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Freixas Terés, Anna; Curell i Gotor, Hortènsia , dir. “Oh, no, what a nightmare”. The Translation and Dubbing of Irony and Sarcasm from English to Catalan in the Animated Series Avatar : The Last Airbender. 2024. 26 pag. (Grau en Estudis d’Anglès i Català)

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DEPARTAMENT DE FILOLOGIA ANGLESA I DE GERMANÍSTICA

“Oh, no, what a nightmare”

The Translation and Dubbing of Irony and Sarcasm

from English to Catalan in the Animated Series

Avatar: The Last Airbender

Treball de Fi de Grau/ BA dissertation

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June 2024

Statement of Intellectual Honesty

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I declare that this is a totally original piece of work, written by me; all secondary sources have been correctly cited. I also understand that plagiarism is an unacceptable practise which will lead to the automatic failing of this assignment.

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ACKNOWLEDGEMENTS

I would like to express my gratitude to my supervisor, Hortènsia Curell, who has been incredibly helpful and supportive throughout this whole TFG adventure. I would like to thank my family as well, for their unwavering support and loving encouragements. I am also very grateful to my friends and colleagues for all their kind words and for sharing this experience with me. Lastly, I would like to thank my flatmates, who have been the best support system that anyone as chaotic as me could have.

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Abstract

This dissertation aims to analyse the ironic and sarcastic utterances presented in the animated series *Avatar: The Last Airbender* as well as their dubbing from the English language to the Catalan language. In order to better understand the case study, previous insight into the topic is needed, which is why a theoretical background with the paramount information is provided: irony and sarcasm, children's animation, audiovisual translation and dubbing and translation strategies. The analysis of the utterances and their translation focuses on the type of irony or sarcasm presented and the way it is translated, using a combination of multiple strategies by different authors adapted to this paper's specific context.

Keywords: irony, sarcasm, dubbing, audiovisual translation, animation

1. Introduction

Saving the world is not an easy task, but some irony and sarcasm can help make the experience a bit more bearable. Or at least this is one of the messages that the animated series *Avatar: The Last Airbender* conveys through its humorous sarcastic and ironic utterances. This paper focuses on the translation of irony and sarcasm of this audiovisual work, concentrating on the dubbing of the series from its original language, English, into Catalan. For the purpose of analysing a number of utterances that display irony and sarcasm in the aforementioned filmic production, it is necessary to establish a theoretical background that helps with the understanding of the topic. A clear definition of the terms *irony* and *sarcasm* is needed, as well as a proper contextualisation of children's animation. Moreover, an explanation of what audiovisual translation is will be provided, and there will also be a focus on dubbing and how dubbing works and what it requires. Finally, a few methods of audiovisual translation are going to be introduced and combined into a self-made list of strategies which will be used in the case study.

2. Theoretical Background

2.1 Irony and Sarcasm

Irony is classically defined as meaning the opposite of what one is saying. Knowing this, the listener or receiver of the utterance plays the important role of decoding the attitudinal intention of the speaker, because without this mutual understanding, the irony cannot be carried successfully (Yahiaoui et al. 2020, p. 33). The proper interpretation of the speaker's intention is also needed when we use sarcasm. Sarcasm is a sharp and

ironic or satirical utterance meant to criticise something or someone in a humorous way. It uses the same system of saying the opposite of what one actually means, but the added characteristic is the target of the utterance (Cambridge University Press, n.d.; Merriam-Webster, n.d.).

Irony and sarcasm are mostly used for humorous purposes. Taking a closer look, what separates irony from sarcasm is their use depending on the context. For example, if two people had planned to go hiking and when the day arrives it is raining, one of them could say:

(1) Well, great weather to go hiking today!

It is obvious to both the speaker and the listener that (1) is an ironic comment, since everyone commonly knows that a rainy day is not the best weather to go on a hike. However, if someone utters a sarcastic comment like:

(2) You are very bright, aren't you?

