were hostile and derogatory ways of referring to a woman of color. This is what, in a way, caused "grace" in the context of the extract. To bring these terms to Chilean culture, it was considered necessary to maintain this negative load, so it was decided first to keep "Gata" for its

apparent derogatory load and use the words "China," "Nana," and "Ñaña." Although the latter terms were not related to the Afro-American people, they kept the original derogatory intention and made it closer to the Chilean public, giving people more possibilities to "identify" with the situation.

Table N°4: Transcription extract 2

<p>Clara: So, who's with me? Do I hear one vote? One vote to keep her? Come on, guys, she's a good, hard worker. She's healthy, and she's got a strong load-bearing back.</p> <p>Mmm? I got one. I got one vote. Do I hear 2? Do I hear 2 votes?</p> <p>Check out these strong pink gums. She obviously comes from good stock.</p> <p>Do I hear 2? Oh, I got 2. Do I hear 3?</p> <p>3 votes to keep...</p> <p>What do you people call yourselves, again?</p> <p>Foxy:</p> <p>Oh, it's on, bitch.</p>	<p>Clara: Así que ¿quién está conmigo?</p> <p>¿escucho un voto? ¿un voto para que se quede? Vamos chicos es una buena trabajadora, saludable</p> <p>y tiene unas nalgas fuertes y cargadas.</p> <p>Tengo un voto ¿escuché dos?</p> <p>¿escuché dos votos? Vean qué buena dentadura obviamente viene de buena cepa ¿escucho dos? ¡ya tengo dos!</p> <p>¿escucho tres? Tres votos</p> <p>¿qué nombre se dan ustedes mismas?</p> <p>Morocha: Oh, ya estuvo perra.</p>
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Source: Designed by researchers

Similar to the previous extract, the humorous situation in this one also alludes to slavery, specifically the slave trade, an economic activity that, although, in the words of Eduard Montagut (2018), was abolished in the early nineteenth century, continued illegally and then perpetuated mainly in southern states in the form of stratified societies defending white supremacy. At first, Clara intended to get votes for Foxy to stay in the

house, but from one moment to the next, she began to treat her as a product and highlight her characteristics almost as a "work animal" by alluding to her health, muscular body build and even her teeth, features that were used to promote both enslaved people and pack animals.

In the Spanish version, the fact of treating Foxy as a product is maintained, but it loses the reference to the slave trade and acquires a somewhat sexual character by highlighting her buttocks.

Table N°4.1: Transcription extract 2

Original Version	Dubbed Version	Chilean Proposal
<p>Clara: So, who's with me? Do I hear one vote? One vote to keep her? Come on, guys, she's a good, hard worker. <u>She's healthy, and she's got a strong load-bearing back.</u></p> <p>Mmm? I got one. I got one vote. Do I hear 2? Do I hear 2 votes?</p> <p>Check out these strong pink gums. She obviously comes from good stock.</p> <p>Do I hear 2? Oh, I got 2. Do I hear 3?</p> <p>3 votes to keep...</p> <p>What do you people call yourselves, again?</p>	<p>Clara: Así que ¿quién está conmigo?</p> <p>¿escucho un voto? ¿un voto para que se quede? <u>Vamos chicos es una buena trabajadora, saludable</u></p> <p>y tiene unas nalgas fuertes y cargadas.</p> <p>Tengo un voto ¿escuché dos?</p> <p>¿escuché dos votos? Vean qué buena dentadura obviamente viene de buena cepa ¿escuché dos? ¡ya tengo dos!</p> <p>¿escuché tres? Tres votos</p> <p>¿qué nombre se dan ustedes mismas?</p>	<p>Clara: Así que ¿quién está conmigo?</p> <p>¿escucho un voto? ¿un voto para que se quede? <u>Vamos chicos es una buena trabajadora, saludable y aperreada.</u></p> <p>Tengo un voto ¿escuché dos?</p> <p>¿escuché dos votos? Vean qué buena dentadura obviamente viene de buena cepa ¿escuché dos? ¡ya tengo dos!</p> <p>¿escuché tres? Tres votos</p> <p>¿qué nombre se dan ustedes mismas?</p> <p>Morocho: Oh, ya estuvo perra.</p>

<p>Foxyy: Oh, it's on, bitch.</p>	<p>Morocha: Oh, ya estuvo perra.</p>	
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Source: Designed by researchers

Unlike the previous extract, the complexity of this one was more significant since the sociocultural elements were not based on specific words or terms but on the situation represented in the scene itself. Thus, this is beyond the capabilities of the translation.

Therefore, based on Nida's theories, it proceeded almost entirely with a translation based on formal equivalence. Even so, it tried to be closer to Chilean culture by using the word "aperreada," which refers in this context to the ability of a person to overcome work, which is in line with the original meaning of the message, which seeks to emphasize the physical capacity of Foxyy.

