

FACULTADE DE FILOLOXÍA

**AN ANALYSIS OF THE
TRANSLATION PROCEDURES IN
THE SPANISH VERSION OF
*BOJACK HORSEMAN***

Traballo de Fin de Grao

Autor: Antonio González Quintas

Titor: Mario Cal Varela

Curso: 2018-2019

Xullo de 2019

Traballo de Fin de Grao presentado na Facultade de Filoloxía da Universidade de Santiago de Compostela para a obtención do Grao en Lingua e Literatura Inglesas

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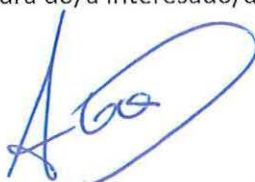
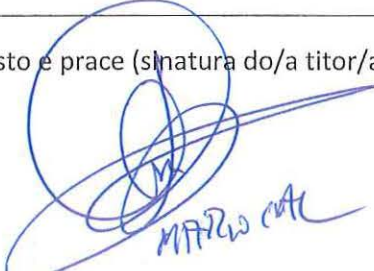

Resumo [na lingua en que se vai redactar o TFG; entre 1000 e 2000 caracteres]:

The process of translating words from one language into another is a difficult one, and the professionals who are in charge of doing so face plenty of situations where they have to decide what would work better in the target language. Should they stay closer to the original text? Should they try to adapt the references that the target audience might miss? We will try to answer these questions, using the audiovisual field as our domain of interest, to discern if a certain translation strategy works in a particular situation or not. We will focus our interest largely in the translation of cultural references and wordplay, mainly within the framework of humor, as they suppose a difficult challenge in order to be adapted in the target language, especially because of the constraints of the audiovisual medium, much more severe than those someone can find when, for example, translating a work of literature. Examples of different strategies and the possible reasons why they might have been chosen by the translator will be analyzed in order to ascertain whether they work or not for the target audience.

Our source of examples will be the Spanish dubbed version of Netflix's TV show *BoJack Horseman*, which has been running since 2014. The show, which up until today is comprised of five different seasons with 12 episodes each, presents us the story of a famous TV star from the 90s who, twenty years later, tries to get the fame he used to have back by publishing his memoirs with the help of a ghostwriter. The story is set in our own world, but with the particularity that half of the population are anthropomorphized animals coexisting with human beings.

The adaptation process of this show might suppose a real challenge to a professional translator because of its intelligent use of English, as the writers rely repeatedly on using wordplay, tongue twisters and catchphrases and character names that depend heavily on sonority or on animal-related puns, for example, as well as the constant references to American culture.

Santiago de Compostela, 5 de novembro de 2018.

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1. Introduction

Translating a text from one language into another creates the possibility for readers and viewers, who might be unintentionally excluded from certain content due to a lack of knowledge of a certain language, to enjoy and appreciate that same content in their own language. Without a doubt, translation is a complex process in which we not only have to take into consideration the literal meaning of the words and the sentences they form, but also the context and the medium where the text is found (it can be a book, a discourse, an audio clip, a song, a poem, a movie, amongst others). In this essay, we will focus on a particular field of translation, audiovisual translation, which has a distinctive number of characteristics that differentiate this particular translation process from other forms of translation, characteristics that will be analyzed throughout this essay.

The process of audiovisual translation is difficult enough as it is, but it gets even trickier when you add another element into the mix: humour. Humour adds another layer to the problematic process of translation, as it not only has to maintain the idea transmitted by the Source Language, or SL from now on, but it also has to maintain the meaning of the joke used in the SL in the translation, which may or may not work in the Target Language, TL from now on, depending on the circumstances.

A whole host of aspects can create humour in a comedy, such as the one that will be analyzed in this essay. Culture, for instance, is one of the most important elements in relation to the transmission of humour, and this will be at the forefront of our focus during our analysis of the different examples. Culture, as a means of creating humour, can be understood both through the use of cultural references and also through the use of idiomatic expressions of which only one that knows a language well enough will be aware of. Another aspect to take into consideration, and one which will also be analyzed in this essay, is the creation of humour by playing with language itself, as we will provide examples of both puns and tongue twisters that are used not only to create humour, but also to confer some sonority and rhythm to the dialogues found in the show. The final element which will be analyzed in the body of this text is the creation and omission of certain elements that the translator might consider necessary or unnecessary respectively, and that separate the TL script from the SL script, a strategy to which the translator might resort for a series of different reasons. Not only is humour affected by these changes, but so too is the show's original narrative, and the role of the translator and the extent of the liberties that can be taken by them will be studied.

