# What kind of problems does the translator of AV material (*Sex in the City*) face and how are these resolved?

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| **Resum del TFG:**<br>*L'estudi se centra en problemes de traducció i les seves possibles solucions. Aquests problemes són exemples trets d'un material audiovisual. El projecte té a la seva base la sèrie televisiva "Sexo en Nueva York" i inclou una recerca de les diferents teories quant a la traducció audiovisual. S'analitza la subtitulació de "Sexo en Nueva York", tant en anglès, com en castellà. L'estudi es divideix en quatre parts: la primera part conté l'introducció, la metodologia i informació sobre el context la sèrie, la segona part tracta sobre les aspectes i tècniques de traducció segons diferents autors, la tercera part mostra els exemples trets de Sexo en Nueva York i en la quarta part s'extreuen les conclusions, un cop s'hagi acabat el treball. A més, trobem dos annexos: el primer inclou tots els exemples treballats per la anàlisis i el segon amb captures de pantalla que demostren l'autenticitat d'aquests exemples.* | **Summary of the final project:**<br>The study focuses on translation problems and their possible solutions. These problems are examples encountered in audiovisual material. The project uses the TV series *Sex and the City* as a basis and it includes research into different theories regarding audiovisual translation. Subtitling in *Sex and the City* are evaluated in both English and Spanish. The study is divided into four parts: the first part deals with the introduction, the methodology and some background information about the show; the second part is about translation strategies and issues according to different authors; the third part illustrates the examples obtained from *Sex and the City*; the forth part is about the conclusions extracted once the work had been accomplished. Additionally there are two annexes: the first one includes a table containing all the examples employed in the analysis and the second one includes screenshots of scenes, proving that the fragments from the show are genuine. |

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## 1. INTRODUCTION

1.1 What I am setting out to do and why

The audience is normally indifferent or sometimes critical of the translation of a TV series or film. People tend to forget that behind the translated version, in our case in Spanish, behind that convenience that we are offered there is much effort and dedication. A team of professionals has had to work hard on finding the correct solutions to the translation of different dialogues. In some occasions we, the public, even dare to judge the translator's decisions when we realise that what we hear or read has nothing to do with the original version. It is true that there might be some divergences between the two versions. However, in the case of dubbing, for instance, we should consider that during the adaption translators have to pay attention not only to the message but also to the way the actor's lips are moving. Moreover, in the case of subtitling they have to take into consideration the synchronisation of the text with the images on screen and they are restricted by the number of characters an audience can read per second. Therefore, it is understandable that the translating task might be more complicated than it seems at first.

There are two important factors that made me decide on this project: the fact that I have noticed differences between two versions of an audiovisual text (the original version and the translated version) and my will to discover more secrets and ways to solve translation problems.

Therefore, the study is going to include five important parts:

- The first part deals with some <u>background information</u> about the TV series *Sex and the City*. This is the TV series which is going to be used as the basis for the project. Expressions and vocabulary from it are going to be analysed and compared in order to discover if the theories regarding audiovisual translation are followed or not in the *Sex and the City'*s Spanish script. Despite its fame, not every public is familiar with it and I consider that its context should be explained. Plus, the translator's role depends on the type of the audiovisual material he/she has to translate, the type of public to whom his/her material is addressed and of course, its timeframe. That is why is essential to reveal some background information about the show.
  On the other hand, in this first section I am also explaining the methodology employed during the whole project.
- The second part delves into the field of audiovisual translation. It is a <u>research</u> about the different theories proposed for this area and about the problems facing the translator when working with general audiovisual material designed for an audience in culture 1 and going to an audience in culture 2.

- The third part includes the <u>analysis of examples</u> from the TV series in question.
- Finally, the forth part of the project is going to deal with the conclusions.

1.2 Background information for the reader about the series



### 1.2.1 *Sex and the City*: general information

*Sex and the City* was created by Darren Star and produced by the American cable network Home Box Office (HBO). It was nominated for more than 50 Emmy Awards and 24 Golden Globe Awards and it was the first cable show to take top honours in the comedy series category. It is based on a column (for the *New York Observer*, 1994) and later a book written by Candace Bushnell (1997). The show takes the audience on a journey through the intricacies of the lives of four young, beautiful, professional women living in New York City and their friendships, romantic relationships, sexual escapades, extravagant bistro lunches and cocktail-laced dinners, and later on, their gradual development. According to Diane Negra, professor of film and television studies at the University of East Anglia, *Sex and the City* "operates as a key cultural paradigm through which discussions of femininity, singlehood, and urban life are carried out".

The TV series was first screened in the late '90s and the original run of the show had a total of 94 episodes. It was executive produced by Michael Patrick King, John Melfi, Cindy Chupack, Jenny Bicks and Sarah Jessica Parker and it received both acclaim and criticism for its subjects and characters. Its frank nature and sometimes controversial women proved to be an enormous success during its six-season run which came to an end in February of 2004. Nevertheless, its story continued with two feature films: *Sex and the City* (2008) and its sequel *Sex and the City 2* (2010).

### 1.2.2  What is it about?

The show presents four strong, assertive, wise-cracking female characters and their relationships in a comic way. The TV series almost gives women permission to have female friendships that are more important than anything

else, which was innovative at that time. That is why a lot of women relate to different elements in all four of them and it specially attracts those single, career women in their 30s.

According to Kim Akass, lecturer in film studies, London Metropolitan University, there is a great number of revolutionary episodes. For instance, there is one about breastfeeding and it was the first time people had ever seen an engorged breast on TV. One of her favourite episode is the last one in the last series, where one of the main characters admits her real age. She says, "I'm 40 f_cking five and proud of it!". It is an issue that had not been discussed like that before; it was a celebration of women ageing. Or where another character's Manolo Blahniks shoes got stolen at a party — the whole dialogue about "I have spent money on wedding presents and on other people's children and no one has ever celebrated the fact that I am single" was revolutionary as well.

## 1.2.3 Characters

<u>Sarah Jessica Parker</u> as Carrie Bradshaw, <u>Kim Cattrall</u> as Samantha Jones, <u>Kristin Davis</u> as Charlotte York and <u>Cynthia Nixon</u> as Miranda Hobbes were the main characters. We can also find two asexual characters: Carrie's friend Stanford (Willie Garson) and Charlotte's friend Anthony Marantino (played by Mario Cantone). Their main role was to provide relationship advice to the show's straight female characters. They all discussed topics that had previously been absolutely taboo on the small screen (vibrators, bisexuality, anal sex and female friendship among others). The title even had the word *sex* in it. That in itself was a bit of a breakthrough. They were strong, powerful women who offered a series of attitudes to life, love and sex. They were totally honest about sex, about the humour of sex and they were also very intelligent at the same time, so it truly integrated the view of what women could be without apologising for it. They knew and visited the best spots in the city and plus, these women loved fashion, they would have never worn the same outfit twice.