Table N°5: Transcription extract 3

<p>Clara: Foxyy, I want to apologies.</p> <p>Foxyy: Aw. You can apologies... By shuttin' the fuck up.</p> <p>Clara: I don't blame you for being mad, Foxyy. <u>After all, your people do have terrible tempers.</u></p> <p>Foxyy: Oh, this is one messed-up apology, and the bitch just kept on goin'...</p> <p>Clara: It must be so frustrating that you're not as buoyant as regular people.</p> <p>Foxyy: And goin'...</p>	<p>Clara: Morocha, quiero disculparme</p> <p>Morocha: Puedes disculparte... ¡cerrando la pinche boca!</p> <p>Clara: No te culpo por estar enojada, <u>Morocha, después de todo tu pueblo tiene un temperamento terrible.</u></p> <p>Morocha: Esa fue una disculpa de porquería y la perra seguía y seguía...</p> <p>Clara: Debe ser frustrante no ser tan boyante como la mayoría de la gente.</p> <p>Morocha: y seguía...</p>
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<p>Clara: <u>Heck, 2 separate water fountains just mean shorter lines for everybody.</u></p> <p>Foxy: And then she said somethin' that explained it all.</p> <p>Clara: <u>And father always made us cut up those plastic six-pack holders. So, they wouldn't get lodged in your people's blowholes.</u> Father is so wise.</p> <p>Foxy: Blowholes? You hear that, America?</p> <p>Blowholes. Oh, I can't be mad at Clara.</p> <p>She's just an idiot. Who's been listenin' to her</p> <p>bigoted papa for way too long. It's not her fault.</p>	<p>Clara: <u>Oye, dos fuentes separadas de agua significan líneas cortas para todos.</u></p> <p>Morocho: Y luego dijo algo que lo explicaba todo.</p> <p>Clara: <u>Mi padre siempre nos hizo cortar esos plásticos para las latas para que no se atoraran en las narices de ustedes.</u> Padre es tan sabio.</p> <p>Morocho: ¿Narices? ¿Escuchaste, América? ¡Narices! ¡Nah! No podía enojarme con Clara. Era sólo una idiota que había escuchado a su prejuicioso padre por mucho tiempo.</p> <p>No era su culpa.</p>
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Source: Designed by researchers

In this extract, Clara tries to apologize for her attitude towards Foxy. Yet her apology contains a series of offensive stereotypes and prejudices towards the African American community with both historical and cultural references specific to the United States that make it very difficult to effectively translate this humorous situation into Spanish, which is effectively reflected in the instrument conducted where although 70% of the participants responded that they understood the original humorous situation, less than half (46.7%) were satisfied with the dubbing for various reasons.

Among the original references are phenomena such as the allusion to the "temperament" of people of color, a stereotype created mainly by white Southerners, among whom blacks were said to be dirty and lazy, dumb and obsessively sexual. They could only be clowns or savages (Friedman, 2008). The phrase: "two separate water fountains just mean shorter lines for everybody," which even one of the participants understood as a "saying," actually refers to a historical period in the United States where the "Southern state governments adopted segregation laws... they required segregation in

public schools, railroad cars, and public libraries, as well as in drinking fountains, restaurants, and hotels" (Friedman, 2008). In the end, when Clara mentions the "plastic six-pack holders," she refers to racial derision related to the size of African-American noses.

All the aspects mentioned above are closely linked to the society, history, and culture of the country of origin, which, when taken to the target country, become the so-called "culturemes" that have no way of being reflected in the target culture and end up being directly translated.

Table N°5.1: Transcription extract 3

Original Version	Dubbed Version	Chilean Proposal
Clara: Foxy, I want to apologies.	Clara: Morocha, quiero disculparme	Clara: Morocha, quiero disculparme
Foxy: Aw. You can apologies... By shuttin' the fuck up.	Morocha: Puedes disculparte... ¡cerrando la pinche boca!	Morocha: Puedes disculparte... ¡cerrando el <u>puto hocico!</u>
Clara: I don't blame you for being mad, Foxy. After all, your people do have terrible tempers.	Clara: No te culpo por estar enojada, Morocha, después de todo tu pueblo tiene un temperamento terrible	Clara: No te culpo por estar enojada, Morocha, después de todo tu pueblo tiene un temperamento terrible
Foxy: Oh, this is one <u>messed-up apology</u> , and the bitch just kept on goin'...	Morocha: Esa fue una disculpa de <u>porquería</u> y la perra seguía y seguía...	Morocha: Esa fue una disculpa de <u>mierda</u> y la perra seguía y seguía...
Clara: It must be so frustrating that you're not as buoyant as regular people.	Clara: Debe ser frustrante no ser tan boyante como la mayoría de la gente.	Clara: Debe ser frustrante no ser tan boyante como la mayoría de la gente.
Foxy: And goin'...	Morocha: y seguía...	Morocha: y seguía...
Clara: <u>Heck, 2 separate water fountains just means</u>	Clara: <u>Oye, dos fuentes separadas de agua</u>	Clara: <u>Oye, dos fuentes separadas de agua</u>

<p><u>shorter lines for everybody.</u></p> <p>Foxy: And then she said somethin' that explained it all.</p> <p>Clara: <u>And father always made us cut up those plastic six-pack holders. So, they wouldn't get lodged in your people's blowholes.</u> Father is so wise.</p> <p>Foxy: Blowholes? You hear that, <u>America?</u></p> <p>Blowholes. Oh, I can't be mad at Clara.</p> <p>She's just an idiot. Who's been listenin' to her bigoted papa for way too long. It's not her fault.</p>	<p><u>significan líneas cortas para todos.</u></p> <p>Morocho: Y luego dijo algo que lo explicaba todo.</p> <p>Clara: <u>Mi padre siempre nos hizo cortar esos plásticos para las latas para que no se atoraran en las narices de ustedes.</u> Padre es tan sabio.</p> <p>Morocho: ¿Narices? ¿Escuchaste <u>América?</u> ¡Narices! ¡Nah! No podía enojarme con Clara. Era sólo una idiota que había escuchado a su prejuicioso padre por mucho tiempo.</p> <p>No era su culpa.</p>	<p><u>significan líneas cortas para todos.</u></p> <p>Morocho: Y luego dijo algo que lo explicaba todo.</p> <p>Clara: <u>Mi padre siempre nos hizo cortar esos plásticos para las latas para que no se atoraran en las narices de ustedes.</u> Padre es tan sabio.</p> <p>Morocho: ¿Narices? ¿Escuchaste <u>Chile?</u> ¡Narices! ¡Nah! No podía enojarme con Clara. Era sólo una idiota que había escuchado a su prejuicioso padre por mucho tiempo.</p> <p>No era su culpa.</p>
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Source: Designed by researchers

This extract was also challenging to bring closer to the Chilean audience since the humor depended entirely on historical and socio-cultural references precise to the original culture, as could be appreciated in the first analysis of this extract. Even so, using dynamic equivalence in certain places of the dialogue, it was possible to bring the dubbing a little closer to the Chilean audience by changing the words more "Mexican," an aspect mentioned by the survey participants regarding this extract.

