



UNIVERSIDAD  
**DE ATACAMA**

FACULTAD DE HUMANIDADES Y EDUCACIÓN

DEPARTAMENTO DE IDIOMAS

**The Dubbing of Shrek 2 - A Case Study**

A bachelor thesis for the degree of Licentiate in English Language and the  
professional title of English-Spanish Translator

Thesis Advisor:

Rossana Gómez Sánchez

Thesis Students:

Guillermo Cuellar Frías

Paula Nuñez Rehbein

Krishna Pastén Álvarez

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Trabajo de titulación presentado en conformidad a los requisitos para obtener el grado de Licenciado en Idioma Inglés y Título de Traductor Inglés-Español.

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Copiapó, Chile 2022.

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## RESUMEN

“Shrek” es sin lugar a dudas una película bastante popular y querida alrededor del mundo, y su secuela Shrek 2 fue un éxito en Latinoamérica debido a su peculiar doblaje. Pero ¿Tendría este mismo impacto si las referencias y culturemas de su humor no se hubieran adaptado a la cultura Latinoamericana? En la siguiente investigación se presentó un análisis (de carácter personal) y comparación entre distintos culturemas presentes en escenas específicas de la película, las cuales fueron seleccionadas debido a su importancia en el entendimiento del humor. Para esto, se abordaron distintos puntos que se deben conocer para tener un mejor entendimiento del tema, ya sea comprender la sociolingüística y sus conceptos fundamentales, una breve introducción a lo que es y cómo nació el doblaje, la definición y origen del culturema incluyendo sus fases y qué es el humor junto a sus teorías y categorización. Para finalmente dar paso al análisis de los culturemas basándonos en su tipo usando la teoría de Poyatos, la clasificación de la prioridad de humor de Zabalbeascoa y los documentos de Chaume. De esta forma pudimos ver los cambios que sucedieron al traducir diferentes bromas y referencias de la cultura Norteamericana al Español Latinoamericano.

Palabras clave: Shrek 2, doblaje, adaptación, culturema.

## **ABSTRACT**

“Shrek” is, without a doubt, a popular and beloved movie around the world, and its sequel Shrek 2 was a hit in Latin America due to its peculiar dubbing. But, would it have the same impact if the references and culturemes of its humor had not been adapted into Latin American culture? The following research presents an analysis (of personal approach) and comparison between different culturemes present in specific scenes of the movie, which were selected due to their importance in understanding humor. To begin with, we addressed different points that must be known to have a better understanding of the subject, either understanding sociolinguistics and its fundamental concepts, a brief introduction to what is and how dubbing was born, the definition and origin of cultureme including its phases, and what is humor along with its theories and categorization. To then give way to the analysis of culturemes based on their type, using Poyatos theory, Zabalbeascoa’s classification of the priority of humor and Chaume’s documents. This way we could see the changes that happened when translating different jokes and references from North American culture to Latin American Spanish.

Key Words: Shrek 2, dubbing, adaptation, cultureme.

## 1. INTRODUCTION

The next research study has a general objective of showing how culturemes and the humor were adapted in the Latin American dubbing through the analysis of chosen scenes of the movie Shrek 2. The movie in question “Shrek 2”, is a direct sequel of the first movie released in 2001. This movie tells us the story of Shrek and Fiona after their wedding, when they are invited by Fiona’s parents, the king and the queen, to visit them in the city of Far Far Away. Shrek now needs to face the changes from living in a swamp to being surrounded by the fancy life.

The movie was produced by Dreamworks Studios and directed by Andrew Adamson, Kelly Asbury, and Conrad Vernon with a cast starring Mike Myers as Shrek, Eddie Murphy as Donkey, Cameron Díaz as Princess Fiona and Antonio Banderas as Puss in Boots. The Latin American dubbing of the movie featured Alfonso Obregón as Shrek, Eugenio Derbez as Donkey, Dulce Guerrero as Princess Fiona and Antonio Banderas as Puss in Boots.

What led us to start this research was asking ourselves a question: What was the criteria used by translators for the Latin American dubbing of the movie? With that question as a base, we did our research having in mind four keywords: cultureme, cultural adaptation, dubbing and AVT. After deciding what our direction was, we started analyzing what was the most common problem while translating things related to the culture and the humor proper of the source language. We understand that Shrek 2 is a movie focused in humor, parodying the American culture with different kind of jokes in order to reference TV shows, and if a joke is not correctly delivered, then it is not laughable, so we stated that our main objective is to identify and compare different kind of culturemes presented in scenes throughout the movie.

For the literature review, we researched different papers regarding dubbing, AVT, culturemes and cultural adaptation. All those papers helped us to have a clearer view of the dubbing field. After having selected the chosen papers, we stated how they were useful in our investigation and also what was the lack of them for our investigation.

To create our theoretical framework, we created a mind map of topics from the most general to the most specific that could lead us to what we required for this investigation. The chosen topics were sociolinguistics to comprehend effect of language in society, including cultural norms, context and how language is used, dubbing which involves linguistic, cultural, technical and creative effort, culturemes and domestication to understand how a culture becomes a unit and how it is adapted in translation, and humor.

As for our methodology, we understand that our investigation is qualitative, which is defined as a research that involves collecting and analyzing non-numerical data to understand concepts, opinions or experiences. We used the English movie's script as base of our investigation and also the movie in both English and Latin American Spanish to have a better comprehension of the scenes and context.

We carried out our investigation watching the movies in both languages, while watching the movie we selected significant fragments in the original language. After selecting the most significant puns and references, we watched the dubbed version to compare what is originally said and how translators adapted the joke in Latin American Spanish. Then we filtered the chosen fragments to leave just the most relevant ones which were after analyzed in different tables.

The 21 fragments were analyzed in 21 individual tables. Each one of these tables contained a screenshot of the scene, the context where we explain in what situation the scene occurs, the cultureme of the fragment which is classified according to Poyato's phases of a cultureme (basic, primary, secondary and tertiary) and Zabalbeascoa's humor priority (top, middle, marginal and to be avoided), the original script and the Latin American script and finally our analysis of the scene and the changes regarding to culturemes and adaptation.

## **1.1. Context of the problem**

The problem occurs throughout the whole movie Shrek 2. Most of the time the jokes are different references and sayings from North American culture and its issues such as critics of the politics, society, famous people, and more. Chaume (2004) defines the adaptation as a technique that allows translators to evade cultural calque, while Chaves (2000) defines it as a technique that changes the sociocultural elements of a language allowing it to be adapted into the target language. We think that the inner jokes mostly do not make sense in Latin American Spanish or are not perceived as funny as in their original language, therefore we agree with Chaves' affirmation of adaptation allowing it to be adapted into the target language. It makes the movie the perfect example of how translators could fix the gaps between cultural references of the source language and the target language.

## **1.2. Statement of the problem**

In his book of 1990, Henry Bergson defines humor as “something inherently human”, because we tend to find human traits in different things. Something that cannot remind us of ourselves, is not laughable and the same occurs when the message is not correctly delivered. This movie has its own comedy, but the problem is that the North American society and its culture are not understandable for the Latin American society, which creates a barrier to understanding its humor. In a humoristic movie, such as Shrek 2, it is fundamental to understand the meaning of the joke to create the intended comedic effect. If people (the audience) do not understand the puns, they will not laugh, causing the main objective of the movie, which is a humoristic one, to lose the point and make it meaningless.

### **1.3. Delimitation of the problem**

In this investigation we are going to analyze specific segments of the movie Shrek 2, focusing in its culturemes and their translation to Latin American Spanish, in order to do it, we are going to select them and put them in a comparison table where we can explain the context of the situation and the cultureme in English language, how it is translated and its adaptation into Latin American Spanish.

All this to solve the main problem of this investigation, which is the culturemes in English and how the translation into Latin American Spanish resolved adapting the different jokes and puns without losing the original meaning.

To achieve this, it is necessary to explain different concepts that will be part of this investigation, then put specific parts of the movie Shrek 2 in a table to compare them in North American English and Latin American Spanish. These segments were carefully selected by our team considering the cultureme they present and their importance in the movie's humor.

The aspects that will be considered in this thesis are adaptation, dubbing, the importance of adapting the puns, sociolinguistics, cultureme but, we will not consider accents as our focus.

### **1.4. Relevance of the problem.**

The relevance of the problem is due to the barriers that language creates when understanding the movie, making it less likely for Latin American people to find it funny or feel identified by the context and situations presented in the scenes. Dubbing was created as a solution for non-speakers of the source language and an alternative for non-readers to understand (Chaume, 2013). We think that if it was not thanks to its dubbing, which translates the North American problems and culture into something that most of the Latin American audiences would understand, the movie would not have had the same acceptance.

## **1.5. Objectives**

### 1.5.1. General Objective

The focus of this study is to compare the culturemes and humor of the source/original language and the target language in Latin American Spanish present in the movie Shrek 2 through the analysis of specific segments in order to comprehend the translation in terms of cultural adaptation.