Carrie Bradshaw was a New York based writer who explored and experienced the unique world of Manhattan's dating scene, Samantha Jones was a PR executive who has seen, and done, it all, Charlotte York was an art dealer and housewife who is still trying to persist to the idea of happily ever after, and Miranda Hobbes was a pragmatist lawyer trying to balance the idea of love with the realities of life. The four of them looked so different, were so different but coming together were these four very distinct individual voices.

## 1.3 Methodology

The first step of the project was to select a topic. As mentioned previously, I keen on audiovisual translation and I was curious about the differences the audience can find between an original version and a translated one, I decided to investigate the reason of these dissimilarities.

The second step was to opt for a specific audiovisual material as a basis. I considered that a TV series which is famous, which I am familiar with and which is easy to follow, as well, would be a proper option. Therefore, here we have: *Sex and the City*. Moreover, it includes plenty of examples of translation difficulties. As well, I used different episodes from different seasons.

The third step was to find general information about the translation audiovisual material and see in which direction I would like to orientate the project. All the information was found in books from the university's libraries and from some internet web pages. The sources are detailed in the biography section.

The fourth step was the actual translated text. My intention was to have reliable material and not simply a script found randomly on the internet. Therefore, I used the official version of the TV series, DVDs from our University's Communication Library and took screenshots when interesting phrases in the translated version appear on the display. At the same time, on another window I had the original version (in English) and had to pay attention to what was said in it, too. Therefore, I was watching the two versions, one in English with English subtitles and another one in Spanish with Spanish subtitles almost simultaneously.

Finally, all the examples were analysed and conclusions were drawn.

## 2 THE THEORY

### 2.1 Audiovisual translation in general

Following Fotios Karamitroglou (2000), audiovisual translation (AVT) is the translation of any material in audio, visual or audiovisual format. The term is used to refer to what has been called *screen translation* or *film translation*. The term *screen translation* emphasises the locative of the medium where the translation product appear. Nevertheless, the term AVT is more widely used and that is why it is going to be used in this project.

The Anglophone entertainment industry has a great influence especially in Europe. We encounter most of the cinema and television material in English language with the dubbing or the subtitling in the local language.

Audiovisual materials use two codes: image and sound. The reality they represent is based on specific images that have been organised by a director. That is why the model of translation is constrained by the synchrony in the new parameters of image and sound.

There are three types of audiovisual translation (AVT): dubbing, voice-over and subtitling. Firstly, dubbing (or *post-synchronisation*) replaces the source language (SL) soundtrack with a target language (TL) soundtrack. Secondly, voice-over keeps the SL soundtrack, but turns down the volume and imposes a TL translation, generally completed by one speaker (contrasting dubbing where a whole cast of actors is needed). Voice-over is commonly used in documentaries where the audience can hear the original sound in the background at the same time with a few seconds delay. Finally, subtitling preserves the original soundtrack and imposes a translation on the visual image of the material.

As Jan Pedersen (2011) published in *Subtitling Norms for Television* and also Dror Abend David in *Media and Translation, An interdisciplinary Approach* (2014), it is common to describe countries as either subtitling, dubbing or voice-over countries, depending on their preferred type of AVT. For instance, traditional dubbing countries are those where the big language communities, German, French, Italian and Spanish are spoken. Then traditional voice-over countries are those which during the Cold War used to be known as Eastern Europe (geographically Eastern and central Europe). Last subtitling countries are all the other countries. There are many factors that influence both national and individual choice of the main AVT mode, for example money, medium, politics, genre and tradition.

Therefore, these economic, political and ideological factors have contributed to firming the division between dubbing and subtitling oriented countries. From an economic point of view, subtitling is much less expensive and faster

than dubbing as subtitling basically requires a translator and a software package to introduce the subtitle at the precise time and place in the programme being operated. From a political point of view, dubbing is the translation mode that has the higher ability to hide what is considered unsafe and inappropriate for the target culture. This has been the motivating force in countries like Germany, Italy and Spain, whose policies during their dictatorships were rested on the censorship of any imported products which could weaken the power of dictatorships and their images of strong countries. From an ideological approach, the choice between dubbing and subtitling can be understood either as a form of self-protection or as a manifestation of patriotic politics. Linguistic communities, for example Catalonia, Wales and Quebec, tend to prefer dubbing to promote their own languages, which are considered by some groups as marginal languages.

## 2.2 Dubbing and subtitling

In this case, the project is oriented towards the Spanish subtitling of the TV series in question. However, dubbing is another form of translation and I consider it is convenient to provide some general information about both types of translations. Therefore, the following paragraphs deal with general aspects regarding these two modes of AVT and later on, different examples from the programme are going to be analysed.

### 2.2.1  Dubbing

When it comes to dubbing the challenge is to produce dialogues that, being fixed in a foreign audiovisual context of numerous signifying codes, still sound natural in the target language. Actually, the reliability and authenticity of dialogues is one of the central standards used to determine whether a dubbed production presents quality standards. According to Frederic Chaume (2012) dialogues should sound spontaneous, and they must also comply with synchrony limitations and fit naturally in the lips of the actors on screen. If not, the target audience will not believe that characters are speaking their language and will find it hard to get involved in the film story.

The process of film dubbing is one of the most peculiar disciplines in the field of translation. It has been detailed in Whitman-Linsen (1992) and readapted by Frederic Chaume (2012). To begin with, the text sent by the translator is not final; it is not even one of the final stages of the completed project. The translator produces a text which will function as a preliminary point. This text will be developed but might suffer many changes during the original process of translation. The audiovisual dubbing process includes several closely related procedures which must follow an established order and rhythm, something similar to a production line. If one them is running behind or into problems the complete line might be affected. Likewise, so many different people are involved that difficulties do tend to appear.

The dubbing preproduction process begins when the client (usually a television station, programme producer or distributor) sends a duplicate of the material to the dubbing studio. Generally, this copy, known as *the master*, comes with the original script to simplify translation but also with a set of instructions on questions as to whether, for example, the songs must be dubbed, the screen inserts must be subtitled, and the possibility of certain dubbing actors to take certain roles.

The head of production sends a copy of all the material received to the translator, who is usually independent of dubbing studio. The translator typically works from two originals, the film itself and the written script. Nevertheless, very often, the written text can be significantly different from the actual film. This may be because the script is the preproduction copy as opposed to the final, or because it is a less than perfect transcription. In other words, the translator may receive an incomplete script, one which varies from the original or, in some cases, no script at all, in which case he or she will work entirely from the film.