2. Audiovisual translation

The study of audiovisual translation is relatively recent, as it began not before 1992 when Gottlieb declared it “a new University discipline” (Rica, 2016:13, apud Gottlieb, 1992:161-170). Nowadays, audiovisual translation is everywhere, as the offer of audiovisual media is increasing with new sources of entertainment such as videogames and the appearance of streaming platforms like Netflix or HBO, where the viewer can automatically access a variety of TV shows and movies. The huge supply and demand of this content has forced a “revolution” in the audiovisual translation field (Díaz Cintas, 2001:19), as all this content is most normally translated to a great range of languages, among which the Spanish language is one of the most prominent ones.

First of all, we should define what we understand by “audiovisual translation”, a field of study that according to Delabastita (1990:97) has long suffered a constant discredit which may explain why its study began as late as it did. Audiovisual translation, or AVT, is the process of translating from a SL to a TL a text which is transmitted through a variety of channels mainly acoustic and visual channels (Sokoli, 2005:178), so it is not longer read but seen and heard at the same time. It is a huge difference from other text sources such as books, where the only source of information comes from the words found in them and so the focus of the translation is centered around the different written information. When you are translating a movie or TV show you have to take several elements into consideration: whether the characters are onscreen or not, whether they are facing the screen or have their back turned to the screen, the time it takes the character to utter a sentence or any background information that may influence what the characters are talking about, just to mention a few.

There are a wide number of different possibilities in order to translate audiovisual material from a SL to a TL, the most common ones being dubbing (most commonly used in countries such as Spain, France and Italy¹), subtitling (preferred in countries like Norway, Portugal and Sweden) and using a voice-over (most usually employed in specific audiovisual content like documentaries). There are also some options that can be included in the study of the field of audiovisual

¹ Translation Journal, *A Case Study: Spain as a Dubbing Country*, in: <https://translationjournal.net/journal/29movies.htm> [12/02/2019]

transcription of text, such as subtitling for the deaf or hard-of-hearing (SDH)², which includes elements not found in the standard procedure of subtitling (like for example sounds and speaker identification); and also audio description, designed for blind and partially sighted people, where the actions that the characters perform are described by a voice-over³. However, these two last modalities are of intralinguistic nature (Rica, 2016:27-28), and even though they share some similarities with the actual audiovisual translation techniques, they are carried out using one single language (Rica, 2016:115).

The option chosen to be analyzed in this essay will be the first one, dubbing, as it is the one used in the source chosen to take the examples to be analyzed, and it also presents the most difficulties in order to propose an adequate translation, generally speaking.

2.1. Dubbing

Dubbing is defined as the action of “[providing] an alternative sound track to (a film or television broadcast), especially a translation from a foreign language”⁴, although it can also be known as “dubbing” the technique of changing in postproduction what an actor said during the shooting of the movie or TV show, replacing the original dialogue with a voice-over⁵. Spain is a country with a long tradition in dubbing, a tradition that goes as far as to Francisco Franco’s dictatorship period after the Spanish Civil War, where the dictator wanted to maintain Spain as “unilingual as possible”, and so all audiovisual content was dubbed in order for it to be heard in Spanish⁶. Another potential reason might be censorship: dubs eliminate all presence of the SL text from the TL version (a difference from subtitling, where the original version is still heard), and so it is easier to censor certain ideas transmitted by the SL:

² JBI Studios, *What Exactly Are Subtitles for the Deaf and Hard-Of-Hearing? (SDH)*, in: <https://www.jbistudios.com/blog/what-exactly-are-subtitles-for-the-deaf-hard-of-hearing-sdh> [17/02/2019]

³ American Council of the Blind, *The Audio Description Project*, in: <https://www.acb.org/audio-description-project> [17/02/2019]

⁴ Oxford English Dictionary, definition of *dub*, in: <http://www.oed.com/view/Entry/58133?rskey=Yi8Pm2&result=5&isAdvanced=false#eid6072183> [17/02/2019]

⁵ Britannica, *Dubbing: Cinema*, in: <https://www.britannica.com/technology/dubbing-cinema> [17/02/2019]

⁶ Culture Trip, *Spanish Cinema: Why All the Dubbing?*, in: <https://theculturetrip.com/europe/spain/articles/spanish-cinema-why-all-the-dubbing/> [17/02/2019].

Unless a viewer can read lips perfectly in the foreign language, with dubbed programmes there is no way of checking the translation on the basis of the original soundtrack. With subtitling, censorship may also occur, but it will not escape the notice of an attentive viewer (Koolstra, Peeters and Spinhof, 2002:330)

Some countries, like France and Spain, do actually require by law the dubbing of the audiovisual content that is broadcasted on their televisions, although they might offer the possibility to change the content to its original version with the possibility of adding subtitles for the hearing impaired, so the viewers are not limited to enjoy the audiovisual content in just one way.