Three small but significant changes were made that allowed to change the atmosphere of the dialogue to some extent, making it closer to the target audience. The first change was to replace "pinche" with "puta," which is more commonly used in Chile. The second change was to replace "porquería" with "mierda," which, although not as

necessary, helps to change the general atmosphere, and finally, "América" was changed to "Chile," alluding directly to the Chilean audience.

Table N°6: Transcription extract 4

<p>Toot: OK, that's it! Let's blow this goddamn house to bits!</p> <p>Foxy: Toot, violence ain't the answer. <u>Some of the greatest leaders in history, like Gandhi, Dr. King, and Rocky IV, to a lesser extent, accomplished the impossible through non-violent means, and so can we.</u></p> <p>Now, we may be stuck here entertaining the world for nothing,</p> <p>but if we don't fight or drink or fuck or suck or jerk. Or 3-way fuck or necro-fuck-philia, then the producers won't have no show to show. <u>Until the producers make it worth our while, I say we have an old-fashioned sit-in.</u></p> <p>Clara: Ha ha! Silly black people, <u>they always think they can accomplish everything by just sittin' around.</u></p> <p>Foxy: Come on, people! Fight the power! Let's go! Go, go, go, go, go, go, go, go, go, go!</p>	<p>Lulú: ¡Muy bien es todo! ¡Vamos a volar esta maldita casa en pedazos!</p> <p>Morocha: Lulú, la violencia no es la solución. <u>Algunos de los grandes líderes de la historia como Gandhi, el Dr. King y Rocky IV...</u> Por decir algunos, se dieron cuenta de lo absurda que es la violencia y lo que significa... Y nosotros también.</p> <p>Tal vez estemos aquí entreteniendo al mundo por nada... Pero si no peleamos o bebemos o cogemos o chupamos o pendejamos... O cogemos de a tres o necro-putas-filia.</p> <p>Entonces los productores no tendrán un espectáculo que mostrar. <u>Hasta que los productores no se arreglen con nosotros yo propongo que lo hagamos a la manera antigua y nos sentemos.</u></p> <p>Clara: Gente negra tonta, <u>siempre pensando que pueden arreglar todo sentándose por ahí.</u></p> <p>Morocha: ¡Vamos amigos luchemos contra el poder! ¡Vamos! ¡Vamos! ¡Vamos! ¡Adelante! ¡Adelante! ¡Adelante!</p>
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Source: Designed by researchers

In this extract, where Foxy calls for non-violence and promotes a peaceful proposal to protest against the producers of the series, she first names people who have had a tremendous cultural and social impact on American society, figures such as Gandhi (known pacifist), Dr. King, the leading promoter of the civil rights movement for the black

community, or the movie Rocky IV where at the end of the fight Rocky gives a speech against the war since it takes place in the context of the Cold War. Some of these figures are well known, but for the Latino and Chilean community, in particular, the figure of Dr. King is unknown unless a person has a specific interest or studies him of his own free will.

On the other hand, when Foxy proposes sitting down as a protest for the Latino and Chilean audience, it does not make much sense since it has not occurred during the country's history. This "non-violent occupation of a public space, known as a sit-in" (Friedman, 2008) was a unique form of protest within American history since, as mentioned before in another extract, blacks and whites in the southern states lived deep segregation in their daily lives, so to fight for equality, blacks used to sit in the places of whites as a sign of their nonviolent struggle. That's why in the end, Clara says that they believe that by sitting around, they can solve their problems.

As it could be observed, the humor of this extract was wholly intertwined with the situation and the references used, any alteration of any of these factors would probably cause the loss of humor, so it only remains to deal with this extract using formal equivalence. Changing the named figures for some more known in Chilean culture would not make sense because there has not been a similar movement throughout history. Even at the end, when Foxy mentions the "sit-in," it cannot be changed to a peaceful protest closer to Chilean culture since it is conditioned by the image shown. Thus, one can only proceed with formal equivalence and fall into the problem of the "untranslatability" of humor.

Table N°7: Transcription extract 5

<p>Clara: For the food competition, we were split into 2 teams. The winners would eat like kings, but the losers would get no food at all, and surely starve like <u>Mexicans</u>.</p>	<p>Clara: Para la competencia de comida nos dividiríamos en 2 equipos. Los ganadores comerían como reyes, pero los perdedores no tendrían comida alguna y se morirían de hambre como <u>ratas</u>.</p>
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Source: Designed by researchers

According to data researched by the BBC, according to Migration Policy Institute of the United States, Mexicans were 25% of the 44.5 million immigrants in the country in 2017. This extract, although small, makes use of the historical and socio-cultural relations between Mexico and the United States born of the immigration that has been going on for years, which has given rise to various negative stereotypes, such as the one mentioned by Clara, which refers to poverty and lack of food.

This may be controversial for the country that does the dubbing (Mexico), but neither do they change it for another country since the dubbing itself is for all of Latin America, so they used "ratas" (rats), which, according to the responses obtained in the instrument, causes the total loss of humor.

In this extract, a dynamic equivalence was sought since the intention was to maintain the same racist joke of dark humor that contains part of the same socio-cultural quarrel in the United States with Mexico but brought to the target culture, in this case, the Chilean. According to estimates made by the Chilean National Institute of Statistics (INE, for its acronym in Spanish) and the National Migration Service (SERMIG, for its acronym in Spanish), the foreign population residing in Chile was estimated to be 1,482,390, 14.1% higher compared to 2018, within the countries with the highest percentage of immigrants in Chile are Venezuela, Peru, Haiti, Colombia, and Bolivia. The discontentment of the population of immigrants in some regions of the country can be observed in situations such as in Tarapacá. This article on the channel 24 horas (24horas, 2021) shows how people in the city of Iquique committed a violent march against migration, burning all their belongings.