### 1.5.2. Specific Objectives

- To select segments of the movie Shrek 2 in the source language and from its Latin American Spanish adaptation.
- To identify specific culturemes and humorous segments of the source language present in specific parts of the movie Shrek 2 to compare them in a table.
- To analyze the translation of the dubbing of the culturemes in Latin American Spanish to comprehend its translation in terms of cultural adaptation.

## **1.6. Research questions and researchers assumptions**

- What is the problem that makes the movie Shrek 2 the perfect example of cultural adaptation?
- Is the social reality of the source language a factor of problem to the target language?
- Why is the adaptation of culturemes so important for the target language?

## **1.7. Justification**

The focus of this study is to compare the culturemes and types of humor present in the original language and Latin American Spanish inside the movie Shrek 2 through the analysis of the culturemes and humor present in specific segments of the movie. The culturemes analyzed are not necessarily in both languages. Some of them are only in the Latin American dubbing or they are not present at all in both scripts, therefore, our intention in this work is to also understand why translators decided to make the reference only in the dubbing.

Our investigation looks to create a chance to facilitate the way for future investigations regarding culturemes and humor in dubbing. We understand that what currently is the cultureme field is underexplored, that is why our intention to create a way for future investigators is a reflection of the problems we had when we started to investigate this topic regarding dubbing, adaptation and culturemes.

## 2. LITERATURE REVIEW

For this literature review, we researched through several studies, articles, and thesis regarding humor, dubbing, cultural adaptation mainly which serves as a background of how English is translated and dubbed in Latin America. (Cultureme is a topic which was also added but the lack of investigation produces our analysis to be not accurate). We did our research using keywords (i.e., cultureme, humor, translation, dubbing, Latin American dubbing and AVT) in the following databases: translation studies, bibliographies, ResearchGate, Dialnet, Google, and Google Scholar. We prioritized studies regarding the chosen topics written or translated in English and secondly in Spanish. The literature review was mainly carried out via online research and secondly via our university's library.

Nieve Jimenez (2009) analyzes the presence of code switching in several American audiovisual products examining the translation, dubbing and subtitling strategies used when a bilingual situation occurs in a script. She started her investigation based on how Hispanic characters are translated into Spanish, and after further research, various strategies were pointed out as a conclusion, so she divided them into two groups: strategies that were carried out in the original English text and those in the target text. When Spanish appeared in an English script, it could be approached as follow: when Spanish interjections are used, they are not translated then in any form (nor subtitled) and when English conversations with a part in Spanish happens (including a whole exchange in Spanish), they are not translated at all and are only accompanied by a subtitle that reads that one of the characters is speaking Spanish. She concludes her investigation by evidencing how problematic can be to have English words in an English script because compared to subtitling, there is little that the translator can do to portray the linguistic features of the original text in dubbing and for example, if dubbing for a European Spanish audience, the actor may be asked to fake a Latin American accent. So the most common translation strategy when dubbing or subtitling is the adaptation of the Spanish expressions, which results in a text that might not express the same meaning as the source text. Her approach to explain how translators deal with the translation of

characters gives us a clearer vision of how they approach the appearance of Spanish speaking characters. In the Saga Shrek, Puss in Boots is a character which is frequently seen speaking Spanish throughout the movie in its original version, however the only thing that does not help us is how both dubbed versions (Hispanic and Latin American) choose to leave Puss in Boots with Hispanic accent.

Chaume (2013) reviews the origins of research on dubbing, and also offers an overview of the first theoretical and professional approaches to this AVT mode. Chaume's research sets out to compare research approaches centered on the problems in the ST to descriptive approaches focused on the target text. It also explores the basic concepts which have been useful to the AVT theory, such as the notion of translation constraints, the dubbese which is a kind of language specially used in dubbing, and dubbing norms. It also presents new genres and combinations of AVT modes that are progressively changing the dubbing industry. The research concludes by showing research topics that are still underexplored by experts, for example, theoretical concepts such as Venuti or Carbonell's foreignization and familiarization, Derrida's deconstruction, Bourdieu's field, habit or doxa, or Lefevere's concept of rewriting, are still practically unexplored in TAV and calls for urgent attention among the academics. Chaume ends his investigation by reflecting on how authors like Ghia (2012) are getting interested in this investigation field, and even if it is difficult that dubbing can serve as an instrument for the acquisition of a second language, experiments like Danan's in 2010 opens the discussion and show how translation for dubbing can also be useful for this purpose, which was something that used to be seen as inconceivable. Chaume also considers that beyond descriptivism, they can find a cultural turn and studies on ideology, which have begun to enter the field of TAV and translation for dubbing. Chaume's study helps us to understand the approaches in dubbing and gives us a very easy guide to understanding the basic concepts and approaches in research. This gave us a better idea of AVT and dubbing. This was one of the best studies for us to get into context in dubbing.

Bosseaux (2015) intends to fill the existing gap investigating the performance in audiovisual translation and suggests new lines of development in AVT elaborating a

methodological tool for studying characterization through performance in audiovisual texts by means of acoustics/oral and visual analysis. Her principal objectives are to look into the characterization and performance shifts in AVT which are often overlooked in Translation Studies, creating this way a new line of research using a multimodal approach that will be instrumental in the analysis of AVT. Using *Buffy, the Vampire Slayer* (1997–2003) as a sample, she conducts the research to pinpoint differences between the original and the dubbed version having as an ultimate goal of adding to the existing researches regarding AVT highlighting the complexity of the translation process for AV texts, with a specific focus on dubbing. As for the conclusion, she expresses that her goal was to remark the complexity of reading audiovisual products and to examine the effect that dubbing has on performance and characterization. Finally, she intends to show the importance of multimodal analysis with the intention of drawing attention to the fact that audiovisual products are significantly complex and that dubbing is a very complex practice with many factors that may influence the final product. As for the end, she claims that voice is an integral part of a character's identity to take into consideration in dubbing. We agree that AVT is an underexplored territory, ergo, why is it so difficult to find research that addresses the correct information in one place. However, Bosseaux's intention is to show the differences in AVT and how difficult it is, and as much as we agree, she does not give a proper answer regarding how to proceed with the translations.

The paper written by Juan J. Martinez (2016), focuses on jokes as a translation unit. He starts explaining that the translation of this kind of text remains an issue because even if there has been a great number of investigations and papers related to humor, the complexity of the matter makes it necessary to take everything that has been said before and try to adopt new perspectives. Martinez starts with the classification of jokes, referring to an investigation that he made in 2004. In the paper, Martinez explains that an easy way to understand the humoristic elements is by thinking of them as "prototypes". When doing so, it is possible to create a humoristic scene that doesn't come from a graphical element only, but also from the combination of it and a visual/paralinguistic element and creates a humoristic effect that starts in the middle point of those two or more elements. The contribution of this investigation was about the adaptation and

amplification of the classification of jokes made by Zabalbescoa (1993 to 1996). In conclusion, Martínez explains that the translation of humor is a work in development due to the cultural and linguistic barriers being a factor that can imply changes and information loss between the start and the end which make it a more complex work. But if we think of these elements as prototypes, it helps us understand why a dubbed joke can work even after going through limitations, and even if after a translation a joke does not maintain every humoristic element, if most of them can be translated, the scene can still be enjoyed. As a group we agree that translating humor is a very difficult task, especially when it is so tight to a culture, but thanks to the point of view given by Martínez in this paper we can have a deeper understanding on why translators decided to adapt the jokes in the movie the way they did.

Anjana Martínez (2016) article starts with the prologue -written by Zabalbescoa- which describes that something that humor and AVT has in common is that when the final is a disaster, the complexity is perceived even clearer. The paper starts with the term “(un)translatability” and it is said to be an excuse used by the translator when does not find a solution for a translation problem, but the answer Martínez’s gives is: that a phrase or word can be adapted, but it does not change the fact that those words have not an equivalent. Focusing on one of the chapters, Martínez says that translators have different obstacles when translating humor; one is recognizing humor because you need a clue, like intonation, context, and other aspects. Two, comprehend the humor. Sometimes there are jokes that are not funny, so the translator has to choose whether to keep the bad joke or make one actually funny. In *Shrek 2*, Eugenio Derbez (donkey) decided to change some jokes to make them actually funny in Latin American Spanish. And three, the translator needs to be the mediator between cultures and work as a bridge to connect the original presumptions with the target audience’s expectations and understanding. Martínez concludes that translating humor can be hard and can be harder if linguistic, sociocultural, or semiotic barriers are added. The translators must use all their weapons to find a way to convey the intention of the OT with the most appropriate technique for each situation. From this perspective, humor is not untranslatable, but presents obstacles that require great ingenuity and creativity. As

a group we think that in fact, translating humor is a difficult task and this article helped us to understand the process of recognizing humor and the translation techniques used. However, we think that her use of the word “untraducibility” and how she explains it is misleading because, in our opinion, adapting or explaining the phrase does not make it translatable, the phrase stays the same.