As soon as the translation is finished it is generally sent to a proof-reader. The next step is synchronisation of the translated dialogue so that it matches the actors' mouth movements and the other images as closely as possible. Once synchronised, the text goes to the production department, where it will be given the final touches before dubbing work itself starts. As a result, audiovisual programme dubbing is a highly difficult process including many stages. And even though those working in this process form a team, their work is likely to be done on an individual basis.

Moreover, in the context of dubbing synchronization is one of the key factors. As it is mentioned in *Audiovisual Translation, Language Transfer on Screen* by Jorge Díaz Cintas and Gunilla Anderman, synchronization is often considered as the differentiating feature of this kind of translation, although in fact, it only characterises one significant area (together with others such as orality or the interaction between image and word) which is gradually losing the support of dubbing professionals and audiences. Synchronization requires the translator's creative skills. It can help the translator to learn how to distance from literal ideas in translation and gain confidence in his or her abilities to present alternatives that are different from the source text. The main idea is to focus on the function of the text and to give the viewer the same message.

### 2.2.2  Subtitling

First of all, according to *The Semiotics of Subtitling* by Zoé de Linde and Neil Kay, subtitling must never contradict what the actors are performing on screen and the delivery of the translated message has to correspond to that of the original dialogue. As regards to the space and timing, the sizes of the

real screen are limited and the target text must fit the size of the display. The translator must take into consideration the instant when a subtitle should appear on screen and when it should disappear, depending on a series of spatial and chronological limits. Therefore the subtitles should maintain temporal synchrony with the spoken words.

When it comes to the modern media landscape, subtitling has a great deal of social, language and political implications. It is helpful in: improving reading skills, increasing foreign language skills, enabling easy and inexpensive international program exchange. Still, it is also strengthening the dominance of English language.

In a society where the audiovisual media encourages subtitles in foreign productions, the text constitutes a significant and effective reading tool for both adults and children. On the other hand, reading domestic-language subtitles while watching a foreign-language production improves foreign-language vocabulary skills.

According to the Relevance Theory proposed by Dan Sperber and Deirdre Wilson the audience always takes into account implicit inferences. The hearers or the readers will always search for the real meaning in any given communication situation. Once they find the meaning that fits their expectations they will not look for other senses.

This statement seems principally valid when it comes to AVT, especially in the case of subtitling, where the public is forced to follow the target text at a fixed pace, together with the film that they are watching. Dan Sperber and Deirdre Wilson debate that "people do not speak unless they assume that what they have to say will have some effect on (will be relevant to) their audience. The audience assume that what is said to them will be relevant in some way or another". No matter what goes beyond this idea is actually redundant, and mainly unhelpful in subtitles. All over this study it is maintained that the translator has no choice but to free his/herself from literal translation and formal equivalence. Choices between the members of individual patterns hardly involve word for word translations.

Dan Sperber considers that it is challenging to reason for what to leave out and what to preserve in translation without paying attention to the purpose of the given texts and the (culture-specific) conventions that are valid in the given context. He argues that his work is not another input-output account of translation that compares the source and target text. He sees it as a competence-oriented research programme, targeting to understanding the communicative competence that makes translation possible. He does recognize the need to study the source and the target text, though. His work consists in comparisons between source and target language material,

outlining how subtitling can be an instance of multi semiotic communication (multiple meanings) through language barriers.

Therefore, AVT is a complex phenomenon. Dan Sperber suggests that it can be accounted for by, on one hand, its relative autonomy, and on the other, the concepts of equivalence and function. While the translator can take the freedom to select corresponding terms that satisfies him, the selection is distant from subjective. Translation is not unmediated or transparent communication. This is what differentiates it from the foreign text. Translation is interpretive. Translations are, in the end, foreign language versions of source texts. It follows, then, that the development of the production must be controlled and subject to certain regularities. Eugene A. Nida claimed that differences in translation can generally account for by three basic factors in translating: the nature of the message, the purpose of the author (or of the translator) and finally the type of audience. Since then, text type conventions and audience design have been essential concepts in translation.

Fallowing this study, there are three types of texts: expensive, operative and informative texts, noting that these are never realised in their "pure" form, in that most texts are in fact a mixture of more than one text type. Each type of text responds to different translation procedures. Informative texts are translated according to the sense and meaning. Expressive texts are likely to be translated by identification, where the translator identifies the artistic intention of the author of the original so that the artistic quality is maintained. Finally, adaptive translating relates to operative texts, in that the persuasive language should be adapted to the requests of the new language community.

## 2.3   Issues of AVT

According to descriptive translation studies (DTS), published by Jorge Díaz Cintas and edited by Pilar Orero (*Topics in Audiovisual Translation*, 2004), there are certain elements in a text that are more problematic to subtitle than others. For example, extralinguistic cultural references (ECR) are one of the most significant problems translators must take care of. What is more, the way of dealing with these features is widespread. ECR, according to Pilar Orero (2004) are also called *culture-bound terms*, they are references to items that are tired up with a country's culture, history, or geography, and tend to present translation challenges. These allusions to people, places, institutions, customs, or food are not familiar to the public if they do not know the language in question or if they have no background information about the culture in question.

As a general rule films are distributed word wide and through numerous different media so that some of them reach a massive and enormously diverse audience within the first months after their release. A film's propensity to travel means that the cultural references used to give shape to the story

also travel widely. Additionally, symbols in films represent an important issue since both the visual and sound systems of a film contribute to the way it gives shape to its source culture.

In summary, cinema's cultural diversity presents translators with a world of challenges. The most challenging situation arises when no similar item exists in the target culture and/or if it is unknown to the majority of the target audience. Translators must find an alternative that will allow the viewers to fill in the target culture gap as effectively as possible.

Therefore, it is essential for translators to have both bilingual ability and bi-cultural vision. As Lukasz Bogucki (2004) sustains in *Areas and Methods of Audiovisual Translation Research*, Translators mediate between cultures (including ideologies, moral systems and sociocultural structures) in search of a solution to the mismatches that stand in the way of transmission of meaning.

What is more, following Lukas Bogucki (2004), language, especially spoken language is as variable as human beings and their environs, while writing is traditionally related with the conservation of knowledge. Consequently, linguistic choices are never accidental in films. The way characters express themselves tell us something about their personality and about their background, through idiosyncrasies and through the socio-cultural and geographic markers in their speech, which affect grammar, syntax, lexicon, pronunciation, and intonation.

In this case, the problem with subtitling is that being a form of language with limitations and it is faced with a formidable challenge: how is the complexity of spoken language variants into a regimented written form translated?