Taking into account the above, to replicate the sociocultural discomfort that may exist at the moment of interpreting this dark humor joke, there may be two options, which according to what Zabalescoa (2001) says, there is a sense of national humor. In this case, some communities or countries may or may not like racism as a humorous term, which is why the first option would be to replace the word "Mexicans" with "Immigrants," while the second option would be to replace it with the name of a nation from the countries that have the highest percentage of migration to Chile mentioned above.

Table N°8: Transcription extract 6

<p>Captain: There'll be no more <u>wedgies</u> under my watch. Don't you guys remember we all used to hang out together? We're all just dorks. I mean, Clara, you like science, right?</p> <p>Clara: Well, if you consider biochemistry a science.</p> <p>Captain: And, <u>Steve from long island</u>, you have one too many arms that we haven't noticed until now, no?</p> <p>Steve: Yeah. Check it.</p> <p>Captain: <u>And, Spanky, you're voiced by Adam Carolla.</u></p> <p>Spanky: Yeah, I guess I am.</p> <p>Well, as long as the jig is up,</p> <p>Can I talk in my normal voice?</p> <p>So the...my thing is, uh... Uh, my...I just sort of acknowledge it?</p> <p>Uh, I'll give you a few alternatives, uh, ones or whatever.</p>	<p>Capitanazo: ¡No habrá más <u>novatadas</u> en mi presencia! ¿Que ya no se acuerdan chicos?... Antes salíamos juntos, todos somos unos perdedores, quiero decir... Clara, te gusta la ciencia ¿cierto?</p> <p>Clara: Bueno, si consideras la bioquímica como ciencia.</p> <p>Capitanazo: Y <u>Steve de Long Island</u>, tienes tantos brazos y no lo habíamos notado hasta ahora ¿no?</p> <p>Steve: Si, míralos.</p> <p>Capitanazo: Y Puerquísimo, <u>tu voz es la de Luis Daniel Ramírez.</u></p> <p>Puerquísimo: Si, creo que si...</p> <p>Mientras esto se termina, ¿puedo hablar con mi voz normal?</p> <p>Así que... la cosa es... tengo que reconocerlo... te voy... Te voy a dar algunas alternativas o... dos o lo que sea.</p>
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Source: Designed by researchers

In this extract, the humor came from references to both people and places, as well as exaggeration and absurdity. At the beginning of the scene, we see how the characters are forcing Xander into a "wedgie" exaggeratedly and absurdly, leading Captain to stop them. This was translated as "novatada" which, although it can be used to some extent, loses a little sense since the specific act being performed is the "wedgie" which is the "calzon chino" in Latin America. Anyway, the choice is understood since there is not enough time for such a long term, and it causes lip sync problems.

Then came the situations that caused the most significant loss of humor, when specific people and places were named and essential for the humor to make sense but practically impossible to translate with equivalents in the dubbing, in this case, Long Island. In the original situation, the humor came from a whole series of stereotypes and general knowledge of this place specific to the original culture, impossible to reproduce in the target culture. On the other hand, when the name of the voice actor was mentioned in the original language, this led to a humorous situation due to a series of issues related to the actor, this is solved in the translation with the name of the dubbing actor, but it lacks the original humorous sense since they were not the same circumstances.

This section has what, for Zabalescoa (2001), is a national joke in which the references must be adapted to the target culture, to be understood and achieve the same impact. In extract six the original version mentions Spanky's voice actor, Adam Carolla, and in the dubbed version, the actor Luis Daniel Ramirez was used to voice the character. The problem here was that, in Chilean culture, neither of the two voice actors were known to the public, so it lost the humorous impact in its entirety. For this, it is possible to use or change the voice actor to a recognized person with the same or similar circumstances as the original voice actor so that it reaches them with the same feeling.

On the other hand, when they said wedgies, as mentioned in previous sections, due to the limited time to say the translation "calzón chino," is that in this section it could be used the dynamic equivalence and the aspects of untranslatability mentioned before, to leave them with the same criteria as the dubbed version, "novatadas."

Table N°9: Transcription extract 7

<p>Captain: Even worse, we started lashing out at each other.</p> <p>Toot: Ugh! You're just gonna leave that there? Bitch, pick it up!</p> <p>Captain: <u>Fuck you, fatty foopah.</u></p> <p>[COCKS GUN]</p> <p>Toot: Pick it up, or I'm sending you back to hell!</p> <p>Clara: [CLICK] All right,</p> <p>Toot, drop your weapon!</p> <p>Xandir: [CLICK] No, you drop it!</p> <p>Spanky: Nobody holds a gun to my girl... [CLICK] But me!</p> <p>Wooldoor: All right! <u>Let's fuckin' do this!</u> I'm not afraid to die!</p>	<p>Capitanazo: Aún peor, empezamos a arremeter unos contra otros.</p> <p>Lulú: ¿Vas a dejar tirado eso ahí? ¡Perra! ¡Levántalo!</p> <p>Capitanazo: ¡<u>Pinche puta marrana aguada!</u></p> <p>[SOSTIENE LA PISTOLA]</p> <p>Lulú: ¡Levántalo o te mando derecho al infierno!</p> <p>Clara: [QUITA EL SEGURO] Muy bien, Lulú, tira el arma.</p> <p>Xander: [QUITA EL SEGURO] ¡No, tú arrójala!</p> <p>Puerquísimo: Nadie le apunta con una pistola a mi chica... [QUITA EL SEGURO] solo yo.</p> <p>Mueble: Muy bien, ¡<u>vámonos a la chingada todos!</u> ¡No tengo miedo de morir!</p>
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Source: Designed by researchers

This extract is unique as it has no specific socio-cultural elements that would cause a problem when translated into the target culture. Furthermore, according to the results of the survey, the majority of the respondents expressed a certain degree of satisfaction with the dubbing. On the other hand, those who were indifferent or against it pointed mainly to the too "Mexican" words in the dubbing, which prevented them from enjoying it. It is on these factors that the elaboration of a proposal closer to Chilean culture will focus.