This literature review pointed out a few things that all articles had in common: there is nothing concrete regarding what is correct in the Spanish dubbing. They all agree that dubbing is an underexplored area that needs more exploration for further research and some of them explain some of the most common solutions for dubbing, showing that there is no thing such as untranslatability which is a common challenge for any translator. These papers were beneficial to us to understand the difficulties of dubbing and adaptation, and also the untranslatability. Thanks to them, we could understand different opinions and strategies to proceed with our investigation. There is a long way to go in the field of AVT and adaptation of a language culturally, but we also learned that there is no such thing as "impossible" regarding how to proceed with Spanish.

### **3. THEORETICAL FRAMEWORK**

#### **3.1 Sociolinguistics.**

Sociolinguistics studies the effect of language on all aspects of society, including cultural norms, context and the way language is used. According to Oxford's definition, sociolinguistics is defined as the study of language in relation to social contexts, social relationships, and cultural factors (such as class, gender, and ethnicity). It is not the equivalent to the sociology of the language, which focuses on the effect of the language on society. Sociolinguistics is closely intertwined with anthropology in studies of how language varies according to social variables and geography (Gumpers, 2008). As a group we believe that sociolinguistics might study how social attitudes determine what may be considered appropriate or inappropriate language use in particular situations. Sociolinguistics also can study grammar, phonetics, vocabulary, etc.

There are records of studies regarding the social aspects of the language back in the early 1900s by the Swiss Louis Gauchant and his article of 1905 about the vernacular of the Swiss village of Charmey, which is considered the precursor of studies of sociolinguistics, but it was not until the 1960s that William Steward introduced the basic concepts for the sociolinguistic theory of the pluricentric languages which describes how standard language varieties differ between nations (e.g. Iberic Spanish and Latin American Spanish).

##### **3.1.1 Fundamental concepts of sociolinguistics.**

###### **a. Sociolinguistic interview.**

Is the main method of collecting data for studies in the sociolinguistic area, this allows the researcher to collect large amounts of speech from speakers of the language or dialect being studied. Donna Starks and Zita McRobbie-Utasi (2001) defines the sociolinguistic interview as 'a well-developed strategy' elaborated by Labov in 1966 which is defined by a number of goals. First, the interviewer records a casual conversation with the subject to elicit the style of speech. Starks and Zita take for

example Labov's early formulation of sociolinguistic interview (1973) which was defined as a series of hierarchically structured sets of questions, what he refers to as conversational modules or 'resources'.

Normally, this is complicated by the Observer's paradox also coined by Labov which occurs because the vernacular speech of a person is altered in the presence of the researcher (observer). To overcome this, the researcher needs to use different techniques to approach the subject in a more informal manner such as telling a familiar or near-death experience. Once overcome, the researcher may then study the effects of style-shifting on language by comparing a subject's speech style in more vernacular contexts, with the more careful style produced when the subject is more attentive to the formal interview setting.

#### b. Speech Community.

Speech communities are groups that share values and attitudes about language use, varieties and practices. Only through the integration of local knowledge and communicative competence in discussions can a member identify an insider from an outsider, those passing as members and those living in contact zones and borderlands (Morgan, 2005). "A group of people who use the same set of speech signals is a speech-community" (Bloomfield, 1993).

Speech communities can be members of a profession with a specialized terminology, high school students or hip hop fans, even groups like families and friends. Members of these communities will often develop slang to serve the group's purposes.

#### c. Social network.

It is another way of describing a particular speech community in terms of relations between individual members in a community. As Wardhaugh mentions, "A network could be loose or tight depending on how members interact with each other" (2006). An office may be considered a tight community because of the members that interact inside of the building. A class course with +100 students would be considered as a looser community because students may interact with 1~3 other students and not with each one. (Wardhaugh, 2006).

A social network may apply to the macro level of a country or a city, but also at neighborhoods or a single family level, and also on social media.

d. Sociolinguistic variations.

Studies how language changes and varies in different communities of speakers and focuses on the speaker's gender, age, ethnicity and social status, and also focuses on linguistic structures such as words, sounds, grammar and intonation, these differences are also called “Code-Switching” which is the term given to the use of different varieties of language depending on the social situation.

There are different types of age-based variation such as age range or age-graded variation. The use of slang can be a variation based on age because younger people are more likely to use today's slang while older generations may not recognize new slang, and might use slang from when they were younger instead.

According to Baden Euson (2015), the differences are also associated with gender. Men and women tend to use slightly different language styles; these differences usually are quantitative more than qualitative. Other variations in speech are the pitch, interruptions, tone, usage of figurative speech, etc.

## **3.2 Dubbing**

### 3.2.1 What is dubbing?

Dubbing is the technique which consists in replacing the original dialogue in an audiovisual production for a new one (generally in another language), resulting in a perfect synchronization with the original (Cantu, 2003). However, Chaume explains more about it and says that dubbing involves linguistic, cultural, technical and creative team effort for the translation, adaptation and lip synchronization of an audiovisual text.

Dubbing is in fact a system where the original audio and voices are replaced for others made by different actors in another language different than the original in

post-production, in order to mimic the original and make the audience believe that they are the ones talking. Thus, along with other techniques and adjustments, the audience can understand and make a connection with the original product.

### 3.2.2 Dubbing vs subtitling.

Generally, when we talk about dubbing we also think in subtitling, which can be defined as basically in the overprojection of a written text in a movie that translates what is heard on the screen in the original language (Mayoral, 1993).

Dubbing was created as an alternative for subtitling in the late 20s in order to export and translate the first films in the cinema history into other languages (Chaume, 2013). Dubbing was an option to those countries where the majority of the population did not know how to read nor spoke the language in the movie. Even though the first dubbed movies were not well received, throughout the time this method would become the most used and loved.

## **3.3 Culturemes and Domestication.**

### 3.3.1 Origin and Definition

According to Nicolae's article of 2015, cultureme is defined as a cultural information-bearing unit whose contents are recognizable by a group of people. It is said that culturemes are the bridge between linguistics and culture. As for its origins, it is important to remark that there is no clear origin for the word cultureme, but its use has increased in the recent years; especially on the translation and cultural studies, and many more. The usage of cultureme can be seen in different things that encompasses a culture such as literature, humor, folklore, religion, etc. All of which are subcultures in a culture system.

The article of Christiane Nord in 2006 addresses Oksaar (1988) who was the one who gave cultureme its first known definition as "Social phenomenon of culture A that

is considered relevant by the members of this culture and when compared to a relevant social phenomenon of culture B, is found that it is specific of the culture A.” Molina (2001) defines cultureme as “verbal or paraverbal element which possesses a specific cultural charge, and when coming into contact with another culture through translation, it can provoke a cultural problem between the source and target texts.” She also declares that cultureme develops two common traits:

- a. The culturemes develop due to the cultural transference that takes place between two specific cultures and are considered the consequence of a cultural transfer.
- b. The intervention of a cultureme depends on the context in which it appears.

The article of Luque in 2009 states that culturemes are a representation of the reality of a specific culture implying that it can be used as a communicative and expressive means in the communicative interaction of the people of that culture.

### 3.3.2 Terminology

The term “cultureme” is not the only term that books use to refer the specific elements of a specific culture. The thesis of Vlahov and Florin use the term “realia”, a term coined by Leipzig school, and defined as “words of the popular language that represents the denominations of objects, concepts and phenomena typical of a geographic environment, culture, material life or a historical, social peculiarity of people, nation, country or tribe. Because of this, they carry national, local or historical meaning. These words don’t have a precise correspondence in other languages.” (Vlahov and Florin, 1970).

Another used term is “culture-specific items” coined in the book of Mona Baker. She says that “the source-language word may express a concept which is unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food. Such concepts are often referred to as ‘culture-specific items’.” (Baker, 1992)

Mayoral uses the term “cultural references” which he defines as: [...] elements of discourse that by referring to particularities to the origin culture are not understood, partially understood or understood differently by the members of the target language.” (Mayoral, 1994).

### 3.3.3 Phases of a cultureme

Fernando Poyatos, graduated from the University of New Brunswick and renowned on the multidisciplinary fields of non-verbal communications, classifies the features of a cultureme into four phases:

#### a. Phase one: basic culturemes

Is the broadest of culturemes. These are divided into two: urban and rural, and two “domains”: exterior and interior. Basic culturemes start with urban and rural realms because of their difference in cultural identity and the examples of social interactions. In general, the meaning of basic culturemes is to give a general sense of surroundings.

#### b. Phase two: Primary culturemes

It happens when acculturation occurs, where the culture becomes more complex. The basic culturemes are subcategorized in environmental, which is the cultural setting and the other is behavioral which is the behavior of people and their interactions. These culturemes are a result of recognizing cultural patterns and "experiencing it through mere observation or systemic learning.” (Poyatos, 2002).

#### c. Phase three: Secondary culturemes.

Culturemes are further broken down to a point where a specific culture is exemplified. These include cultures like: the school, the bar, the restaurant, et.al. Phase three is the point where the cultures identified in phase two interact; interrelationships are seen among different cultural systems and values. (Rapoport, 1976).