The receiver of this comment (the listener, in this case), is expected by the speaker to know that what has been said has the aim of offending, of calling them the opposite of *bright*. According to Haiman (1998), irony and sarcasm are different because "First, situations may be ironic, but only people can be sarcastic. Second, people may be unintentionally ironic, but sarcasm requires intention. What is essential to sarcasm is that it is overt irony intentionally used by the speaker as a form of verbal aggression." Yet, despite their differences, both irony and sarcasm are a type of joke that is used as a tool to talk about others or about oneself. This joke function explains why the role of sarcasm and irony as humorous devices is recurrent in works on

humour, and also why many studies on irony and sarcasm highlight their humoristic traits (Sobiczewska 2022, p. 231).

2.2 Children's Animation

Animation is the origin of cinema as we know it today. Before the invention of the cinematograph or the kinetoscope, shadow puppets, magic lanterns and many other inventions had already found a way to capture movement using drawings, puppets or small objects. Animation derives from all these inventions: it is the product of the successful combination of drawings or images and their adequate speed of projection, thus giving the illusion of movement.

Nowadays, the first thing that comes to mind when we hear the word *animation* is either children's movies or children's television. Even if there are many animation productions that target adult audiences, animation has always had the upper hand in the world of children's entertainment. Animated cartoons or drawings have assumed the lead role in the area of children's entertainment, since big producers like Disney, and later Dreamworks and Pixar found their success (and are still thriving on it) through animated cartoons, mainly meant for the big screen. On the other hand, animated television series show more diversity: different countries of origin, different production companies, different languages, different styles.

The phenomenon that best illustrates the variety of animated productions on TV is the popularisation of Japan's anime worldwide. Japanese animation series as we know them nowadays started being produced in the first third of the 20th century, but they only started to gain international interest in the sixties and seventies (Ciné Animation, n.d.). Some examples of the first anime to reach Europe and the USA are

Astro Boy (1963), *Candy* (1976) and *Tom Sawyer* (1980). Since then, Japan has created animated cartoons that have seen global success, such as *Pokémon* (1997) which is based on a video game, *Doraemon* (1979) based on a manga, *One Piece* (1999), also based on a manga and *Magical DoReMi* (1999). Later on, Japanese animation gathers even more interest due to Studio Ghibli's feature films. Currently, besides anime productions, some of the most popular animated cartoons come from all over the world, for example, *Miraculous: Tales of Ladybug and Catnoir* (2015) is a series co-produced by studios from France, Japan and Korea, and *Bluey* (2018) which originated in Australia.

2.3 Audiovisual Translation and Dubbing

“Audiovisual translation (AVT) is the term used to refer to the transfer from one language to another of the verbal components contained in audiovisual works and products.”(Chiaro 2012, p. 1). The differences between audiovisual translation and other types of translation such as literary or administrative is that, as the name hints, it involves both *audio* and *visual* codes. Audiovisual products like television programs, films, documentaries, video games, and many others are not only meant to be seen, but also heard, which makes their translation different from translating print. There is a fair amount of information given in a filmic product: while a big portion is conveyed through visual and acoustic verbal input, a lot of data is also given in a non-verbal way: music, background noises, sound effects, human sounds like sighs, breathing or laughing, actors' mannerisms and facial expressions, costumes, hairstyles and makeup, the scenery, colours and special visual effects, and so forth. All these verbal and non-verbal inputs are part of the message that, when combined, complete the meaning.

Therefore, the translation process may be oftentimes hindered by the need to consider not only verbal, but also visual codes (Chiaro, 2012).

There exist different modalities of AVT, mainly for screen translation (works like theatre plays and operas are excluded), namely, dubbing and subtitling. Subtitles are the transcription or written translation of the utterances in a film, series, show, etc. They usually appear at the bottom of the screen and both the utterances and their written translations are synched and timed to properly fit the reading speed of the audience. Following Chaume's (2020) definition, dubbing is a process in which the script of an audiovisual text undergoes a series of changes: first it is translated, then comes its cultural and linguistic adaptation and finally it is lip-synched. This derives from the combination of creativity, technique and teamwork.