Table N°9.1: Transcription extract 7

Original Version	Dubbed Version	Chilean Proposal
<p>Captain: Even worse, we started lashing out at each other.</p> <p>Toot: Ugh! You're just gonna leave that there? Bitch, pick it up!</p> <p>Captain: <u>Fuck you, fatty foopah.</u></p> <p>[COCKS GUN]</p> <p>Toot: Pick it up, or I'm sending you back to hell!</p> <p>Clara: [CLICK] All right,</p> <p>Toot, drop your weapon!</p> <p>Xandir: [CLICK] No, you drop it!</p> <p>Spanky: Nobody holds a gun to my girl... [CLICK] But me!</p> <p>Wooldoor: All right! <u>Let's fuckin' do this!</u> I'm not afraid to die!</p>	<p>Capitanazo: Aún peor, empezamos a arremeter unos contra otros.</p> <p>Lulú: ¿Vas a dejar tirado eso ahí? ¡Perra! ¡Levántalo!</p> <p>Capitanazo: ¡<u>Pinche puta marrana aguada!</u></p> <p>[SACA LA PISTOLA]</p> <p>Lulú: ¡Levántalo o te mando derecho al infierno!</p> <p>Clara: [QUITA EL SEGURO] Muy bien, Lulú, tira el arma.</p> <p>Xander: [QUITA EL SEGURO] ¡No, tú arrojala!</p> <p>Puerquisimo: Nadie le apunta con una pistola a mi chica... [QUITA EL SEGURO] solo yo.</p> <p>Mueble: Muy bien, <u>¡vámonos a la chingada todos!</u> ¡No tengo miedo de morir!</p>	<p>Capitanazo: Aún peor, empezamos a arremeter unos contra otros.</p> <p>Lulú: ¿Vas a dejar tirado eso ahí? ¡Perra! ¡Levántalo!</p> <p>Capitanazo: ¡<u>Putta cerda obesa!</u></p> <p>[SACA LA PISTOLA]</p> <p>Lulú: ¡Levántalo o te mando derecho al infierno!</p> <p>Clara: [QUITA EL SEGURO] Muy bien, Lulú, tira el arma.</p> <p>Xander: [QUITA EL SEGURO] ¡No, tú arrojala!</p> <p>Puerquisimo: Nadie le apunta con una pistola a mi chica... [QUITA EL SEGURO] solo yo.</p> <p>Mueble: Muy bien, <u>¡vámonos a la mierda todos!</u> ¡No tengo miedo de morir!</p>

Source: Designed by researchers

As mentioned before, the vital thing in this extract was not to focus on sociocultural elements since none were visible that could complicate the translation. The important thing was to bring this scene closer to the Chilean audience since the dubbed version felt too Mexican, which is why according to the theory of dynamic equivalence, it was chosen to keep the original intention of the highlighted text. In the first one, the most important thing was to convey Captain's derogatory comments towards Toot in a way more familiar to the Chilean audience, so we chose "Put a cerda obesa" (obese pig whore) since these are words more used by the general public. In the same way the "vámonos a la chingada todos" was changed to the more familiar "vámonos a la mierda".

CHAPTER VI Discussion

One of the questions that prompted the elaboration of this work was whether there were sociocultural elements (the so-called *culturemes*) that distanced the Chilean audience from the dubbing of the series in Latin Spanish. The answer obtained throughout this work, mainly thanks to the instrument used, indicates that sociocultural elements indeed cause, to a greater or lesser extent, the attenuation or loss of humor.

It is vital to bear in mind that the instrument has limitations. Firstly, it does not effectively collect the opinions of the respondents who could identify the original humorous situations and favor dubbing. On the other hand, those who were indifferent disagreed or strongly disagreed with the dubbing did not always indicate the reason. Even so, the responses obtained were valuable, and when analyzing the transcripts and developing the proposal, the perspectives provided by the respondents were constructive.

Continuing with the above, some of the most exciting responses obtained by the instrument that were then taken into account during the analysis of the transcripts and the elaboration of the proposal was the appearance of censorship elements that were not initially present. This is quite similar to the results obtained by Tapia (2017), who through his work, discovered the attenuation and censorship in Latin American dubbing.

When elaborating on the proposal, different results were found. First of all, it is essential to emphasize that before carrying out the work itself, one of the possible hypotheses was that by bringing the dubbing closer to the Chilean audience, the translation that would be given would be very different from the existing version, in the end, this hypothesis had no place in the work. However, it is important to say anyway that it was utterly wrong. From the process of the elaboration of the proposal, it can be said that the original dubbing has its advantages and is not very far from the Chilean audience until specific points are reached, and these points are the socio-cultural elements present, a large part of the translation remains the same until these elements that make "noise" with the local audience are reached. Once these elements are translated with either a formal

equivalence or dynamic equivalence approach, they stop "making noise," which begs the question, is it enough to keep the focus on the socio-cultural elements to bring a generalized official dubbing closer to a specific audience? This could be a question for future study.

One of the main points in elaborating the proposal is using Nida's formal and dynamic equivalence theories (1964). This approach can effectively address the translation of humor from the results obtained. Formal equivalence is used in the general translation, and dynamic equivalence comes into play when a problematic sociocultural element is reached. When dealing with these elements and finding an adequate equivalent in the target culture (in this case, Chilean), the deep analysis of these elements that allows capturing their original intention is essential when translating it to the other culture, even though this is not free of problems. There are times when the analysis only serves to understand that there is no element in common between both cultures that can be used as equivalent, either because of the specificity of some historical fact or humorous situations that only work because of the teamwork of both the linguistic expressions and the image on the screen. In these cases, the only thing left to do is surrender to humor's untranslatability. Even so, hope persists, and this aligns with the results obtained by Muñoz and Moraga (2011), where they indicate that the untranslatability of humor is not insurmountable and that more knowledge of the target culture can help with this problem.