#### d. Phase four: Tertiary culturemes.

This phase analyzes the human senses to the fullest extent possible. This phase allows us to identify the cultureme's cultural system and subcultures. Knowing the cultural system and subcultures are important as it helps to navigate through other identifiable systems within the culture. (Rapoport, 1976).

### **3.4 Adaptation and humor translation**

#### 3.4.1 What is Humor?

According to Cambridge Advanced Learner's Dictionary, humor is “the ability to be amused by something seen, heard, or thought about, sometimes causing you to smile or laugh, or the quality in something that causes such amusement”, while Henry Bergson (1990) defined humor as something “inherently human, because there is nothing funny in something outside of what is properly human [...] one can laugh at an animal, but because we found in it a human expression or attitude.”

The word “humor” is born from the Latin for “liquid” or “fluid” because in the beginning the word was associated to the “Humoral theory” which said that the human body was mainly built over four basic humors, those being the “black bile”, “yellow bile”, phlegm and blood, and these, while in balance, determinate the health and emotions felt by any human.

#### 3.4.2 Humor Theories

The term “humor” can vary depending on different factors like culture or religion, that’s why a variety of authors from philosophical areas tried to give their own theories to try and define what is “humor” and its effects, one of them being Bergson’s. According to the Stanford Encyclopedia of Philosophy in its “Philosophy of Humor ”, there are three “main theories” that come from before the 18<sup>th</sup> century:

a. Superiority Theory.

This theory was proposed by Plato and later supported by Hobbes and other philosophes. Simply put, our laughter expresses feelings of superiority over other people or over a former state of ourselves. This theory was proposed before the 18<sup>th</sup> century, and later divided into two new theories, where neither even mentions the “feelings of superiority”.

b. Relief Theory.

This theory says that laughter works in the same way a pressure-relief valve does in a steam boiler. It was first sketched in Lord Shaftesbury’s 1709 essay “An Essay on the Freedom of Wit and Humor”, which was the first ever mention of humor as a sense of Funniness

c. Incongruity Theory.

This theory was proposed by James Beattie, Immanuel Kant and Arthur Schopenhauer between others, and it was the second theory related to humor that arose on the 18<sup>th</sup> century, and while the previous theories treated laugh as either a feeling or a release of energy, this theory said that laugh is “the perception of something incongruous, something that violates our mental patterns and expectations”. It is now the dominant theory of humor in philosophy and psychology.

### 3.4.3 Humor and Translation

The translation of humor is one of the biggest challenge for a translator, because as earlier mentioned, humor is rooted in the culture of a specific country, that is why there is a division between translators, where some think that it is impossible to translate humor, mainly because at the moment of translating any form of humor, the focus is not only the message, but also the effect, this being “laughter”.

Bernal Merino (2002) says that before starting a translation in humor, one has to analyze the joke or humoristic element according to the content, form and intention. While Zabalbeascoa (1994) says that there is a categorization to the priority that humor has in different texts, these being:

- a.** Top: In this category we find texts and products whose principal function is to have a humoristic effect, like sitcoms, comics, etc.
- b.** Middle: In this category we find those texts where the humoristic element is still there, but it is not the main focus, like some love stories or adventures with a happy ending.
- c.** Marginal: in this category we find specific situations where the humoristic element is low, and we only find some puns, irony, etc., like a political speech or some classical literary works.
- d.** To be avoided: in this category we find those dramatic or tragic texts, or some that show fear, news, etc. In this case the humoristic elements should not be present.

#### 3.4.4 Adaptation as a translation technique.

When making a translation, whether written or audiovisual, one usually encounters terms or situations typical of the "source culture". Over time the translators created a list which details and classifies a vast majority of the existing problems and their solutions.

In this case we can find mostly adaptations to different terms and phrases, which means that the original socio-cultural reality is replaced with a specific reality in the target language in order to accommodate the expectation of the target audience.

Adaptation is a technique translators use in order to solve humor translation problems when the cultural elements have a specific function and connotation impossible to translate using direct translation without losing its effect (Ballester, G. 2015).

#### **4. METHODOLOGY**

As it was mentioned before, the present research tries to identify and analyze the jokes and culturemes found in the movie Shrek 2 while comparing them with their respective translation in the Latin American Spanish version. To make this possible we made a qualitative research that seeks an in-depth understanding of social phenomena within natural setting, focusing on “why” rather than “what”, while also making it with an exploratory design because we have two specific variables which are the English Script and the Latin American Spanish transcription that we cannot modify. As a group we try to analyze the differences, that way trying to understand the reasons behind the decisions made by the translator of adapting rather than neutralizing jokes and cultural references.

To have a more direct approach to this topic, we utilized the English and Latin American versions of the movie Shrek 2 making it easier for us to have a deeper comprehension of the movie and a clearer example of both visual and audio references.

##### **4.1. Procedures.**

For this investigation we used different segments of the movie Shrek 2, emphasizing in dialogs that contain significant culteremes that were translated into Latin American Spanish.

According to our group’s point of view, the selected culturemes are the ones that have the biggest impact in the humor and context of the movie and its adaptation into Latin American Spanish.

In the following tables we will analyze the selected culturems according to Poyato’s theory.

As previously mentioned, our focus is the movie Shrek 2 and the instruments used to gather the data were the original movie in both its English and Latin American Spanish version.

We used Poyato's theory of phases of cultureme and Zabalbeascoa's categorization of priority of humor to the analysis of data.

A timetable was used for the time management, we met at different times and days of the week to make some advances. The meetings were usually online, but we also met after classes in the library.

#### 4.2. Data Analysis.

In the following pages we are going to compare different specific scenes from the movie Shrek 2 and analyze the changes made in the Latin American Spanish (LAS) version, in addition, as we mentioned before, identify the cultureme and its phase which could be: Basic, primary, secondary and tertiary. However, there may be some cases where there would not be a cultureme phase. Furthermore, categorizing the priority of the humor in the scene from "top" to "to be avoided".

With this analysis we are trying to show how small changes done into the translation can improve the understanding of the same movie in a different language which in this case is from English to LAS.

It should be stressed that the following analyses are based on our personal opinion and perspective as a group.



<p><b>Context:</b> In this scene Shrek is trying to make Donkey leave in order to be alone with Fiona.</p>	<p><b>Cultureme:</b> Tertiary Cultureme. <b>Humor Priority:</b> Top</p>
<p><b>English Dialogue:</b> -Look at the time. I guess you'd better be going.</p>	<p><b>Latin Spanish Dialogue:</b> -Mira la hora, lo mejor de las visitas es cuando se van.</p>
<p><b>Analysis:</b> In the original scene Shrek is being direct to Donkey, which makes him feel meanier, but in the Latin American version Shrek uses a phrase which implies that you want someone to leave your place because you do not want to deal with them. This phrase is well known in the Latin American culture as a mock or sarcasm, adding a different approach to what the original intention was, to be mean on purpose.</p>	

Figure 1



<p><b>Context:</b> Burro does not understand what Shrek is implying so he continues.</p>	<p><b>Cultureme:</b> Primary Cultureme</p> <p><b>Humor Priority:</b> Top</p>
<p><b>English Dialogue:</b></p> <p>-Don't you want to tell me about your trip? Or how about a game of parcheesi?</p>	<p><b>Latin Spanish Dialogue:</b></p> <p>- ¿No vas a platicarme de tu vieja? Perdón, de tu viaje.</p>
<p><b>Analysis:</b> Parcheesi or pachisi is an American variant of an Indian game (Britannica, 2018), it is known as Ludo in some parts of Latin America. In this scene, Donkey wants to talk about the trip while playing parcheesi, but in LAS it was changed for a pun between “viaje” and “vieja” instead of using the equivalent “ludo” changing the original cultureme to a primary one (Poyatos, 2002).</p>	

Figure 2



<p><b>Context:</b> Shrek is complaining about Fiona’s parents and their way to invite them to Far Far Away.</p>	<p><b>Cultureme:</b> Primary <b>Humor Priority:</b> Middle</p>
<p><b>English Dialogue:</b></p> <p>-Somehow I don’t think I’ll be welcome at the country club.</p> <p>-Will you stop it? they are not like that</p> <p>-How do you explain Sergeant Pompous and the fancy pants club band?</p>	<p><b>Latin Spanish Dialogue:</b></p> <p>-Me late que no seré bienvenido en la alta sociedad.</p> <p>-No digas tonterías, ellos no son así.</p> <p>-Entonces explícame por qué mandaron al elenco del lago de los cisnes.</p>
<p><b>Analysis:</b> In both versions Shrek is being mean toward the messengers, but in the original one he tries to specifically mock the man leading the group because of the attire of all of them. While in the LAS adaptation he mocks everyone at the same time and in the same way because of the attire including the tights and similar attires reminding the cast of a ballet, in this case “El Lago de los Cisnes” neutralizing the cultureme turning it into something not linked to the culture (Poyatos, 2002).</p>	

Figure 3



**Figure**

**Context:** During the trip to Far Far Away, Donkey starts singing.

**Cultureme:** Tertiary

**Humor Priority:** Top

**English Dialogue:**

-Hit it! Move 'em on! Head 'em up! Head 'em up, move 'em on! Head 'em up!