That is the reason why the language register must match with the spoken word. However, the language should be grammatically correct since subtitles serve as a model for literacy. Another norm implies that subtitles should correct grammar as well as other mistakes, if they occur in the original version.

Another issue regarding AVT is the emotionally charged language (taboo words, swearwords, interjections). They are often toned down in subtitles or even removed if the space is limited. Still, such words fulfil particular functions in the dialogic interaction and deleting them is without doubt not the only or the greatest choice available.

As a result translators must recognize and estimate the impact and the emotional importance of a given word or expression in the source culture. Then they have to translate it into a target culture considering that the solution is suitable in the context.

Furthermore, taboo words are words whose use is limited or in some cases even forbidden by social custom. As swear words are offensive words, used as a manifestation of irritation, agony, satisfaction or excitement, some swearwords are also taboo words, and need careful treatment. Although the connotative meaning and the strength of an expression have been properly considered in original version it always remains to be seen whether an expression with the same or similar strength and connotative meaning can be permitted in the translated version. Plus, different cultures have different emotional responses and, therefore, different swearwords and taboo words. On the other hand, sensibilities change and some words slowly become more or less acceptable.

## 2.4 Classification terms AVT

There are many ways to classify how terms can be translated. All existing classifications tend to overlap but a proper example of strategy is given by Días Cintas (2003) and Santamaria (2001). This is the classification used for our examples from the TV series. It includes:

2.4.1 Loan
2.4.2 Calque Or Literal Translation
2.4.3 Explicitation
2.4.4 Substitution
2.4.5 Transposition
2.4.6 Lexical Recreation
2.4.7 Compensation
2.4.8 Omission
2.4.9 Addition

All these categories are going to be explained and afterwards translated fragments from the *Sex and the city* AVT are going to be analysed as examples of the classification (see ANNEX 1 for table of examples and ANNEX 2 for the screenshots).

2.4.1 Loan: the source text word or phrase is incorporated into the target language and text, because there is no translation possible and both languages use the same word. Such words tend to have the same foreign language source. Examples (acceding to Maeve Maddox, the author of Basic English Grammar):

- Latin: *agenda, index, memorandum*
- German: *bratwurst*
- French: *accident, chef, fierce*
- Italian: *concerto, pizza, scenario*
- Japanese: *bonsai, haiku, karaoke*
- words from the gastronomic area: *cognac* or *muffin*

- place names which remain unchanged: *San Francisco*

2.4.2 Calque: literal translation of a word, a phrase or even a whole sentence into the target language. Calques are not loans. While loans are borrowed from the source language and remain inviolable in the target language, calques are literal translations that sound a bit awkward especially when heard for the first time, but which can eventually form part of the target language system. Examples (acceding to Maeve Maddox, the author of *Basic English Grammar*):

- *blue-blood*: noble birth — from Spanish *sangre azul.* "The veins of the pure-blooded Spanish aristocrat, whose ancestry contained no Moorish admixture, were believed to be bluer than those of mixed ancestry" (*Brewer's Dictionary of Phrase and Fable*).
- *flea market*: a place selling second-hand goods, from French *marché aux puces*. Perhaps from the idea that old clothing may contain fleas.
- *gospel*: the teachings of the Christian New Testament. The literal meaning of the Old English word *godspel* was *good news*, a literal translation of Latin *bona adnuntiatio*.
- *masterpiece*: a work of outstanding artistry or skill, from Dutch *meesterstuk*, the work that proved that a craftsman was ready to be a master of his craft.
- *wisdom tooth*: the hindmost molar tooth on each side of both upper and lower jaws in man, usually 'cut' about the age of twenty — from Latin *dentes sapientiæ*, from Greek *sophronisteres*, from *sophron* (prudent, self-controlled). Hippocrates called them that because wisdom teeth usually appear at adulthood (17-25 years).

2.4.3 Explicitation: the translator tries to make the source text more accessible by meeting the target audience half way. Examples:

- through specification, using a hyponym:
  - *tulip* or *daisy might* be used for *flower*
- by generalization, using a hypernym or superordinate:
  - *le Soir* might be translated as a *Belgian (quality) paper*
  - *pick-up truck* as *un camión* (a lorry).

Hypernyms are more frequent in subtitling since generalizations usually have an explanatory function, whereas hyponyms narrow down the meaning of a word. It would be unlikely for the word *dog* to be replaced by *Schnauzer*, for instance. The use of hypernyms includes the translation of brand names or abbreviations by the institution or concept they stand for.

2.4.4 Substitution: a variant of explicitation resorted to when spatial constraints do not allow for the insertion or a rather long term, even if it exists

in the target culture and a hypernym or hyponym would therefore not really be required. Typical examples are the names of culinary dishes that have become popular in different countries:

- *goulash*: this Hungarian plate has the same name in almost any European language but will sometimes become a *stew* if the time limitations are strict.

2.4.5 Trasposition: a cultural concept from one culture is replaced by a cultural concept from another culture. This strategy is resorted to when the target viewers might not understand a loan or a calque and when there is no room for an explicitation. Examples:

- *nickle* translated by *centimos*. Dollars are considered well known but the subdivisions are not.

However, transposition may be problematic. The viewer will hear the character say one name and read another, which can be confusing. In the case of brand names that are not commercialized globally, the use of a hypernym might be a better solution. The names of (local) celebrities can obviously not be replaced by hypernyms. Still, a nationally known VIP may be completely unknown in the target country, so leaving his or her name in the subtitle may be just a mystifying. On the other hand, transposition is awkward because of the culture clash between the name on the soundtrack and the name in the subtitle. Besides, the original name may have significant connotations, so these must be considered when making a decision. However, the supposed familiarity of the name should be balanced against the message the speaker wants to bring when mentioning it.