Dubbing, like any other type of translation, requires a certain level of quality standards, for it is particular in the sense that the dialogue track in the target language needs to fit perfectly with the image, as if it was the original track; in other words, the translation process has to be almost imperceptible. Some of these standards include keeping a natural and believable dialogue, staying true to the source film and showing semiotic coherence between what is said and what is seen (Chaume 2020, p. 110). While all of the above are equally relevant for dubbing, the most important standard for dubbing is synchronisation, as Delabastita (1989, p. 203) states: "Very frequently the problem of dialogue dubbing [...] is in fact reduced to the problem of synchrony. The use of the term "synchronization" as a synonym for dubbing is a case in point". In order to have a deeper understanding of what synchronisation means in dubbing, Chaume (2020) differentiates between three types of synchronies: kinesic synchrony, isochrony and lip-sync. Kinesic synchrony refers to the simultaneousness of the screen character's

movements and body language and the translation. Isochrony concerns the synchrony between utterances and pauses: an utterance cannot be longer than the span of time that an actor has their mouth open, that is, the duration of the translated text must be coherent with the duration of the source text. Lastly, lip-sync (lip synchrony) deals with the synchronisation between the articulatory movements of the characters and the translated text.

All AVTs have the same basic strategies, and then depending on the type of utterance that is being translated, the strategies may vary. Pedersen (2011, pp. 73-74) states there are about six basic general categories of translation strategies, and even though he focuses on the translation of specific cultural items, Pedersen's categories can also be applied to other types of AVT: in translation, cultural references have to be taken into account as much as the linguistic aspects of a language, since culture and language are intertwined with one another, therefore they have influence over one another.

2.4 Translation Strategies Applied to Irony and Sarcasm

As for the translation of irony and sarcasm, there are several studies that focus on irony, but there are not many works on the translation of sarcasm only. Nonetheless, since sarcasm is strongly related to irony, they can both be translated using similar (if not the same) strategies. Delabastita (1989: 199) makes a distinction between non-verbal and verbal signs in both visual and acoustic channels, since translation needs to take into account all the signs in a filmic production. He claims that there are four categories of signs, which we will use to later analyse the dubbing of irony and sarcasm:

1. Visual presentation – verbal signs

2. Visual presentation – non-verbal signs
3. Acoustic presentation – verbal signs
4. Acoustic presentation – non-verbal signs

(Delabastita 1989, p. 199)

These categories illustrate that in a filmic context, there are many ways of conveying a message, and more importantly, there are many ways to create irony, should that be through an utterance, an action or a situation. Moreover, other strategies specific to the translation of irony have been developed, such as Mateo's (1995) thirteen different strategies to translate irony, which will be used below along with Pedersen's (2011) strategies to set a new list of strategies adapted to the purpose of the case study.

3. Case Study

The production that I have chosen to be the object of my study is *Avatar: The Last Airbender*, which is an animated cartoon television series created by Michael Dante Dimartino and Bryan Konietzko that was aired for the first time on *Nickelodeon* in 2005. In Catalonia, it was aired for the first time in 2007 on a channel called *K3*. *Avatar: The Last Airbender* tells the story of the Avatar, a powerful master who can control the four elements and who has the duty of restoring the world's balance. Surprisingly, the Avatar turns out to be a twelve-year-old boy named Aang, who still has a lot to learn if he wants to restore peace among the four nations. With his friends Katara and Sokka and his loyal flying bison Appa, Aang goes on the biggest adventure of his life: saving the world.

Here below are a few ironic and sarcastic utterances that I have selected in order to observe the differences between the source text (English) and the target text (Catalan) and how irony and sarcasm are translated in this particular dubbing context. The list of strategies that will be used is a combination of Mateo's and Pedersen's strategies, which has been made to simplify the number of strategies suggested by both authors as well as to simplify the following study:

- Literal or equivalent translation.
- Source text (ST) sarcasm or irony is translated in the target text (TT) by using different effects (tone, rhythm, non-verbal signs) or words.
- ST irony or sarcasm are translated in TT as non-ironic or non-sarcastic utterances.
- Irony in ST becomes sarcasm in TT or sarcasm in ST is made more explicit in TT.