One element to take into account is that when analyzing both the audiovisual extracts and the transcripts of this, it becomes clear that during translation/dubbing, the characteristics related to the accents of the characters disappear, which is in agreement with the results obtained by Saturnina (2015) in her doctoral thesis where the same phenomenon is observed.

During the early stages of the research, works similar to this one was found, some focusing on English-Spanish (European), English-Spanish (Latin) dubbing analysis, or a mixture of both with diverse approaches and characteristics. In this sense, this work is one of the few that tries to analyze translation focusing on a specific culture, on a particular variant of Spanish, which in this case is Chilean. It may not be convenient in real life

because, as mentioned above in the theoretical framework, what is pursued is efficiency and profit by generalizing as much as possible and trying to cover as many countries as possible with the same dubbing. However, it is still exciting to see how the translation of the various socio-cultural elements changes to adapt to different audiences.

Conclusion

To conclude this work, the proposed objectives will be reviewed to check their conditions at the end of this work.

General Objective: To provide a Chilean Spanish script proposal for the series "Drawn together" to make it more appealing to the Chilean audience.

This objective was achieved, although only to a limited extent, due to several factors, some of them mentioned above in the discussion section. For example, extracts such as number 7 could not be translated into "Chilean Spanish" in any way due either to the cultural load they possessed or to the specificity of this concerning the humorous situation. Any change would have a negative effect. However, a lack of knowledge of the target culture cannot be ruled out.

Specific Objectives:

1) To identify sociocultural elements that may be foreign to the Chilean culture by analyzing the Latin-American dubbing of humor in the "Drawn Together" series.

Considering this first objective, it can be claimed that it was achieved through the instrument used since it proved that sociocultural elements indeed interfere to a certain extent with the humorous impact of the series.

2) To apply the formal and dynamic equivalence in analyzing the "Drawn together" series from a traductological point of view.

The second objective was fully achieved since, by applying Nida's theory of equivalences, it was possible to create a "path" to channel the elaboration of the proposal. In addition, by complementing this task with Zabalbeascoa's classification of jokes (2005), and the suggestions made by this author, it was possible to understand in greater depth the functioning of humorous situations.

3) To analyze the Latin-American dubbing of humor in the "Drawn Together" series from a sociocultural perspective.

The third objective was also completed since it achieved a sociocultural and, to a certain extent, "historical" analysis of the humorous situations presented, giving rise to a more profound knowledge of the original text, which led to a better understanding when translating.

Having reviewed the objectives, it is time to think about the questions posed at the beginning of the work.

Is the message transmitted correctly? Does it have the same impact? Does the audience get the message the same way, even if people have different cultural experiences? If the answer is no, does this mean some sociocultural elements distance the Chilean people from Latin-American dubbing?

From the results obtained in the instrument, it can be said that to some extent, the message is delivered correctly but not always since only 50% of the respondents (approximately) understood the whole message while the remaining percentage was divided among those with varying degrees of dissatisfaction with the dubbing.

Similar to the above, in general, according to the responses obtained, the humorous impact oscillated between the various excerpts. And whether people got the message in the same way even though they were from different cultures, the answer was a resounding no. Throughout the work, it could be seen that there were differences in how the message was understood, even between two people from the same country, not to mention people from different cultures.

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Appendix 1

Sección 1 de 9

Encuesta

Estimados compañeros de la carrera, somos estudiantes del nivel 402 de la carrera Licenciatura en Traductología y Traductor e Intérprete Inglés-Español y nos encontramos realizando un estudio para el cual nos gustaría contar con su participación. Este se denomina «Traductological and sociocultural analysis of the Latin-American dubbing in the series "Drawn together": Presentation of a script proposal into Chilean Spanish» y se lleva a cabo por los estudiantes Daniel Jorquera, Felipe Moreau, Jorge Pacheco y Paulina Romo.

El objetivo general de este estudio es proporcionar una propuesta de script para la serie «Drawn Together (La casa de los dibujos)» que sea más atractiva para la audiencia chilena. Para esto, dentro de los objetivos específicos está el identificar aspectos socioculturales que sean extraños para la cultura chilena, determinar las técnicas de traducción usadas en el doblaje de la serie a través del análisis desde un punto de vista traductológico de las transcripciones y concluir cuáles son aquellos elementos culturales que distancian la versión de doblaje latinoamericana respecto de una versión al español chileno.

Antes de comenzar esta encuesta, se debe considerar que esta serie es una parodia para adultos, y por lo tanto, se manejan temas que pueden ser sensibles para algunas personas.

Las respuestas son anónimas y los resultados serán utilizados únicamente para los propósitos de este estudio. Por lo tanto, si accede a responder esta encuesta estaría dando su consentimiento para la utilización de esta información a nuestro estudio.

Desde ya muchas gracias

Saludos

¿Qué tan a menudo consume contenido multimedia en inglés? *

- Nunca
- Casi nunca
- A veces
- Casi siempre
- Siempre

Extracto 1



En este apartado se mostrarán extractos de la serie en su idioma original y en el doblaje realizado al español latino. Deberá contestar preguntas relacionadas con su percepción del humor y la forma en la que se llevó a cabo el doblaje.

Por favor acceder al siguiente enlace:

Extracto 1: <https://drive.google.com/file/d/14Xo7FYqESbpxgPXQlxobLPEin5HEs00I/view?usp=sharing>

Pregunta 1 - Extracto 1: A partir del mensaje original (en inglés) ¿Logró usted capturar el mensaje humorístico? *

- Muy en desacuerdo
- En desacuerdo
- Indiferente
- De acuerdo
- Muy de acuerdo

Pregunta 2 - Extracto 1: ¿Qué opina del doblaje? ¿Le generó el mismo impacto humorístico? *

- Muy en desacuerdo
- En desacuerdo
- Indiferente
- De acuerdo
- Muy de acuerdo

Pregunta 3 Extracto 1: Si la respuesta anterior (a la pregunta 2) estuvo entre las primeras tres opciones (Muy en desacuerdo, en desacuerdo, indiferente) ¿podrías indicar un motivo?