2.4.6 Lexical Recreation: or the invention of a neologism in the target language is warranted, may indeed be inevitable, when the source text speaker makes up words as well. The neologism is placed between quotation marks in the subtitle. Example (according to José Javier Ávila, *Subtitling multilingual films*, *Universidad Nacional de Educación a Distancia*):

- *doggy doc* subtitled as *curachucos*

2.4.7 Compensation: making up for a translational loss in one exchange by overtranslating or adding something in another. It is a popular strategy in subtitling, even though it may not always be practicable due to the oral-visual cohabitation of the source and target languages: the subtitles should not deviate too much from the soundtrack if the viewers can be expected to understand at least part of what they hear. Example (according to José Javier Ávila, *Subtitling multilingual films*, *Universidad Nacional de Educación a Distancia*):

- *now, as far as your paesanos*: where the Italian term *paesanos* (villagers) can be subtitles as *italianinis* which is a Spanish derogative nound to refer to italians

2.4.8 Omission: omitted information, it does not seem like much of a strategy but is sometimes unavoidable either because of space-time limitations or because the target language does not have the corresponding term. Still, translators are aware of which information is essential to the plot and must be kept and which information can be omitted. Examples:

- proper nouns, adverbs or conjunctions

2.4.9: Additon: the contrary to what might be expected, occur in passages containing cultural references that are expected to cause comprehension problems but are essential for a good understanding of the programme. In such cases, information is added. Additions are always a form of explicitation. Examples:

- *you can send him to the chair:* translated as podeis *mandarlo a la silla eléctrica.*

## 2.5  Translation of humour

Another problem translators have to deal with is the translation of humour. There is a great difficulty since some types of humour cross linguistic, geographic, temporal socio-cultural and even personal boundaries. Plus, humour does not function in isolation. It is not only implanted in a particular dialogue or scene but also in a socio-cultural, linguistic and even personal context. According to Dror Abend David (2014) translators' first challenge consists in understanding what is the humoristic in the source text, recognizing all the clues but also the comic repertoires or commonly used tricks such as exaggeration, or understatement. It involves insight and creativity. Then they have to find a way of transferring the perceived humour into the target text and reformulating it into a new statement that will hopefully provoke an equivalent effect.

It is well known that verbal humour travels poorly. While visual humour can raise a smile universally, as soon as words come in, the question of what can or cannot be perceived as humorous is less clear. Moreover, when verbal humour is part of an audiovisual product, the fact that it may be strongly attached either visually or acoustically to other elements in the audiovisual text, complicates the translation. Therefore, the most important step is deciding what the translator should prioritize when translating humour. In comedy, making the public laugh is the main intention. In this case translators may have to manipulate the source text because keeping the same humoristic element in the translation might make no sense to the target

audience. Nevertheless, there are some risks when translating humour. Foreignization can imply a loss of the humoristic effect. On the other hand, domestication might cause conflict between the translation and the original version since the translation solution could sound artificial and foreign to the film plot and style and may not match audiences' expectations of what the characters should say.

## 2.6  Gender in AVT

When it comes to gender, as stated by Marcella De Marco (2012), in audiovisual narratives stereotypes and perceptions of gender differences and sexual identities significantly contribute to characterization. Different modes of audiovisual transfer offer wide chances to redress the gender divide. What is more, some of her recent publications have tried to gain a better understanding of how representations of "transgenderism" and "gayspeak" are mediated by audiovisual translators.

## 2.7 Translating titles

When it comes to translating titles nowadays film titles are regularly kept in the original language because of issues of merchandizing and copyright. The distributor prefers their film to be known by the same title all over the globe. It is also a matter of coherence. It has not always been like this and even today it is not so universally spread. Agreeing once more with Jan Pedersen (2011), the final verdict depends on local markets, audiovisual genres and the audiovisual translation mode.

On the one hand, as Jan Pedersen (2011) stands, some local markets are more domesticating than others. The motive for translating titles was that local distributors believed foreign tittles would not appeal to their target audience, while a translation that also involved some local ideological, religious, sexual, gender or cultural allusion would be more appealing. Some local audiences select foreign titles since they look more contemporary and fashionable. On the other hand, translating titles is easier in less popular genres. Cartoon titles trend to be translated, sometimes quite freely. Documentaries are usually translated literally. And finally the audiovisual mode also influences the choice. Subtitled films are more likely to keep their original titles, whereas dubbing has historically preferred translated titles.

# 3. ANALYSIS AND EVALUATION

In order analyse and evaluate the AVT methods used in *Sex and the City*, I considered convenient to create a table of examples (ANNEX 1). It contains diverse fragments from the series in the English and Spanish versions.

However, in the following paragraphs I am going to classify them according to the categories detailed previously. Furthermore, I am going to propose alternatives to the ones I consider that might be improved. My goal is not to criticize the professional translators, my goal is simply to examine and give my opinion as a future translator. Also, my comments have no background information corresponding to the translator's decision to adopt a certain Spanish version. Behind such decisions there is an agency, a studio, a client and an audience that impose limits on what the translator may do.

The structure I am going to employ is the following:

3.1 Loan

3.2 Substitution

3.3 Explicitation

3.4 Omission

3.5 Calque or literal translation

3.6 Transposition

3.7 Translation of humour

3.8 Gender in AVT

3.9 Translating titles

One of the first observations that stands out is that I found differences between the words we hear and the words we read in the translated version. I would like to mention that when I found these discrepancies between the subtitling and the dubbing examples I often thought that one version is more appropriate than the other. However, this is not a surprise since each translator is working with different constraints. Therefore, there is not much to prove in the case of the dubbing and the subtitling differences of *Sex and the City*. That is why I am going to examine only one type of translation applied: the subtitling.

Regarding the subtitling and the proposed classification, in the TV series' translation there were examples of nearly all types of categories: loan, calque or literal translation, explicitation, substitution, transposition and omission.

However, there is no example of lexical recreation, addition and compensation because lexical recreation is a technique that depends on the type of text. The translation of this TV series' script simply does not demand this procedure. As regards compensation and addition, it is slightly laborious to observe its presence because a more complex context must be analysed so that we can detect compensation. By examining only a fragment it is not possible to appreciate whether some missing or added information is actually compensated.

Finally, in terms of subtitling, I am going to analyse the translator's choice of technique when he/she faces a challenging expression in the show and my personal opinion about the choice.

## 3.1 Loan

Most situations when the translator has to deal with loans are related to brand names. It seems to me that some of them are not very familiar to the Spanish audience and therefore is reasonable to change a part of them. For example *What kind of condoms? Lifestyles, Chic, Wet & Wild* (Annex 2, page 26) ─ *De qué tipo? Lifestyles, Chic, Wet & Wild¸* not everyone among the public is aware of the brand's name meaning, that is why I consider that the translator should have used some local brand names instead of leaving them in the original version.

On the other hand, in my opinion it is not necessary to use a hypernym when we are talking about fashion brands. I consider that it was adequate not to modify their name since the audience might see the logo on screen and might also have more previous information about fashion since it is international and it does not imply knowledge of the source language. Plus, this particular audience is supposed to be keen on fashion because it is one of the main topics of the show. Moreover, another issue to pay attention to is that these brands may have given products on condition that the actors said their names brands names. Therefore, here we have a possible restriction on the translator's freedom to act. Example: *And your Manolo Blahniks* (Annex 2, page 43) ─ *Y los Manolo Blahnik* or *But they won't fit in my Kate Spade purse* (Annex 2, page 5) ─ *No me caben en el bolso Kate Spade.*

Moreover, in *No! There are women superheroes: Batgirl, Supergirl, Black Canary* (Annex 2, page 41) ─ *También hay superheroinas: Bad girl, Supergirl, Black Canary* the proper names are not translated. I consider that is this is not a problem if the translator does not adapt hem to the Spanish culture. They are not relevant to the plot and plus, they might sound familiar to the public.