Some of the most important aspects that have to be maintained when we are facing the dub of audiovisual content are, according to Agost (1999:16-17), a harmony between the voice of the TL actor or actress and the look and gesticulation of the SL actor or actress; consistency between the two versions; and also, synchronicity between the lip movements of the SL actor and the sounds that we hear in the TL version.

The process of dubbing is quite time-consuming and it requires a varied set of steps, most of them requiring the active participation of a translator or translating team even after the original script is translated. These steps are as follows, as found in the article *How Dubbing Works: Video Dubbing Process & Best Practices*⁷:

1. “A video master is sent to the localization provider, including a script, the video, and [a Music and Effects track, i.e. the sound mix of a film]”. If a script is not supplied, the provider will have to transcribe the dialogue him or herself.

2. “A dubbing stem script is created. It is analyzed frame-by-frame, with every pause in the dialogue”. It is also important to take into consideration the different tonal inflections and the nuance of the performers and transmit them to the translators.

3. “A low-resolution reference file of your video and master script are sent to the target-language team”.

4. “Specialized translators then work with the dubbing script to translate it and adapt it by matching the length of each line of dialogue to the original script”. The translating team should try

⁷ CMI, *How Dubbing Works: Video Dubbing Process & Best Practices*, in: <https://blog.cminyla.com/blog/dubbing-works-video-dubbing-process-best-practices> [2/04/2019]

to preserve both the length of locution and the meaning of the original dialogue. In the case of the translation of humour, as we will see later, the jokes of the original script should also be preserved whenever possible.

[...]

7. “In some instances, selective technical adjustments are made to imperceptibly slow down or speed up the video in order to improve upon the lip-sync of the dub.” This is made to ensure that the TL voice actors’ performance match the mouth movements perfectly.

8. “The voice talent and directors go into the recording studio. Directors work closely with translators and will, at this stage, have combed through the script for subtle nuances”. The translator might guide the actors to reach a level of tonal and linguistic accuracy.

9. “Finally, sound engineers create a mix that incorporates the M&E tracks and is *laid back* to the original video”.

This process entails the implication of the translator for its entire duration, and a good translation will require a good understanding of the original script and the little nuances that can be found in the dialogue. We can say, then, that the work of the translator or translating team is not limited to provide a translated version of the SL script: they will have to be present when the dubbing process is being carried out and make sure that the TL version matches as faithfully as possible the vision that they have of the translated text.

3. Approaches to the translation process

Translating a text requires not only taking into consideration what physical medium the text is found on: we also have to think about the approach that we want to take when we are carrying out the translations of a specific work. For example, a text found in a museum that explains how a certain piece of art was created and what it represents will not need the same approach than the subtitling of a monologue from a comedian who is constantly making jokes full of cultural elements and wordplay. The translator might have to take a more literal or a more free approach depending on the needs of the work and his or her own views and personal opinions on how that specific work has to be translated.

In order to do so, there are different translating methods which are carried out by the use of different translating procedures which will help us classify a translation as more literal or more free in regard to the original text, or even somewhere in between. It is important to have all these things in mind when facing a translation, as they will help the translator tackle different problems in a different way: if the translator considers that it is essential to be loyal to the original script, the strategies used will be completely different and some of the possibilities studied in the following sections will be directly disregarded as they would not fit with their own consideration of how the work should be performed. In sections 3.1. and 3.2. we will study which are the translating methods studied by one of the people who has deeply worked on this issue, and which are the translating procedures tied to the different approaches that a translator might pick.

3.1. Translating Methods

According to Newmark, “the central problem of translating has always been whether to translate literally or freely” (1988:45). Sometimes it can depend on the characteristics of the SL text or even on the stand of the translator on the matter. Of course, a translation can be neither literal nor completely free and can fall somewhere in the middle of the spectrum, which can be found down below, based on the one created by Newmark (Ibid):

SL Emphasis

Word-for-word translation

v ^

Literal translation

v ^

Faithful translation

v ^

Semantic translation

v ^

Communicative translation

v ^

Idiomatic translation

v ^

Free translation

v ^

Adaptation

TL Emphasis

Here we can observe the different stances with regard to a translation job: the translator might have to decide where are they going to put the focus on, the SL or the TL. Depending on the degree of deference to the SL or the TL we can consider the translation a word-for-word translation, where “the SL word-order is preserved and the words translated singly by their most common meanings, out of context” (Newmark, 1988:45-46), an adaptation, the “freest form of translation [...] used mainly for plays and poetry” (Newmark, 1988:46), or some of the options in-between. Even in the same work we can find different stances depending on the context and the necessities of certain moments, so it could be difficult to put a complete work in a specific place of the spectrum created by Newmark.