Texto de respuesta larga

Extracto 2



En este apartado se mostrarán extractos de la serie en su idioma original y en el doblaje realizado al español latino. Deberá contestar preguntas relacionadas con su percepción del humor y la forma en la que se llevó a cabo el doblaje.

Por favor acceder al siguiente enlace:

Extracto 2: <https://drive.google.com/file/d/1L5RAPT9lg7-7TBTRej9oCopa9Ywu15fT/view?usp=sharing>

Pregunta 1 - Extracto 2: A partir del mensaje original (en inglés) ¿Logró usted capturar el mensaje humorístico? *

- Muy en desacuerdo
- En desacuerdo
- Indiferente
- De acuerdo
- Muy de acuerdo

Pregunta 2 - Extracto 2: ¿Qué opina del doblaje? ¿Le generó el mismo impacto humorístico? *

- Muy en desacuerdo
- En desacuerdo
- Indiferente
- De acuerdo
- Muy de acuerdo

Pregunta 3 Extracto 2: Si la respuesta anterior (a la pregunta 2) estuvo entre las primeras tres opciones (Muy en desacuerdo, en desacuerdo, indiferente) ¿podrías indicar un motivo?

Texto de respuesta larga

Extracto 3



En este apartado se mostrarán extractos de la serie en su idioma original y en el doblaje realizado al español latino. Deberá contestar preguntas relacionadas con su percepción del humor y la forma en la que se llevó a cabo el doblaje.

Por favor acceder al siguiente enlace:

Extracto 3: https://drive.google.com/file/d/1YiZMrhwUhXCi45to8erdjY2_Sn50BvSI/view?usp=sharing

Pregunta 1 - Extracto 3: A partir del mensaje original (en inglés) ¿Logró usted capturar el mensaje humorístico? *

- Muy en desacuerdo
- En desacuerdo
- Indiferente
- De acuerdo
- Muy de acuerdo

Pregunta 2 - Extracto 3: ¿Qué opina del doblaje? ¿Le generó el mismo impacto humorístico? *

- Muy en desacuerdo
- En desacuerdo
- Indiferente
- De acuerdo
- Muy de acuerdo

Pregunta 3 Extracto 3: Si la respuesta anterior (a la pregunta 2) estuvo entre las primeras tres opciones (Muy en desacuerdo, en desacuerdo, indiferente) ¿podrías indicar un motivo?

Texto de respuesta larga

Extracto 4



En este apartado se mostrarán extractos de la serie en su idioma original y en el doblaje realizado al español latino. Deberá contestar preguntas relacionadas con su percepción del humor y la forma en la que se llevó a cabo el doblaje.

Por favor acceder al siguiente enlace:

Extracto 4: https://drive.google.com/file/d/1Djw9jDxGSHH8pW2MQj1TTWpu_0v7Kdww/view?usp=sharing

Pregunta 1 - Extracto 4: A partir del mensaje original (en inglés) ¿Logró usted capturar el mensaje humorístico? *

- Muy en desacuerdo
- En desacuerdo
- Indiferente
- De acuerdo
- Muy de acuerdo

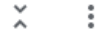
Pregunta 2 - Extracto 4: ¿Qué opina del doblaje? ¿Le generó el mismo impacto humorístico? *

- Muy en desacuerdo
- En desacuerdo
- Indiferente
- De acuerdo
- Muy de acuerdo

Pregunta 3 Extracto 4: Si la respuesta anterior (a la pregunta 2) estuvo entre las primeras tres opciones (Muy en desacuerdo, en desacuerdo, indiferente) ¿podrías indicar un motivo?

Texto de respuesta larga

Extracto 5



En este apartado se mostrarán extractos de la serie en su idioma original y en el doblaje realizado al español latino. Deberá contestar preguntas relacionadas con su percepción del humor y la forma en la que se llevó a cabo el doblaje.

Por favor acceder al siguiente enlace:

Extracto 5: <https://drive.google.com/file/d/1WaqKNBao3sO6JqmBZlkS7z-fgiRtaMcP/view?usp=sharing>

Pregunta 1 - Extracto 5: A partir del mensaje original (en inglés) ¿Logró usted capturar el mensaje humorístico? *

- Muy en desacuerdo
- En desacuerdo
- Indiferente
- De acuerdo
- Muy de acuerdo

Pregunta 2 - Extracto 5: ¿Qué opina del doblaje? ¿Le generó el mismo impacto humorístico? *

- Muy en desacuerdo
- En desacuerdo
- Indiferente
- De acuerdo
- Muy de acuerdo

Pregunta 3 Extracto 5: Si la respuesta anterior (a la pregunta 2) estuvo entre las primeras tres opciones (Muy en desacuerdo, en desacuerdo, indiferente) ¿podrías indicar un motivo?

Texto de respuesta larga

.....

Extracto 6



En este apartado se mostrarán extractos de la serie en su idioma original y en el doblaje realizado al español latino. Deberá contestar preguntas relacionadas con su percepción del humor y la forma en la que se llevó a cabo el doblaje.

Por favor acceder al siguiente enlace:

Extracto 6: <https://drive.google.com/file/d/1esBnWuC1kOeIDWky8nYSYfQjDzZWfzDx/view?usp=sharing>

Pregunta 1 - Extracto 6: A partir del mensaje original (en inglés) ¿Logró usted capturar el mensaje humorístico? *

- Muy en desacuerdo
- En desacuerdo
- Indiferente
- De acuerdo
- Muy de acuerdo

Pregunta 2 - Extracto 6: ¿Qué opina del doblaje? ¿Le generó el mismo impacto humorístico? *

- Muy en desacuerdo
- En desacuerdo
- Indiferente
- De acuerdo
- Muy de acuerdo

Pregunta 3 Extracto 6: Si la respuesta anterior (a la pregunta 2) estuvo entre las primeras tres opciones (Muy en desacuerdo, en desacuerdo, indiferente) ¿podrías indicar un motivo?