(3)

Zuko: How am I gonna find him, Uncle? He is clearly a master of evasive manoeuvring.

(the scene changes to Aang and his friends on Appa, flying over the water, no land on sight. Sokka is looking at the map. They are, in fact, lost.)

Sokka: You have no idea where you're going, do you?

Aang: Well, I know it's near water.

Sokka: I guess we're getting close then.

Zuko: I com ho faré per trobar-lo? És evident que és un mestre de les estratègies d'evasió.

(the scene changes to Aang and his friends on Appa, flying over the water, no land on sight. Sokka is looking at the map. They are, in fact, lost.)

Sokka: No tens ni idea d'on anem, oi que no?

Aang: Sé que és a prop de l'aigua.

Sokka: Doncs no deu ser gaire lluny...

In this exchange, we can observe an ironic utterance which is bound to the visual situation: it is an acoustic verbal sign but it is validated as irony by the situation that follows, which shows how the former utterance is the complete opposite of the truth. The character mentioned is indeed not a master of evasive manoeuvring: he is a child with a considerably vague sense of direction. The Catalan dubbing shows an equivalent translation, since the meaning is the same and the words used have a very similar meaning.

(4)

Aang: Guys, are you okay?

Katara: Other than the crystal slowly encasing my entire body? Doing great.

Aang: Nois, esteu bé?

Katara: Sí, a part d'aquesta mena de cotilla de cristall? Perfectament.

Here, the irony is shown through an acoustic verbal sign and a visual non-verbal sign together. In this case, the translation is made by using different words, since in the Catalan version, the word *cotilla* is much more specific than the English description. Moreover, in the Catalan dubbing, before the ironic comment, there is a direct response *sí*, which is not present in English; it might have been added in order to not break the isochrony since Catalan is a language that has a higher average of syllables uttered per second than English (Coupé et al. 2019, p. 3)

(5)

Katara: Those clouds look so soft, don't they? Like you could jump down and you'd land on a big, soft cottony heap.

Sokka: Maybe you should give it a try.

Katara: You're hilarious.

Katara: Els núvols semblen tan tovets, oi? Semblen un tros de cotó tou i gegant i que hi puguis saltar a sobre.

Sokka: Va, doncs prova-ho.

Katara: I què més, home?

The translation of this sarcastic utterance is an example of ST sarcasm translated into TT as no sarcasm. The question that arises now is whether this translation has taken the form of no-sarcasm in Catalan because of a technical dubbing issue or because of an extralinguistic issue. It would be possible to change *I què més, home?* to a different type of utterance that could keep the sarcastic meaning, for instance *Què graciós que ets* or *Ets molt graciós* and none of the synchronies would be disturbed.

(6)

Katara: We need to find a good source of water first.

Sokka: Maybe we can find a puddle for you to splash in.

(the scene changes and the characters are now in a very big lake with a waterfall, which was not what they intended to find.)

Sokka: Nice puddle.

Katara: Primer hem de trobar una bona font d'aigua.

Sokka: Buscarem un bassalet per esquixar-nos una estona.

(the scene changes and the characters are now in a very big lake with a waterfall, which was not what they intended to find.)

Sokka: Maco, el bassalet.

Once again, to understand the irony that is presented in this utterance there is a need to know more about the filmic context in which it is uttered, this means that there needs to be a combination of the acoustic verbal sign (the utterance) and the visual but non-verbal sign (the image shown). This also causes a restriction on translating this type of irony, because in situational irony the images and the facial expressions of the characters cannot be omitted or changed like utterances can be, so the translation in these cases tends to be literal or equivalent, like the one dubbed in (6).

(7)

Jet: One day, we'll drive the Fire Nation out of here for good and free that town.

Katara: That's so brave.

Sokka: Yeah, nothing's braver than a guy in a tree house.

Jet: Un dia, els farem fora per sempre i aconseguirem alliberar el poble.

Katara: Ah, trobo que sou molt valents.