Move 'em on, Rawhide! Knock 'em out! Pound 'em dead! Make 'em tea! Buy 'em drinks! Meet their mamas! Milk 'em hard! Rawhide! Yeehaw!

**Latin Spanish Dialogue:**

-Caballo que más le trote si, caballo que más le trote no caballo que más le trote le mando, le mando, le mando una burra. Más, más, más y a trotar y a trotar, más, más, más y a trotar y a trotar. Cuaco, cuaco, cuaco, cuaco malo, cuaco, cuaco, cuaco, cuaco, malo. Yahaay.

**Analysis:** In the original dialogue, Donkey sings the main song of Rawhide (1959-1965), an American TV series set in the middle west and was mainly released in English speaking countries. Therefore, the Latin American audience is not familiarized with the English version of the song. Eugenio Derbez, the voice of Burro, improvised (just as many other parts of the movie) the new version using the beat of Grupo Clímax's song "Mesa que más aplauda". The usage of the song ended on a lawsuit against Derbez (Ortega, 2022).



<p><b>Context:</b> Shrek, Fiona and Donkey arrive to Far Far Away and Donkey reacts very excited to see everything new in the kingdom.</p>	<p><b>Cultureme:</b> Tertiary <b>Humor Priority:</b> Top</p>
<p><b>English Dialogue:</b> -It's going to be champagne wishes and caviar dreams from now on.</p>	<p><b>Latin Spanish Dialogue:</b> -Aquí debe haber tamales de caviar y atole de champaña.</p>
<p><b>Analysis:</b> The phrase “champagne wishes and caviar dreams” comes from a North American TV show called “Lifestyles of the Rich and Famous” and now the usage that phrase is used to indicate wealth. Because it is a phrase born exclusively in the American culture (tertiary cultureme), there is no exact equivalent in LAS, therefore a reference of Mexican cuisine was used to try to maintain the message.</p>	

Figure 5



**Context:** After a small discussion in the chariot with the King, the Fairy Godmother stops in a fast food restaurant and asks for something to eat.

**Cultureme:** Basic

**Humor Priority:** Marginal

**English Dialogue:**

-I'll have **the medieval meal.**

-One medieval meal and, Harold, curly fries?

-No, thank you.

-Sourdough soft taco, then?

**Latin Spanish Dialogue:**

-Yo quiero una **cajita medieval feliz.**

-Una cajita medieval feliz y Harold ¿papas?

-No, gracias.

-O prefieres unos tacos ¿Qué quieres?

**Analysis:** In this scene the reference is less explicit in the original dialogue, because it is related to the fast food culture in general, but in the adaptation made to Latin American Spanish the translators chose to use a more specific reference to McDonald's with their famous happy meal or "cajita feliz" in Spanish.

Figure 6



**Context:** In this scene Shrek and Donkey are going into the deepest part of the forest to meet Fiona’s father but they end up getting lost.

**Cultureme:** Tertiary

**Humor Priority:** Top

**English Dialogue:**

- “Pass the sinister trees with the scary looking branch”
- Check
- Yeah and there’s the bush that’s shaped like Shirley Bassey
- We passed that bush three times already!

**Latin Spanish Dialogue:**

- Pasan los árboles siniestros con ramas tenebrosas
- Si
- Hasta un arbusto con forma de Paquita la del Barrio
- Ya pasamos este arbusto 3 veces

**Analysis:** In both dialogues they name specific characteristics of their surroundings as directions, the most important one being a bush. While in the English dialogue they use as reference a fairly known singer to the North Americans, in LAS they use someone that also resembles the bush and her name is an icon in Latin American music. The reference was adapted into the Latin Spanish in order to create a better understanding to Latin Americans (Ballester, G. 2015).

Figure 7



**Context:** After a short fight with the Puss in Boots, Shrek manages to capture him and Donkey gives some ideas to do with him.

**Cultureme:** Tertiary cultureme

**Humor Priority:** Top

**English Dialogue:**

-What do you reckon we should do with him?

-I say we take the sword and neuter him right here. Give him the Bob Barker treatment.

**Latin Spanish Dialogue:**

- ¿Qué sugieres que hagamos con él?

-Pos pa' mi que deberíamos hacerle la vasectomía con su propia espada.

**Analysis:** In the original language, Donkey makes a reference to the “Bob Barker treatment” a phrase used in the American culture (tertiary cultureme) as a male publicly humiliated by a woman, the phrase comes from the American TV show “Price is Right” presented by Bob Barker, where everytime at the start of the show he reminded the audience to sterilize their pets. The Latin American dub maintained the sterilization comment but got neutralized due to a non-existent direct equivalent of the show in this culture.

Figure 8



**Context:** While trying to “act natural” the King talks with one of his subordinates that is carrying a pot.

**Cultureme:** Secondary (LAS ver.)

**Humor Priority:** Top

**English Dialogue:**

-Exquisite. What do you call this dish?  
 -That would be **the dog’s breakfast**, your majesty.  
 - Ah yes, **very good then.**

**Latin Spanish Dialogue:**

-Exquisito ¿Qué platillo es este?  
 -Lo llamamos “**Sobras de comida para el perro**” su majestad.  
 - ¿Ah, ¿sí? **Que bien come el perro.**

**Analysis:** In both versions the King is trying to act naturally in order to spy Shrek. In doing so, he ends up eating the food leftovers. While his reaction in English was of embarrassment. The LAS version tried to keep looking composed by following the conversation and using a well-known idiomatic expression (secondary cultureme).

Figure 9



**Context:** After wandering for a while in the forest, The group of Shrek arrives at a big factory, the Cat explains that it belongs to the Fairy Godmother.

**Cultureme:** Tertiary cultureme

**Humor Priority:** Top

**English Dialogue:**

-That's the fairy godmother's cottage. she is the largest producer of hexes and potions in the whole kingdom

-Then why don't we pop in there for a spell, haha spell.

**Latin Spanish Dialogue:**

-Es la casita del Hada Madrina. La mayor fabricante de embrujos y pociones de todo el reino.

-Pues a ver si tenemos más suerte para la pócima. La pócima ¿Entendieron? La pócima.

**Analysis:** In the original version, Shrek makes a pun with “spell” as the period of time and “spell” as an incantation because they just plan to be in there for a short period of time. The LAS version tried to maintain the pun in terms of magic by using “pócima” which means potion but in this context Shrek is using this word it is an homophony with “próxima”, meaning next time.

Figure 10



**Context:** While making a new potion, the Fairy Godmother gets surprised by the fact that Shrek and his friends are in her factory.

**Cultureme:** Tertiary cultureme

**Humor Priority:** Middle

**English Dialogue:**

-Sorry to barge in like this...

-What in Grimm's name are you doing here?

**Latin Spanish Dialogue:**

-Lamento infortunarla, pero...

-En el nombre de Merlín ¿Qué hacen aquí?

**Analysis:** In both scenes the Fairy Godmother says the name of a superior being, but the original version made a pun between the phrase "What in God's name" and the Grimms brothers who can be considered like Gods for creating the original fairy tales. In the LAS version she mentions Merlin, a powerful and well known wizard from the story of King Arthur and a cultural synonym of someone who is magical.

Figure 11



**Context:** After stealing the potion and running away from the Fairy Godmother’s factory, Donkey expresses his wariness towards the potion.

**Cultureme:** Secondary cultureme.

**Humor Priority:** Middle

**English Dialogue:**

-Hey man this doesn’t feel right, my donkey senses are tingling all over. So why don’t you just drop that **jug o’ voodoo** and let’s get out of here.

**Latin Spanish Dialogue:**

-Esto como que no me late, mi sexto sentido animal me dice que algo anda mal. Mejor ya tira ese **mugroso menjurje** y vámonos de aquí.

**Analysis:** In this scene, Donkey refers to the potion as a jar filled with something created with a kind of black magic which is called voodoo or voodoo as an object itself. While in the LAS dialogue he refers to it as a “menjurje”, that is commonly associated in Latin America as a mix of various ingredients that can be detrimental.

Figure 12



**Context:** Even after trying the potion, Donkey is still wary about its effects and starts panicking when the rain starts.

**Cultureme:** Tertiary (LAS)

**Humor Priority:** Top

**English Dialogue:**

-Oh, sweet sister, mother of mercy, I'm melting! I'm melting!

-It's just the rain Donkey.

**Latin Spanish Dialogue:**

-¡Ay santo patrón de los burros! ¡Me derrito! ¡Me derrito! ¡Me derrito!

-Solo es la lluvia, Burro.