Texto de respuesta larga

Extracto 7



En este apartado se mostrarán extractos de la serie en su idioma original y en el doblaje realizado al español latino. Deberá contestar preguntas relacionadas con su percepción del humor y la forma en la que se llevó a cabo el doblaje.

Por favor acceder al siguiente enlace:

Extracto 6: <https://drive.google.com/file/d/1nfJDVsRfYJOP25CgJJyAf0VQQcincLpw/view?usp=sharing>

Pregunta 1 - Extracto 7: A partir del mensaje original (en inglés) ¿Logró usted capturar el mensaje humorístico? *

- Muy en desacuerdo
- En desacuerdo
- Indiferente
- De acuerdo
- Muy de acuerdo

Pregunta 2 - Extracto 7: ¿Qué opina del doblaje? ¿Le generó el mismo impacto humorístico? *

- Muy en desacuerdo
- En desacuerdo
- Indiferente
- De acuerdo
- Muy de acuerdo

Pregunta 3 Extracto 7: Si la respuesta anterior (a la pregunta 2) estuvo entre las primeras tres opciones (Muy en desacuerdo, en desacuerdo, indiferente) ¿podrías indicar un motivo?

Texto de respuesta larga

Appendix 2



Carta de validación de instrumento de investigación

Estimado/a, en el contexto de la elaboración de nuestro trabajo de grado, le hacemos llegar esta carta con el objetivo de poder validar el instrumento que se tiene la intención de utilizar para una de las secciones del mismo. Sería de gran ayuda para nosotros que pudiera analizarlo y darnos la retroalimentación correspondiente, desde ya muchas gracias.

Por favor, determinar su validación en las secciones con el siguiente mensaje ****VALIDAR POR FAVOR**. De igual manera, al final del documento hay una sección para dejar sugerencias.

Título de trabajo de grado: Translational and sociocultural analysis of the Latin-American dubbing in the series "Drawn together": Presentation of a script proposal into Chilean Spanish.

Nombres: Daniel Jorquera, Felipe Moreau, Jorge Pacheco y Paulina Romo.

Patrocinador: Susana Montecino

General Objective:

- To provide a Chilean Spanish script proposal for the series "Drawn together," to make it more appealing to Chilean [audience](#).

Specific objectives:

- To identify [sociocultural](#) elements that may be foreign to the Chilean culture through the analyzing the Latin-American dubbing of humor in the series "drawn together."
- To apply the formal and dynamic equivalence through analyzing the series "Drawn together" from a translation studies point of view.
- To analyze the Latin-American dubbing of humor in the series "Drawn Together" from a sociocultural perspective.



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Se debe tener en cuenta que el segundo objetivo no será alcanzado a través de este instrumento sino del análisis del corpus de extractos seleccionados para la presente investigación.

Esta encuesta consta de tres partes divididas en nueve secciones. La primera es la introducción y propósito de la encuesta, en la segunda hay tres preguntas con alternativas para la recolección de datos, y en la última sección se presentan los extractos en su idioma original y en su doblaje latinoamericano, donde se presentan dos preguntas de alternativa y una pregunta abierta.

Cabe mencionar que este instrumento no cubre el segundo objetivo específico ya que este será trabajado con el análisis del corpus seleccionado para la presente investigación.



INSTRUMENTO DE APLICACIÓN

Sección 1:

Estimados compañeros de la carrera, somos estudiantes del nivel 402 de la carrera Licenciatura en Traductología y Traductor e Intérprete Inglés-Español y nos encontramos realizando un estudio para el cual nos gustaría contar con su participación. Este se denomina *«Traductological and sociocultural analysis of the Latin-American dubbing in the series “Drawn together”: Presentation of a script proposal into Chilean Spanish»* y se lleva a cabo por los estudiantes Daniel Jorquera, Felipe Moreau, Jorge Pacheco y Paulina Romo.

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Antes de comenzar esta encuesta, se debe considerar que esta serie es una parodia para adultos, y por lo tanto, se manejan temas que pueden ser sensibles para algunas personas.

Las respuestas son anónimas y los resultados serán utilizados únicamente para los propósitos de este estudio. Por lo tanto, si accede a responder esta encuesta estaría dando su consentimiento para la utilización de esta información a nuestro estudio.

Desde ya muchas gracias

Saludos a todas y todos



Sección 2: Recopilación de datos

1- ¿En qué nivel considera su nivel de dominio del idioma inglés? (Pregunta con alternativas)

A1

A2

B1

B2

C1

2- Nivel (pregunta con alternativas)

300

400

500

3- ¿Qué tan a menudo consume contenido multimedia en inglés? (Pregunta con alternativas)

Nunca

Casi nunca

A veces

Casi siempre

Siempre

****VALIDAR POR FAVOR**

¿ Son pertinentes estas preguntas en la sección 2? Sí _____ No _____

Observaciones:

Sección 3:

En este apartado se mostrarán extractos de la serie en su idioma original y en el doblaje realizado al español latino. La muestra deberá contestar preguntas relacionadas con su percepción del humor y la forma en la que se llevó a cabo el doblaje. Deberán mostrar su grado de aceptación en las siguientes alternativas:

Muy en desacuerdo - en desacuerdo - indiferente - de acuerdo - muy de acuerdo.

****VALIDAR POR FAVOR**

En la siguiente tabla, por favor valide (marcando su preferencia) cada una de las preguntas del instrumento. Vale mencionar que estas preguntas se repiten para cada extracto presentado a la muestra (serán 7 extractos en total) :

Pregunta	¿Es la pregunta pertinente?	Observación
Pregunta 1: A partir del mensaje doblado ¿Logró usted capturar el mensaje humorístico? (Pregunta de alternativa)	Sí _____ No _____	
Pregunta 2: ¿Qué opinas del doblaje? ¿Te generó el mismo impacto humorístico? (Pregunta de alternativa)	Sí _____ No _____	

****VALIDAR POR FAVOR**