Sokka: Sí, és molt valent un paio a dalt d'un arbre.

The translation of sarcasm for this utterance stands between two of the aforementioned strategies: equivalent translation and translation using different effects or words. On the one hand, the general meaning is indeed equivalent and sarcasm in English keeps being sarcasm in Catalan but on the other hand, the effect is not exactly the same, for in English the use of *nothing is braver than* refers to a superlative, but in Catalan this exaggeration is not present. It even seems that there is a purpose in using *molt valent* instead of, for example, *no hi ha res més valent*: English uses exaggeration while Catalan uses a more belittling method, but the meaning stays the same.

(8)

Sokka: Oh, come on. Fortune-telling is nonsense.

(Aang opens the package that the traveller has given him)

Aang: What do you know? An umbrella.

(it starts raining)

Katara: That proves it.

Sokka: No, it doesn't. You can't really tell the future.

Katara: I guess you're not really getting wet then.

Sokka: Sí home, tot això és una entabanada.

(Aang opens the package that the traveller has given him)

Aang: Mira que bé! Un paraigua!

(it starts raining)

Katara: Ho veieu?

Sokka: No vol dir res, és una casualitat que plogui.

Katara: Ah sí? I també és casualitat que et mullis?

In this dialogue there are two cases of irony, the first one is a situational irony, that is, the combination of verbal acoustic signs and visual non-verbal signs. The translation of this first irony is equivalent. The second ironic utterance, however, which is still related to the whole context, is translated as a non-ironic utterance. In ST there is a clear statement of saying the contrary of what one is thinking or, in this case, of what is actually happening. In TT, however, the previously ironic comment becomes a question with the intention of mockery, as if the ironic message had been already decoded and only the humorous comment was left.

(9)

Katara: We'll wear disguises. And if it looks like trouble, we'll leave.

Sokka: Yeah, because we always leave before we get into trouble.

(They disguise themselves but Aang just pulls the collar of his shirt up)

Sokka(not amused, Katara just laughs) It's like you're a whole different person.

Katara: Podem disfressar-nos, i si no ho veiem clar, marxem.

Sokka: Sí, és clar, com que sempre marxem abans de rebre...

Sokka: Ui, tu vas disfressadíssim, eh.

In this conversation there is a case of irony and a case of sarcasm. There is only one sign needed to understand this ironic utterance and it is exactly that: the utterance (an acoustic verbal sign). The translation of this utterance is equivalent, in both meaning and length. As for the sarcastic assertion, a visual non-verbal sign is needed to contextualise the sarcastic comment. This utterance is translated using different words to convey the same sarcasm effect. Moreover, the ST is vague in terms of knowing what one is talking about because the sarcastic approach could go unnoticed if one does not have context, while in TT there is a focus on what is happening in that moment and in that context, leaving no ambiguity. "It's like you're a whole different person" is not as precise in context as "Ui, tu vas disfressadíssim, eh", which focuses on the fact that they should be disguising themselves. Furthermore, the tone used by the speaker in English differs from the one used in Catalan: the English utterance is flatter while the tone used in Catalan is more obvious to convey the sarcastic intention. The exaggeration made in Catalan makes obvious who the character is talking to and about what he is saying and how he is saying it; sarcasm is much more explicit in TT than in ST.

(10)

Aang: Good morning, Master Pakku!

(Master Pakku is meditating, concentrated while he waterbends, but Aang breaks his concentration)

Master Pakku: No, please! March right in! I'm not concentrating or anything.

Aang: Bon dia, Mestre Pakku!

(Master Pakku is meditating, concentrated while he waterbends, but Aang breaks his concentration)

Master Pakku: Molt bé, sense miraments, no cal respectar la concentració de ningú.