**Analysis:** In this particular scene Donkey is being dramatic and used a spiritual expression to show his desperation. There is no cultural reference in the original language more than something related to the church itself, but it is in the LAS dubbing. In Latin America it is very common to talk about patron saints because it is a common thing in the Hispanic culture to have patron saints for many different things, and in this case, Donkey at the thought of being in danger he pleads the protection of a patron of donkeys.

Figure 13



**Context:** After wandering around while looking for a place to stay, the potion starts taking effect and makes Donkey faint.

**Cultureme:** Tertiary

**Humor Priority:** Middle

**English Dialogue:**

-Bet my bottom?

-I'm coming, Elizabeth!

-Donkey?

**Latin Spanish Dialogue:**

-Ya veré ¿Qué?

-¡Ahí te voy San Pedro!

- ¿Burro? ¿Estás bien?

**Analysis:** In both versions Donkey feels like he is about to die and in resignation he screams, but in the original scene he uses a catchphrase from a classic American TV sitcom “Sanford and son” (1972-1977) where every time the protagonist felt like he is about to die, he shouts the name of his dead wife Elizabeth, who was waiting for him in the afterlife, while in its adaptation to LAS he screams the name of “San Pedro”. San Pedro in LAS culture is related to two things, the rain and the gatekeeper of heaven. As Donkey feels like he is about to die, he shouts to San Pedro as he is about to arrive heaven.

Figure 14



**Context:** While going back to the castle, Donkey comes up with a way to get new clothes for Shrek, faking that he was run over.

**Cultureme:** None

**Humor Priority:** Top

**English Dialogue:**

-I'm blind! Tell me the truth, will I be able to play the violin again?

-Oh poor creature.

**Latin Spanish Dialogue:**

- ¡Estoy ciego! Dígame la verdad ¿Ya no podré ver la tele?

-Oh, pobre criatura.

**Analysis:** In the original language, when Donkey is pretending to be hurt, he tries to gain the sympathy of the nobleman by saying that he won't be able to play the violin again which is funny because we know he is being dramatic, but in the LAS version he says that he won't be able to watch TV anymore, making more sense due to him saying he was blind. In none of the two case there is a cultureme, there is just the intention to show a funny phrase.

Figure 15



**Context:** After hearing Shrek’s voice, Fiona goes around the castle searching for him, meeting with Donkey and the Puss in Boots.

**Cultureme:** None

**Humor Priority:** Middle

**English Dialogue:**

-Shrek?

-For you baby, I could be.

**Latin Spanish Dialogue:**

- ¿Shrek?

-Por ti baby, sería Batman.

**Analysis:** In both versions Puss is acting flirtatious, however in the original version the phrase is simpler, saying that he could be Shrek if Fiona asks to. Compared to it, the version in LAS where he insinuates that he could be even more than Shrek by adding a Batman reference.

Figure 16



**Context:** The royal guards try to capture Shrek's group, and the Puss in Boots tries to fight back.

**Cultureme:** Tertiary

**Humor Priority:** Top

**English Dialogue:**

-Will they get away with it? or did someone take the cat out of the bag

**-You capitalist pig dogs!**

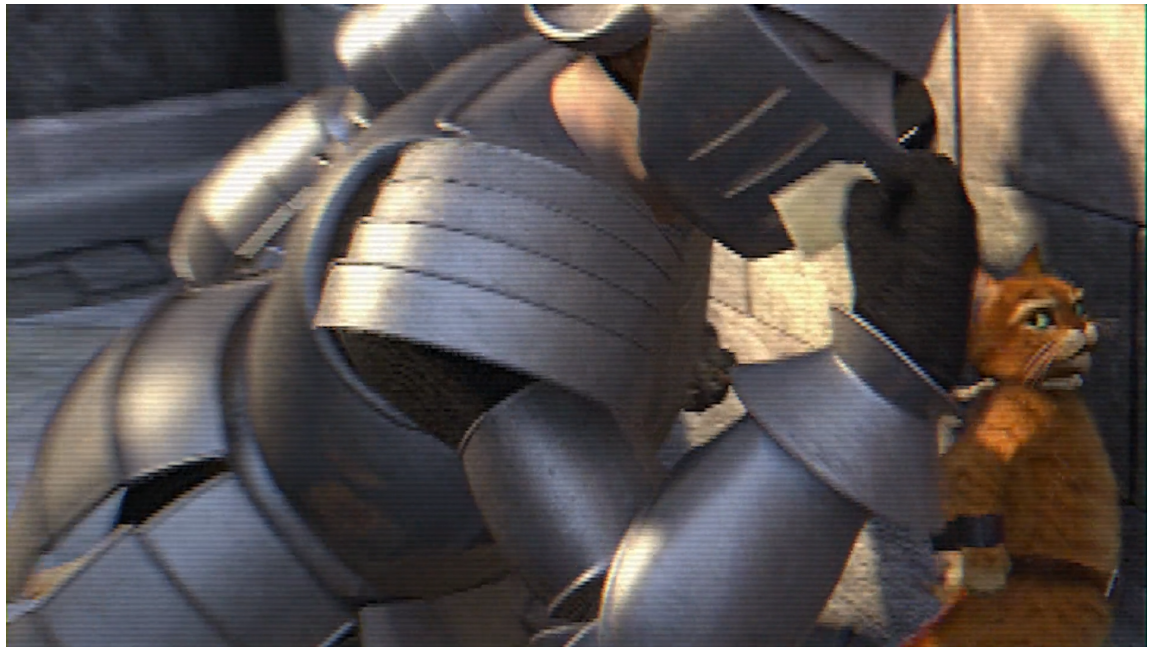
**Latin Spanish Dialogue:**

- ¿Se saldrán con la suya? ¿O aquí habrá gato encerrado?

**-¡Brutalidad policial!**

**Analysis:** In this scene the main interaction is between Puss, who was a mercenary and the police. In the original version he insults the police by using a distinctive dysphemism referring to them as capitalist pig dogs, which is a common slur for the police. However, in the LAS version the insults directed to the police were changed to a critique about the brutality of them towards Puss in Boots.

Figure 17



<p><b>Context:</b> After successfully capturing The Puss in Boots, a guard inspects him.</p>	<p><b>Cultureme:</b> Basic <b>Humor Priority:</b> Top</p>
<p><b>English Dialogue:</b> -Catnip. -That's not mine.</p>	<p><b>Latin Spanish Dialogue:</b> -Arena para gatos. -Eso no es mío.</p>
<p><b>Analysis:</b> The inspiration for this scene is the TV documentary “Cops” and they parody the TV show with the name of “Knights”. When they inspect Puss, the knights found catnip which is a herb drug for cats, making a reference to the episodes of the documentary where they find drugs on the suspect. The LAS version changed the drug reference to a cat litter one. This way the LAS version was softer due to the avoidance of the drug reference.</p>	

Figure 18



**Context:** After getting captured, the group is sent to a dungeon, where Donkey starts screaming that they did not do the procedure right.

**Cultureme:** Tertiary

**Humor Priority:** Top

**English Dialogue:**

-And what about my **Miranda rights**, you're supposed to say I have the right to remain silent.

**Latin Spanish Dialogue:**

-Ni siquiera me leyeron **mis derechos**. Me tenían que decir que tengo derecho a guardar silencio. ¡Nadie me dijo que tengo derecho a guardar silencio!

**Analysis:** Miranda rights is an advice police give to the people when they get arrested in the United States and it was created in 1966 due to the Miranda vs Arizona case. In LAS there is no specific equivalent to this, so the translators opted for neutralizing the word to a standard word.

Figure 19



**Context:** The Gingerbread Man is sad because even if they freed Shrek and company, it was for nothing.

**Cultureme:** Tertiary

**Humor Priority:** Middle

**English Dialogue:**

-The castle is guarded, there is a moat and everything

-Well folks, it looks like we're up chocolate creek without a popsicle stick.

**Latin Spanish Dialogue:**

-Es imposible, no podemos entrar. El castillo tiene guardias, fosas y toda la peña.

-Bien chicos, parece que nuestra misión imposible resultó ser imposible.

**Analysis:** The phrase used in the English dialogue is an idiomatic expression proper of the North American culture (tertiary cultureme) which means they are stuck and unable to continue their mission. In the LAS version they used the movie Mission: Impossible as a reference to make equivalence to the original English version.

Figure 20



**Context:** While trying to get the Fairy Godmother’s wand, one of the three pigs gets a hold of one of her feet.

**Cultureme:** Tertiary

**Humor Priority:** Top

**English Dialogue:**

-Pinocchio now, get the wand.

- I see Paris, I see France.

**Latin Spanish Dialogue:**

- ¡Pinocho! ¡La varita!

-Le veo hasta la conciencia.

**Analysis:** In both scenes we can see one of the three little pigs hanging from the leg of the Fairy Godmother, in the original version they sing a rhyme that means one can see the underwear, or in this case the little pig can see under her dress. While in the LAS version he does it with a more subtle choice of words, the phrase used here is commonly used to imply you can see someone’s underwear or even more, and in this case, trying to imply that he can see her underwear.