On the other hand, when Charlotte mentions a magazine, *"Juggs"* ─ *"Juggs"* (Annex 2, page 42) I purpose the translation of its name because the

audience might not be aware of the meaning and it is related to the scene. In the scene the married couple are visiting a psychologist because of their problems in bed. Charlotte is criticizing her husband for looking at "*Juggs*", a magazine for adults. In my opinion the magazine's name in Spanish could be "*Tetas*".

Moreover, one faintly bizarre example was also found: *It'll look lovely under the noodles we'll have to eat* (Annex 2, page 19) — *Sí, precioso debajo de los noodles que comeremos*. Since we already have a word for *noodles* in Spanish, why not use it? As I see it, in this case the translator should have properly translated the word and not leave it as a loan.

## 3.2 Substitution

Since spatial limitations do not permit the addition of an explicitation, the translator decided to make the *steak knives* easier to picture with *cuchillos de* cocina: *God, I was about to get them steak knives* (Annex 2, page 28) — *Dios, yo iba a comprarles cuchillos de cocina*. Actually this detail is not necessary o the plot, hence I find it appropriate.

## 3.3 Explicitation

Another category is explicitation. When it comes to making the text more accessible to the audience the translator choses to express it thorough specification using a hyponym: *A woman on my block who won't pick up after her poodle* (Annex 2, page 48) — *Hay una mujer en mi calle que no recoge lo de su perro*. Another example is *But I have to admit it's never been a trip to Baskin-Robins* (Annex 2, page 14) — *Pero tengo que admitir que nunca me supo a helado*. Baskin Robins is an ice cream and frozen dessert franchise in the United States not very familiar for the Spanish public, so I think that the translator's alternative is suitable. The expression is not only escaping form a foreign concept but also give the audience a perfect sense of the character's meaning.

## 3.4 Omission

In some cases information is omitted and in other cases the phrases are just improperly translated. No valuable information is missing but yes, the way to present it just loses essence. For example: *Baby, either you're a virgin or flow just came to town* (Annex 2, page 6) — *Nena, o eres virgin o tu menstruación ha llegado*. Here, the expression used by the character is supposed to sound old fashioned but it just sounds normal in Spanish. I believe that an equivalent could be *la caperucita está de rojo*.

The next example following on the same issue is this one *I'm mean mommy and no one wants to fuck mean mommy* (Annex 2, page 6) — *Soy una madre horrible y nadie quiere follarme.* In this case we are missing *mean mommy*

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and I would propose *Soy una mamá pesada y nadie quiere follarse a la mamá pesada*. I believe that most Spanish teenagers would use the word *pesada* to criticize their parents.

Another example is: *You give good head* (Annex 2, page 13) ─ *Lo haces bien*. Again, we are missing a taboo word, this is simply another proof that the translator is trying to avoid words that might be offensive for the public. Maybe he or she could have used "*La chupas bien*".

A similar examples where we miss only one word is: *My guy, my shoe guy, he fixes these the last time* (Annex 2, page 40) ─ *Mi Zapatero, me los arregló la última vez*. Here we have the words "*my shoe guy*" ─ "*mi zapatero*" but we are missing "*my guy*" which is not essential for the context.

## 3.5 Calque or literal translation

Even though calques are literal translations and sometimes in the case of humoristic phrases, the script asks for a compensation, in some situations calques do no interfere with the comic texts: *Hey, I'm gonna go to hit the buffet. Not too hard!* (Annex 2, page 3) ─ *Bueno, voy a darle al bufé. No le des muy fuerte* or *Jo. No "e" she got the "e" cut off* (Annex 2, page 44) ─ *Jo. Sin "e". La "e" se la cortaron*. The characters are talking about a transsexual and I think the amusement still stands; a Spanish name is not required.

In contrast, in the case of expressions, *It was a stupid catalogue. I'm day-old bread. My time is up* (Annex 2, page 5) ─ *Es un catálogo estúpido. Soy pan de ayer. Me llegó la hora,* I believe than another Spanish saying would work better: *Se me ha pasado el arroz.* In my opinion, the public would assimilate it more easily than *pan de ayer*.

A similar example is the expression: *Nada. That's bad business* (Annex 2, page 21) ─ *Nada. No es un buen negocio*. In my opinion, the translator could have used a substitute for *nada* in Italian, for instance: *Niente, no es un buen negocio.*

Again, in *I'd like to show him my Lower Manhattan* (Annex 2, page 47) ─ *Me gustaría enseñarle la parte baja de mi Manhattan*, the effect in Spanish is not the desired one. I suggest: *Me gustaría enseñarle mi parte baja de Manhattan*.

When Miranda responds to Carrie, *You know what they say "big arms… big arms"* (Annex 2, page 48) ─ *Sabes lo que dicen "brazos grandes…. Brazos grandes",* in the second part of her statement the translator misses the play on words she is not referring to *brazos*, she is actually saying *arma*. A possible solution to this is: *cuando uno tiene una parte del cuerpo grande, la otra también es grande*.

When Carrie corrects Miranda, *The correct term is "flight attendant". Not if you wanna get laid* (Annex 2, page 27) ─ *Se dice "ayudante de vuelo". No si*

*quieres acostarte,* in Spanish actually the correct term is *auxiliary de vuelo* or *tripulante de cabina* (accoding to RAE).

In the following example, *Here's an invitation, come. I always do* (Annex 2, page 33) — *Toma una invitación, no te escurras. Siempre lo hago*, the translator knew how to play with the words in order to incorporate the same sense of the phrase but in a different order. In English we understand the sense of "come" in the second part of the dialogue, whereas, in Spanish we guess it at the very beginning. This is a smart solution.

When Samantha goes to the doctor's from the American version we cannot deduce if the dialogue is using the Spanish politeness pronoun or not, since this pronoun does not exist in English. However, the translator adapts the situation to the formal place and decides to use *usted*. I find it appropriate: *Do you swallow? Only when surprised* (Annex 2, page 26) — *Traga? Solo sin darme cuenta*.

There are a few proper names which probably should be adapted to the Spanish culture by Transposition. For example *Jesus, looks like Martha Stewart exploded in here* (Annex 2, page 23) — *Dios, parce como si Martha Stewart hubiera explotado aquí*, Martha Stewart is not a familiar celebrity in Spain, maybe the name *Arguiñano* would sound fun and common here.