The sarcastic assertion in this conversation sprouts from an acoustic verbal sign and a visual non-verbal sign combined: the influence of another character causes the speaker's change of attitude and consequently, sparks the sarcastic utterance. The translation here is carried out by changing not only some words but also the tone of the utterance. In the ST there is a noticeable musicality in what is being said, the tone is not flat and there are exclamations and some syllables are dragged in order to add to the sarcastic effect. On the contrary, in the TT the tone is much flatter and the rhythm is much faster, which would explain why there is a bit more text in the TT. Moreover, we can still observe that the Catalan translation is more direct and cannot lead to any confusion on whether the speaker is using sarcasm or not. Also, we could think that the type of words and the rhythm in Catalan are like they are because they need to fit the standards of synchronicity, and the way of doing this is by adding words or making fewer pauses.

(11)

(Zuko is lying, unconscious, on the snow. Aang decides to take him with them)

Aang: If we leave him he'll die.

Sokka: Yeah, this makes a lot of sense, let's bring the guy who's constantly trying to kill us.

(Zuko is lying, unconscious, on the snow. Aang decides to take him with them)

Aang: Si el deixem es morirà.

Sokka: Això sí que té sentit, sí senyor, ara salvem el paio que sempre ens vol matar.

This ironic statement, which is an acoustic verbal sign, presents an equivalent translation. The only change in this equivalent translation is the addition of *sí senyor* in the middle of the sentence in Catalan, which has probably been added to keep the isochrony and the kinesic synchrony, and to replace the initial *Yeah* in English.

(12)

Professor: This library is more valuable than gold, little lady. It is said to contain a vast collection of knowledge, and knowledge is priceless.

Toph (who does not like libraries): Hm, sounds like good times.

Professor: Però és que aquesta biblioteca val més que l'or, senyoreta. Conté una col·lecció vastíssima de totes les branques del coneixement, i això, no té preu.

Toph (who does not like libraries): Hm, sembla molt interessant.

This ironic assertion shows an equivalent translation from ST to TT. It is not literal because the ST does not use the word *interesting* like the TT does, but the meaning is still the same. Moreover, if we look closely, the overall pronunciation of *interessant* and *good times* is similar, which helps with keeping the homogeneity of the mouth movements and the dubbing.

(13)

Katara: Hey, wait, what happened to the sun?

Aang: Great, you must have broken it. (he has not)

Katara: Ei, un moment, què li passa al sol?

Aang: Perfecte, t'ho has carregat, Sokka.

The sarcastic utterance in this exchange presents a translation that is not exactly equivalent because there is a considerable difference in some words. The first difference that is hard to miss is the use of the word *carregat* in Catalan, which is used in more familiar contexts and has a stronger meaning than *trencat* or *espatllat*, which mean *broken*. However, the quality that *carregat* has is that it is accompanied by a reflexive pronoun, and that helps to know to whom the utterance is directed to; it adds information about the speaker's intention and direction. The second difference is the use of the modal verb *must* in English, and the absence of it in Catalan. In the ST, *must* is used as a way to show conviction about what the speaker is saying, but it also makes the statement less conclusive, there is still a chance that something different happened instead of what has been said. In the TT, the declarative is an absolute, meaning that there is no way of anything different to have happened. These differences illustrate how the Catalan version is more direct and explicit, while the English version relies more on subtext and double-meanings.

(14)

(The main characters are playing near a lake and Aang and Katara are playing in the water.)

Katara: Waterbending bomb!

(Splashes everyone and everything around them)

Sokka: Sure, 5,000-year-old maps from the Spirit Library. Just splash some water on 'em.

Katara: Sorry...

(The main characters are playing near a lake and Aang and Katara are playing in the water.)

Katara: Bomba de mestre de l'aigua!

(Splashes everyone and everything around them)

Sokka: Sí, això, tu ves tirant aigua als mapes de 5.000 anys de la Biblioteca de l'Esperit. Ens ajuda molt.

Katara: Perdó...

This sarcastic utterance shows a translation in which sarcasm is enhanced in the TT not only by adding words but also by rearranging the parts of the sentence. In the ST we notice that the first part of the utterance does not even have a verb: it brings the focus on the object, and then the second part of the utterance adds the sarcasm. Meanwhile, in the TT the target of the speaker is clear from the very beginning, and the added last sentence increases even more the sharpness of the assertion. Here we also notice that the Catalan utterance is considerably longer than the English one, yet the isochrony is respected.