Figure 21

## 5. CONCLUSION.

After the analysis was done, we could fulfill the objectives presented at the beginning of the study, these being:

- Specific object 1, *to select segments of the movie "Shrek 2"*: After watching the movie three times, as a group we selected a handful of scenes and segments of the movie which we considered funny.
- Specific object 2, *identify specific culturemes and humorous segments*: 32 scenes were reduced to 21 which we considered to be the most iconic and important to understand the different jokes and humorous context.
- Specific objective 3, *to analyze the translation of the dubbing*: To understand better the North American version of the movie, our group did a research of every cultureme presented in the tables and explained them alongside with the Latinamerican ones.

In consequence, the general objective was also achieved leading to the conclusion that the English version of the movie Shrek 2 has a variety of references to the North American culture which would not have the same impact or understanding in the Latinamerican version if they were not adapted.

### 5.2. Limitations of this study.

As we stated before, this research was the exploratory type, consequently the presented data were only for a better understanding of the translation and dubbing for the movie Shrek 2, hence there were not conclusive data. Also, the main limitation presented was the lack of information about culturemes, this field has not been fully explored yet, thus we had to work with a few investigations and papers. And finally, we could not find an official or reliable script of the movie, in both English and LAS version. In order to continue this research, we decided to make a transcription of both versions, watching the movie over and over again to have a good quality transcription to work with.

### 5.3. Possible avenues for further research

It could be possible to have a deeper research related to the culturemes based on what was proposed in our work, simplifying the reasoning of the researchers to translate it into simpler terms.

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## Annexes

### Script.

For this investigation both scripts of the movie, North American English and Latin American Spanish, were necessary. Unfortunately we could not find any official or complete script in LAS. In order to solve this problem, we, as team, decided to make a transcription of the main scenes used in this investigation.

English Script	LAS Script	Fig.
Donkey: Yeah, and feeding the fish! Shrek: I don't have any fish. Donkey: You do now, I call that one Shrek and the other Fiona, that Shrek is a rascally devil. Shrek: Look at the time. I guess you'd better be going. Donkey: Don't you want to tell me about your trip? Or how about a	Burro: ¡SÍ! y alimenté a los peces. Shrek: Pero yo no tengo peces. Burro: Pos ahora ya tienes, a uno le puse Shrek y al otro Fiona. Ese Shrek es bien canijo shinwerweshon. Shrek: ¡Ah! Mira la hora, lo mejor de las visitas es cuando se van. Burro: ¿Qué, no vas a platicarme de tu vieja? perdón, ¿de tu viaje?	Figures 1 & 2

<p>game of Parcheesi?</p> <p>Fiona: Actually, Donkey? Shouldn't you be getting home to Dragon?</p> <p>Donkey: Oh, yeah, that... I don't know. She's been all moody and stuff lately. I thought I'd move in with you.</p>	<p>Fiona: Por cierto, ¿No deberías estar en casa con tu Dragona?</p> <p>Burro: Ah sí, este... Pos no sé, es que ha estado medio chipil últimamente. Así que mejor decidí mudarme pa acá.</p>	
<p>Shrek: Yeah right, Somehow I don't think I'll be welcome at the country club.</p> <p>Fiona: Stop it. They're not like that.</p> <p>Shrek: Then, how do you explain Sergeant Pompous and the Fancy Pants Club Band?</p> <p>Fiona: Oh, come on! You could at least give them a chance.</p> <p>Shrek: To do what? Sharpen their pitchforks?</p>	<p>Shrek: Hasta crees, me late que no seré bienvenido en la alta sociedad.</p> <p>Fiona: No digas tonterías, ellos no son así.</p> <p>Shrek: Entonces explícame por qué mandaron al elenco del Lago de los Cisnes.</p> <p>Fiona: Ay, por favor al menos dales la oportunidad.</p> <p>Shrek: ¿Si, de qué? ¿De qué afilen sus cuchillos?</p>	<p>Figure 3</p>
<p>Donkey: Head 'em up, move 'em on! Head 'em up! Rawhide! Move 'em on! Head 'em up! Move 'em on! Move 'em on! Head 'em up! Rawhide! Ride 'em up! Move 'em on! Head 'em up! Move 'em on! Rawhide! Knock 'em out! Pound 'em dead! Make 'em tea! Buy 'em drinks! Meet their mamas! Milk 'em hard! Rawhide! Yee-haw!</p>	<p>Burro: Arre, arre, arre, arre, arre, caballo que más les trote si, caballo que más les trote no, caballo que más le trote le mando le mando le mando una burra, más, más, más y a trotar y a trotar. Más, más, más y a trotar y a trotar. Cuaco, cuaco, cuaco, cuaco malo. Cuaco, cuaco, cuaco malo y ¡Ajai!</p>	<p>Figure 4</p>

<p>Shrek: Are we there yet?  Fiona: Yes!  Donkey: Oh, finally! Wow! It's going to be champagne wishes and caviar dreams from now on.</p>	<p>Shrek: ¿Ya merito llegamos?  Fiona: ¡Si!  Burro: Mira, bienvenidos a Muy Muy Lejano. Orale, ¡guau!  Aquí debe haber tamales de caviar y atole de champaña.</p>	<p>Figure 5</p>
<p>Cashier: Hi. Welcome to Friar's Fat Boy! May I take your order?  Fairy G: My diet is ruined! I hope you're happy. Er... okay. Two Renaissance Wraps, no mayo... chili rings...  Charming: I'll have the Medieval Meal.  Fairy G: one Medieval Meal and Harold... Curly fries?  Harold: no, thank you.  Fairy G: Sourdough soft taco, then?</p>	<p>Cajera: Bienvenidos a la Fonda del Renacimiento ¿Su orden, por favor?  Hada M: Voy a romper mi dieta, ya estarás contento. Eh, yo quiero dos tacos renacimiento sin cebolla ni picante.  Encantador: Yo quiero una cajita medieval feliz.  Hada M: Una cajita medieval feliz y Harold... ¿papas?  Harold: No, nada, gracias.  Hada M: O prefieres unos tacos ¿Qué quieres?</p>	<p>Figure 6</p>
<p>Shrek: Face it, Donkey! We're lost  Donkey: We can't be lost. We followed the King's instructions exactly. "Head to the darkest part of the woods..."  Shrek: aye  Donkey: "Past the sinister trees with scary-looking branches."  Shrek: Check  Donkey: Yeah, and there's the bush</p>	<p>Shrek: Acéptalo Burro, nos perdimos.  Burro: Me cae que no, seguimos las instrucciones a la pata de la letra, ahí decía: Derecho hasta lo más profundo y oscuro del bosque.  Shrek: Si.  Burro: Pasan los árboles siniestros con ramas tenebrosas.  Shrek: Si.  Burro: Hasta un arbusto con forma de</p>	<p>Figure 7</p>

<p>shaped like Shirley Bassey! Shrek: We passed that bush three times already!</p>	<p>Paquita la del Barrio. Shrek: Ya pasamos este arbusto 3 veces.</p>	
<p>Shrek: What do you reckon we should do with him? Donkey: I say we take the sword and neuter him right here, give him the Bob Barker treatment. Puss: Oh, no! ¡Por favor! Please! I implore you! It was nothing personal, Señor. I was doing it only for my family. My mother, she is sick. And my father lives off the garbage! The King offered me much in gold and I have a litter of brothers... Shrek: Whoa, whoa, whoa! Fiona's father paid you to do this? Puss: The rich King? Si.</p>	<p>Shrek: ¿Qué sugieres que hagamos con él? Burro: Pos pa' mí que deberíamos hacerle la vasectomía con su propia espada. Gato: ¡Ay, mamá! No por favor, piedad. Os lo suplico. No era nada personal, señor. Solo lo he hecho por mi familia. Mi madre está enfermita y mi padre vive de la basura, el rey me ofreció mucho oro, tengo una camada de hermani... Shrek: Oye, oye, oye, oye. ¿El padre de Fiona te pagó para hacer esto? Gato: ¿El rey rico? Si.</p>	<p>Figure 8</p>
<p>Fiona: Mom, have you seen Shrek? Lilian: I haven't. You should ask your father. Be sure and use small words, dear. He's a little slow this morning. Chef: Can I help you, Your Majesty? Harold: Ah, yes! Um... Mmm! Exquisite. What do you call this</p>	<p>Fiona: ¿Has visto a Shrek? Lilian: No hija. Pregúntale a tu padre, pero háblale despacito querida, está un poco distraído esta mañana. Chef: ¿Se le ofrece algo majestad? Harold: Ah sí. Exquisito ¿Qué platillo es este? Chef: Lo llamamos “Sobras de comida para el perro” majestad.</p>	<p>Figure 9</p>