The same occurs with *He's the John Grisham of penises* (Annex 2, page 37) — *Es el John Grisham de los penes*. He is a famous writer in USA but in Spain we have Javier Marias, for instance in both cases transposition would fit better than calques.

What is more, in *Rebecca and Schooner belong together* (Annex 2, page 41) — *Rebecca y Goleta deben estar juntos,* the first name is not translated but the second one is. It seems to me a correct decision since Rebecca is just a common name but *Schooner* has a meaning and it also appears in other scenes. Without understanding its meaning it is difficult to understand the context.

However, in *This is gonna be like "The Bridges of Madison Avenue"* (Annex 2, page 22) — *Esto será como "Los puentes de Madison"* or in *It's my Bat Mitzvah party. I'm 13* (Annex 2, page 39) — *Es mi fiesta Bat Mitzvah. Tengo 13 años.* There is no need for Transposition since the book in Spanish is called *Madison* and Bat Mitzavn is a Jewish coming of age ritual and not something typical only for the American culture.

Finally, in this fragment *Contempt, like I was Pol Pot* (Annex 2, page 42) — *Desprecio, como si fuera Pol Pot* it is acceptable not to transport the name Pol Pot, too. He was a Cambodian revolutionary who served as the General Secretary of the Communist Party of Kampuchea and the Spanish public should be aware of him as much as the American public.

When it comes to famous writer's quotations, *It was the best of times, it was the worst of times* (Annex 2, page 26) — *Era el mejor de los timpos, era el peor de los tiempos*, in this case, the way Charles Dickens wrote it in English coincides with its translation in Spanish.

What is more, in *32 across. Rare bird — emu. I was getting there* (Annex 2, page 25) — *32 horizontal. Pájaro: emú. Iba a hacerlo yo*, luckily there is a coincidence and we have the same word "emu" in both languages.

The following examples simply show how many calque, literal translation that fit perfectly we can encounter; we can appreciate the type of vocabulary used, as well.

- *Beige is bullshit — El beige es una mierda* (Annex 2, page 10)
- *Moving into a basement apartment in West Shit Street breaks my heart — Pero pensar en que se muda a la calle Mierda Oeste me rompe el corazón* (Annex 2, page 11)
- *I'm dating a guy with the funkiest spunk — Salgo con un tío con un semen con sabor raro* (Annex 2, page 13)
- *Just don't give him head again. I never even thought of that — No le hagas más mamadas. No había pensado en eso* (Annex 2, page 14)
- *I had slept in big's and my sex-sheets for two days. Like any good junky I knew how to hide the evidence — Había dormido en las sábanas de Big y el sexo dos días. Como los buenos adictos, sabía cómo esconder la evidencia* (Annex 2, page 24)
- *Maybe he jerked off before you got there — Quizá se corrió antes de que tu llegaras* (Annex 2, page 28)
- *Welcome back, you old married lady — Bienvenida, señorona casada*
- *Gotta go. Where? A dildo emergency? — Tengo que irme. Adónde? Emergencia consoladora?* (Annex 2, page 32)
- *I'm a dildo model. You wouldn't tease a girl? — Soy modelo de consoladores. No le mentirías a una chica, verdad?* (Annex 2, page 31)
- *Sorry, I didn't get your names — Lo siento, cómo os llamáis?* (Annex 2, page 9)

## 3.6 Transposition

Following the theory of the consulted authors, transposition is one of the most frequent strategies used when the translators have to confront idioms that do not exist in the target language.

Some outstanding examples are:

- *As Samantha said goodbye to Mr. Dildo, Miranda said hello to Mr. Dique — Mientras Samantha se despedía del Sr. Consolador, Miranda daba la bienvenida al Sr. Falo* (Annex 2, page 35)

- *It's spelled D – I – Q- U – E. And yes, i've thought about changing it — Se escribe F- A- L- L- O y si, he pensado en cambiarlo* (Annex 2, page 35)
- *It would be worse if your first name was Little — Seria peor si te llamaras Pio de segundo apellido* (Annex 2, page 36)
- *You look like a dick — Y tu tendras algun fallo* (Annex 2, page 36)

The first two adaptations hit the target. The audience needed an alternative for *Dique* with the same connotations and *Fallo* fits perfectly. What is more, when it comes to the first name *Pio* is also a good option. The translator succed in continuing the play on words across the whole dialogue but in the last statement we have a change of meaning which I do not consider relevant to the scene.

In the next example we appreciate once more how offensive words are avoided in the translated version: *My dick's bigger in Canada. You gotta love that metric system* (Annex 2, page 32) — *Mi órgano es más grande en Canadá. Me encanta el sistema métrico.*

When Samantha details what does an intimate practices involves, the translator faces another problem: *Teeth placement, jaw stress, suction, and gag reflex. All the while bobbing up and down, moaning and trying to breathe. Easy? Honey they don't call it a job for nothin'* (Annex 2, page 16,17) — *La posición de los dientes, el estrés de la mandibular, la succión. Todo el tiempo arriba, abajo, intentando respirar. Facil? Cariño, las mamadas requieren dedicación.* This action does not include the word *job* in Spanish. As a result, the translator managed to describe it in different way, *requieren dedicación.*

Likewise, in *I made my bed, I should lie in it* (Annex 2, page 15) — *Me metí en esto y tengo que pagar las consecuencias* and in *But is it really that cut and dry? — Pero es así de radical?* the translator uses suitable equivalent expressions in order to make their meaning appropriate to the public.

The translator employed the same technique with the following fragment: *Another minute of Trey and we would be in a man overboard situation* (Annex 2, page 2) — *Otro minute con Trey y hubiéramos visto a un "hombre al agua".* It makes the situation clearer for the audience.

The TV series *Love Boat* was transmitted to the Spanish public with the title *Vacaciones en el mar*. Thus, when it came to this statement *One woman's "Titanic" is another woman's "Love Boat"* (Annex 2, page 2) — *El "Titanic" de unas es el "Vacaciones en el mar" para otras*, the translator decided to employ the same famous title.

Interestingly, some expressions appear to be censored: *You'll have to excuse her, she's a bit of a camera nazi* (Annex 2, page 12) — *Debes disculparla, es un poco sargenta con la cámara*. One theory might be the age of the show, probably in the 80s the Spanish public was not ready to use this vocabulary filled with offensive and taboo words.