(15)

Sokka: It's so dark down here. I can't see a thing.

Toph (who is blind): Oh, no, what a nightmare.

Sokka: Sorry.

Sokka: Ostres, què fosc és això! No veig res de res.

Toph (who is blind): No fotis, quin malson, no?

Sokka: Perdona.

This sarcasm translation depends on visual and non-verbal as well as acoustic verbal signs. Sarcasm is enhanced in the TT, mainly because the speaker uses vocabulary that is considered very familiar, sometimes even rude, and that creates a

surprising effect on the listener. As we have been seeing, Catalan translations often have more sharpness in them and they show very clearly what is sarcasm and what is not.

(16)

(Katara and Toph are walking and they encounter a group of girls in their way)

Rude gril: I think she looks cute. Like that time we put a sweater on your pet poodle-monkey.

Katara: Let's go, Toph.

Toph: No, no, that was a good one, "like your poodle-monkey" (she laughs in an exaggerated manner) you, you know what else is a good one?

(Toph earthbends and makes a hole under the three girls who happen to be on a bridge, and they fall into the water.)

Katara: Now *that* was funny.

Rude girl: Es pensa ques està guapa, com aquell cop que li vam posar un jersei al teu mico-canix.

Katara: No els facis cas.

Toph: No, no, si m'ha fet molta gràcia això del mico-canix. (laughs) En voleu sentir una altra de divertida?

(Toph earthbends and makes a hole under the three girls who happen to be on a bridge, and they fall into the water.)

Katara: Aquesta *sí* que era bona.

This dialogue shows two sarcastic statements. The first one, when translated, becomes a non-sarcastic utterance, it rather becomes an ill-natured comparison, which is also present in the ST, but after the sarcastic utterance is made. The difference lies in *I think* and *Es pensa*, which makes the difference because one can think for oneself, which means that one can make the process of having an opinion and saying the

opposite, but that cannot be done by a third person. The second utterance shows an equivalent translation with the same effect.

Having analysed these utterances, some observations concerning not only translation but also animated filmic tradition have surfaced. The first is that many of the ironic and sarcastic utterances are spoken by the same character, which is known as the comic relief character. The second observation is that sometimes, the difference between the ST and the TT is mainly an intonation difference, so it depends on how each language understands irony and sarcasm. And lastly, many utterances in ST become questions in TT and vice-versa, without a clear explanation, and the most logical approach could be the difference in facial expressions: if we factor in the character's facial expressions, the meanings should not change, but it has yet to be studied if they could have an influence on the type of sentence uttered to match that meaning. Lastly, it is worth mentioning that irony and sarcasm are quite present in an animation series that targets young people as its audience, which raises the question of how much of an understanding of irony and sarcasm do we have at a young age to be able to understand and keep up with the linguistic context that we are presented with.

4. Conclusion

To sum up, while irony and sarcasm have in common their humorous purpose, it has been shown that the difference between the two lies in the intention of the speaker and whether said speaker considers their listener as a target. Moreover, sarcasm always takes form as an acoustic verbal sign while irony can be uttered but can also be situational and it can also need no words at all. The case study above illustrates the numerous occasions in which irony and sarcasm are used in children's animation, and it

also upholds the previously stated difference between them: we find various types of expressions of irony while sarcasm is mainly restricted to be an acoustic verbal sign.

This work has also highlighted audiovisual translation and dubbing and how they diverge from other types of translation. AVT needs not only to consider the text of the production but it also needs to consider its context: since *audiovisual* merges visual and audio inputs, the translation of audiovisual products requires a set of strategies adapted to those specific circumstances. As for the translation of irony and sarcasm, the same strategies are applied to translate both items, evidencing their resemblance and closeness as well as their sometimes indistinguishable character. Furthermore, the translation of sarcasm and irony from English to Catalan illustrates clearly the differences and similarities between the two languages; not only in a linguistic context but also in a cultural context, for ultimately, language, culture and society cannot be separated.

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