<p>dish?</p> <p>Chef: That would be the dog's breakfast, Your Majesty.</p> <p>Harold: Ah, yes. Very good, then. Carry on, Cedric.</p>	<p>Harold: ¿Ah, sí? Que bien come el perro.</p>	
<p>Donkey: Oh, no. That's the old Keebler's place. Let's back away slowly.</p> <p>Puss: That's the Fairy Godmother's cottage. She's the largest producer of hexes and potions in the whole kingdom.</p> <p>Shrek: Then why don't we pop in there for a spell? Ha-ha! Spell!</p>	<p>Burro: ¡Listo! Ya llegamos, ya vimos, ya vamos.</p> <p>Gato: Es la casita del Hada Madrina. La mayor fabricante de embrujos y pociones de todo el reino.</p> <p>Shrek: Pues a ver si tenemos más suerte para la pócima. La pócima ¿Entendieron? La pócima.</p>	<p>Figure 10</p>
<p>Fairy G: A drop of desire. Naughty! A pinch of passion. And just a hint of... lust!</p> <p>Shrek: Excuse me. Sorry to barge in like this...</p> <p>Fairy G: What in Grimm's name are you doing here?</p>	<p>Hada M: Una gota de deseo, una pizca de pasión y una probada de lujuria.</p> <p>Shrek: Lamento infortunarla, pero...</p> <p>Hada M: En el nombre de Merlín ¿Qué hacen aquí?</p>	<p>Figure 11</p>
<p>Shrek: happily ever after potion, maximum strength, for you and your true love, if one of you drinks this you both will be fine, happiness, comfort and beauty divine</p> <p>Donkey: You both will be fine?</p> <p>Shrek: I guess it means it will affect</p>	<p>Shrek: “Pócima para Vivir Felices por Siempre” extra concentrada, para tí y tu verdadero amor. Si uno de los dos lo bebe ambos se beneficiarán. Felicidad, comodidad y belleza divina tendrán.</p> <p>Burro: ¿Ambos se beneficiarán?</p>	<p>Figure 12</p>

<p>Fiona too</p> <p>Donkey: Hey man this doesn't feel right, my donkey senses are tingling all over, so why don't you just drop that jug o' voodoo and let's get out of here.</p>	<p>Shrek: O sea que también afectará a Fiona.</p> <p>Burro: Esto como que no me late, mi sexto sentido animal me dice que algo anda mal. Mejor ya tira ese mugroso menjurje y vámonos de aquí.</p>	
<p>Puss: Maybe is a dud</p> <p>Shrek: Or maybe Fiona and I were never meant to be</p> <p>Donkey: Oh oh, what did I tell you, I think I feel something coming on.</p> <p>Shrek I don't wanna die, I don't wanna die! oh sweet sister mother mercy, I'm melting, I'm melting!</p> <p>Shrek: It's just the rain donkey.</p>	<p>Gato: Tal vez no haga na'.</p> <p>Shrek: O quizás Fiona y yo no éramos el uno para el otro.</p> <p>Burro: Oh oh, te lo dije. Algo me está pasando, denme un purgante. ¡No quiero morir! ¡No quiero morir! ¡Ay santo patrón de los burros! ¡Me derrito! ¡Me derrito! ¡Me derrito!</p> <p>Shrek: Solo es la lluvia, Burro.</p>	<p>Figure 13</p>
<p>Donkey: Shrek don't worry. Things seem bad because it's dark and rainy and Fiona's father hired a sleazy hitman to whack you. It'll be better in the morning, you'll see. The sun'll come out tomorrow, bet your bottom...</p> <p>Shrek: Bet my bottom?</p> <p>Donkey: I'm coming Elizabeth!</p> <p>Shrek: Donkey? ar... are you alright?</p> <p>Puss: Hey boss, let's shave him.</p>	<p>Burro: Shrek, tranquilo. Las cosas se ven mal porque está oscuro y lloviendo y porque el papá de Fiona contrató un hampón pa' matarte. Todo estará mejor en la mañana, créeme. Seguro que hay sol mañana, ya verás que pa...</p> <p>Shrek: Ya veré ¿Qué?</p> <p>Burro: ¡Ahí te voy San Pedro!</p> <p>Shrek: ¿Burro? ¿E- estás bien?</p> <p>Gato: Eh jefe ¿Lo rasuramos?</p>	<p>Figure 14</p>

<p>Man: Driver stop!</p> <p>Donkey: Oh god! Help me please!</p> <p>My racing days are over! I'm blind, I'm blind! Tell the truth, will I ever be able to play the violin again?</p> <p>Man: Oh you poor creature, is there anything I can do for you?</p>	<p>Hombre: Cochero, alto.</p> <p>Burro: Ayudenmen, por favor. Soy un pura sangre y me estoy coagulando. ¿Estoy ciego! Dígame la verdad ¿Ya no podré ver la tele?</p> <p>Hombre: Oh, pobre criatura. ¿Hay algo que pueda hacer por ti?</p>	<p>Figure 15</p>
<p>Donkey: Oh it's kind of a long story, but see Shrek and I took some magic potion and well, now, we are sexy!</p> <p>Fiona: Shrek?</p> <p>Puss: For you baby, I could be.</p> <p>Donkey: Yeah you wish.</p> <p>Fiona: Donkey where is shrek!?</p> <p>Donkey: He just went inside looking for you.</p>	<p>Burro: Es una larga historia. Shrek y yo bebimos la pócima mágica y ahora los dos somos ¡sexys!</p> <p>Fiona: ¿Shrek?</p> <p>Gato: Por ti baby, sería Batman.</p> <p>Donkey: Eso quisieras.</p> <p>Fiona: Burro ¿Dónde está Shrek?</p> <p>Burro: Acaba de entrar a buscarte.</p>	<p>Figure 16</p>
<p>Donkey: Police Brutality!</p> <p>Shrek: I have to talk to princess Fiona</p> <p>King: we warned you!</p> <p>Narrator: Will they get away with it? or someone left the cat out of the bag?</p> <p>Puss: you capitalists pig dogs</p> <p>Knight: Catnip</p> <p>Puss: that's... not mine</p>	<p>Burro: ¡Esto es brutalidad policiaca! ¡Me quejaré con Derechos Equinos!</p> <p>Shrek: Ya estuvo, ya estuvo por favor. Tengo que hablar con la princesa Fiona.</p> <p>Caballero: Te lo advertimos.</p> <p>Presentador: ¿Se saldrán con la suya? ¿O aquí habrá gato encerrado?</p> <p>Gato: ¡Brutalidad policial!</p> <p>Caballero 2: ¿Qué traes ahí?</p> <p>Caballero 3: Arena para gatos.</p> <p>Gato: Eso no es mío.</p>	<p>Figures 17 &amp; 18</p>

<p>Donkey: I gotta get out of here, you can't lock us up like this! Let me go! and what about my miranda rights? you are supposed to say I have the right to remain silent. Nobody said I have the right to remain silent!</p> <p>Shrek: Donkey you HAVE the right to remain silent, what you lack is the capacity.</p>	<p>Burro: Sáquenme de aquí, ¡tengo que salir pa juera!, ¡bájenme pa bajo! ni siquiera me leyeron mis derechos. Me tenían que decir que tengo derecho a guardar silencio. ¡Nadie me dijo que tengo derecho a guardar silencio!</p> <p>Shrek: Burro, tienes derecho a guardar silencio, lo que no tienes es la capacidad.</p>	<p>Figure 19</p>
<p>Donkey: I thought you were going to let her go.</p> <p>Shrek: I was, but I can't let them do this to Fiona.</p> <p>Donkey: That is what I like to hear, look who is finally coming around.</p> <p>Puss: But it's impossible, we'll never get in, the castle is guarded and there is a moat and everything.</p> <p>Gingy: Well folks, it looks like we are up Chocolate creek without a popsicle stick</p>	<p>Burro: ¿No que la ibas a dejar ir?</p> <p>Shrek: Iba, pero no pueden hacerle esto a Fiona.</p> <p>Burro: ¡Vaya! Música pa' mis orejas, hasta que usastes la cabeza.</p> <p>Gato: Pero es imposible, no podemos entrar. El castillo tiene guardias, fosas y toda la peña.</p> <p>Gengi: Bien chicos, parece que nuestra misión imposible resultó ser imposible.</p>	<p>Figure 20</p>
<p>Shrek: Now!</p> <p>Pigs: Pigs und blanket</p> <p>Shrek: Pinocchio get the wand!</p> <p>Pig: I see London, I see France!</p> <p>Pinocchio: I'm a real boy!</p>	<p>Shrek: ¡Ahora!</p> <p>Cerditos: ¡Como el circo chino!</p> <p>Shrek: ¡Pinocho! ¡La varita mágica!</p> <p>Cerdito: Le veo hasta la conciencia.</p> <p>Pinocho: ¡Aaaaah! ¡Soy un niño de verdad!</p>	<p>Figure 21</p>

**This thesis entitled:  
The Dubbing of Shrek 2 - A Case Study**

**written by**

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**The final copy of this thesis has been examined by the signatories, who ascertain that both the content and the form meet acceptable presentation standards of scholarly work in the above mentioned discipline.**