Other examples are not as remarkable as the previous but still, they cannot be included in the Calque category since they required more dedication than a literal translation:

- *In New York sex is bottom shelf, paper bag — En Nueva York, el sexo se esconde en una bolsa de papel* (Annex 2, page 38)
- *You said you could drive a stick. I did a few times in a parking lot — Dijiste que sabias usar las marchas. Lo probe en un aparcamiento* (Annex 2, page 37)
- *You think I'm yanking your chain but I'm not — No te estoy tomando el pelo* (Annex 2, page 33)
- *What do you do when you're not a one-man welcome wagon? — A qué te dedicas cuando no haces de comité de bienvenida?* (Annex 2, page 31)
- *Bermudas in Bermuda. You kids were crazy down there — Bermudas en las Bermudas, os lo pasasteis de muerte!* (Annex 2, page 39)
- *My spunk? Come, spooge, jiz, joy juice. Funky — Mi semen? Lefa, blefa, lechada, leche. Raro* (Annex 2, page 48)
- *Bottoms up — Chinchin* (Annex 2, page 15)
- *What the fuck? — Qué coño haces?*
- *I didn't need a blue-ribbon panel to decide — No necesitaba un comité para decider* (Annex 2, page 8)

## 3.7 Translation of humour

As for the humour, transferring visual humour presents no problem but transferring oral humour to another culture, reformulating statements into other expressions that can cause the same effect is laborious. From my point of view *Sex and the City* might lose some humour in the Spanish version because proper Transpositions cannot always be employed. Even so, I believe that translators try to employ compensations. Therefore, when a comic concept is missed in one part, amusement is gained in another part.

## 3.8 Gender in AVT

Regarding gender in translation, we can appreciate the way of talking of the two gay characters: Stanford and Anthony Marantino; the perception of their tone contributes to their characterization. In spite of that they do not tend to use specific expressions which underwrite their sexuality. Therefore, this does not present a problem for the translator since the characters already have other traits that define their sexuality more than their speech can define it.

## 3.9 Translating titles

When it comes to the different episodes' titles, most of them were translated using calque, literal translation and through Transposition. However, some of them contain omissions.

Titles of particular note in terms of translation are the following (ANNEX I, second section):

1. *Old Dogs, New Dicks ─ Viejos perros, nuevas pijas*
2. *Ex and the City ─ Los ex en la ciudad*
3. *Attack of the Five Foot Ten Woman ─ Ataque a la mujer de 1,80*
4. *No Ifs, Ands or Butts ─ Ni y si, ni peros ni trastos*
5. *Sex and Another City ─ Sexo en otra ciudad*
6. *An American Girl in Paris: Part Une ─ Una chica americana en París, primera parte*
7. *An American Girl in Paris: Part Deux ─ Una chica americana en París, segunda parte*
8. *Sex and the City ─ Sexo y la ciudad*

In the first example the word *dicks* is translated by *pijas*. According to the Urban Dictionary *pija* is a Spanish slang word used in Central American countries to name the penis. However, *pija* has a lot of other uses and derivations and I consider that, particularly in Spain, it is common to use it with the sense of *una persona que en su vestuario, modales, lenguaje, etc., manifiesta gustos propios de una clase social acomodada* (RAE).

The second title, the fifth title and the eighth title play on the TV series' name. Likewise, the title of the show and the first episode's name is the same (*Sex and the City*) but they are translated differently. On one hand the chapter's title is *Sexo y la ciudad* and on the other hand the TV series's name is *Sexo en Nueva York*. Why not *El sexo y la ciudad*? My theory is that there must be some marketing reasons behind this decision. For a foreign market the use if "New York" makes the series sound much more appealing as it is such an iconic place.

The third and the forth examples prove that on some occasions Transposition is required. The Spanish audience might not be aware of the American measuring system and they are not able to picture the correct size; and in the case of the expression, an alternative was properly employed.

The two final examples represent omissions. In my opinion the French numbers should have remained the same since they belong to the content of the episode.

## 5. CONCLUSIONS

First of all, I would like to talk about the analysis of the translated examples. As presented in the third section of the project, in most of the cases translators are following the rules stated in the theory section. Nevertheless, there are some times when due to different reasons (the type of material, the type of public) they decide to opt for other options. I expected it to be like this and after the research my intuition was proven to be right. I am aware of the fact that there must be norms to follow but depending on the situation the translator must have the option to make his/her own decision. In my opinion, occasionally a solution to a problem does not correspond to the theory because of the time pressure or even because of the client's demand, which is unknown to the public.

Secondly, I would like to comment that most of the bibliography proved useful. Nevertheless, the information read in *The semiotics of subtitling* by Zoe de Linde and Neil Kay (1999) mainly focused on dubbing for people with disabilities. It helped me to define the final approach of my project. The data I found in it was not entirely required for the theory section but it certainly was valuable information at the brainstorming stage.

On the other hand, with reference to the theory section, several details regarding issues of AVT were taken from the introductions of many books. The reason is that a great number of books, despite providing essential information from the world of translation, dealt with concrete examples from different films and that is why only the introduction included essential material for this case.

Other difficulties regarding the material used for the project was the actual translations. As much as I enjoyed re-watching the episodes oven and over again in search of examples in both versions, Spanish and English, I must admit that it was pleasant and entertaining but unfortunately quite time consuming.

When it comes to the vocabulary used in *Sex and the City* I had problems with the offensive words or swear words and all the taboo issues. Of course I laugh at the characters' comic situations and their way of explaining them or just of expressing themselves. However, one thing is to hear the speech and find it amusing and another thing is to retell it, write it "officially" and analyse it in another language. Therefore, I would say that at some point the vocabulary cased me some embarrassment.

I would like to add that I am satisfied with the development of the project, I enjoyed writing this assignment and it helped me discover more details in a field that I am interested in. I was able to link the theory and the practice and I learned strategies that would be useful as a future translating professional.

Moreover, I had the opportunity to practice my English, to learn more about formal writing and an academic project's characteristics and also to find plenty attention-grabbing internet sources.

On the other hand, if I could change an aspect of the project I would not change the topic, the bibliography, the audiovisual material (probably I would add more consulted sources: books and *Sex and the City* episodes — it remains for further investigation), the methodology or my tutor. I would just change the limitations of the investigation. I would have enjoyed leaning more about the different agencies in charge of this TV series' translation, discover if the reason for many of the discrepancies was due to the great number of people working on the translation, get to the bottom of their organisation as a team (not in general, but specifically the professionals responsible for *Sex and the City* in Spanish) and of their word in general.

Last but not least, I would like to mention the help I received from my tutor. I appreciate her patience and her ability to perfectly visualise the organisation of a piece of writing. Furthermore, she was open to this controversial topic of the project and did not reject it because of its possibly less academic implications. As we agreed, such vocabulary is part of a translator's job.

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