Newmark points out that “only semantic and communicative translation fulfill the two main aims of translation, which are first, accuracy, and second, economy” (1988:47). Most audiovisual content can probably be placed somewhere in the middle of the spectrum, and depending on the characteristics of the work it can be more ‘free’ or more ‘faithful’ to the SL text.

A TV ‘dramedy’⁸ translation, like the one that is going to be analyzed in this essay, probably will need to position itself more near the TL emphasis side of the spectrum: the dramatic elements of the show can be translated in a more literal way, but humour will always require to use an approach that puts a bigger emphasis on the TL, as the jokes and gags will have to work in the TL in order to maintain the humour found in the SL. This will be studied in detail in section 3.3., which will address the different ways of creating humour.

3.2. Translating Procedures

As we have seen, there are a great number of possibilities in order to adapt a part of the SL script in the TL version, and all of these different possibilities position the translator and his or her work closer to the SL or to the TL. When facing a translation, there are plenty of procedures that are at work, either consciously or unconsciously on the translator’s part. All of these procedures affect how the translation is going to be carried out and how loyal or free it is with regard to the original script: if the translator decides to put a bigger emphasis on the SL we will talk about literal or faithful translations, for instance, whereas if it is decided to put the emphasis on the TL we can speak of adaptations or free translations, as we saw in Newmark’s spectrum.

He also studied how the different strategies chosen by the translator puts his or her work closer to either of these two sides. He talks about “translating procedures” which, according to him, are “used for sentences and the smaller units of language”, while the different translation methods seen in his spectrum are related to the entirety of the text (Newmark, 1988:81). Literal translation is one of the most common methods, which consists simply in using the TL lexical counterpart of the SL term, a method that can work in scientific and other specialized fields but that might be lacking when we are facing the translation of a TV show. When facing a script like the one of a TV show, it might be preferred to put a bigger emphasis on the TL by using the different procedures that help the translator to achieve this goal. He talks about different translating procedures (1988:81-90), that we can divide into two categories: emphasis on the SL and emphasis on the TL.

⁸ Merriam-Webster Dictionary, definition of *dramedy*: “a comedy (such as a film or television show) having dramatic moments”, in: <https://www.merriam-webster.com/dictionary/dramedy> [17/02/2019]

3.2.1. Emphasis on the SL

Some of these procedures are used in order to keep the translated work as close as possible, both in form and in content, to the original text. They are used with works that do not let the translator play with the text as much as other types of texts, like for example scientific texts or, in the case of audiovisual works, documentaries or news.

-Transference: according to Newmark, it is the “process of transferring a SL word to a TL text as a translation procedure” (1988:81). The SL word does not count with a perfect lexical counterpart, so the translator opts for the approach of maintaining the original term, even if it might sound not that familiar to the TL audience. Cultural ‘objects’ are the most commonly transferred concepts.

-Naturalisation: similar to the previous method, but this one “adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL”.

-Synonymy: this procedure is used for a SL word when “there is no clear one-to-one equivalent [in the TL language]”. Newmark asserts that it should only be used in cases where a literal translation would not work, prioritizing economy over accuracy.

-Through-translation: also known as *calque* or loan translation, it simply consists on “the literal translation of common collocations, name of organizations, the components of compounds [...] and perhaps phrases”. This method should only be used when the term is already well recognized.

-Compensation: Newmark describes it as “when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence”. It might seem at first glance to put an emphasis on the TL but the translator is, in fact, keeping something that does not work in the TL script, even if it is by creating some other element that has a similar effect and works better, to some degree, for the TL audience.

3.2.2. Emphasis on the TL

These procedures put a bigger emphasis on the audience of the translated work, using different strategies to keep them engaged in the script and not feel alienated because of the wording or the references used by the original script.

-Cultural equivalent: in this case, the translator chooses a TL cultural word to replace a SL cultural word, which even if they are not the same share the most important characteristics and will be more familiar to the TL audience. They are not perfectly accurate but can sometimes be useful to transmit a specific idea.

-Functional equivalent: this procedure requires the use “of a culture-free word [...] [that] neutralises or generalises the SL word”. According to Newmark, this is the “most accurate way of translating”. He places it in the “middle [...] area between the SL language or culture and the TL language or culture”.

-Descriptive equivalent: it can be difficult to find this method in audiovisual translation, as its way of functioning is to simply describe the element that it is being translated, which Newmark concedes that it is prioritizing description over function.

These three previous methods (cultural, functional and descriptive equivalents) can be ascribed to a bigger category called ‘neutralization’.

-Shifts or transpositions: this one involves “a change in the grammar from SL to TL”. It might be automatic when the TL requires it, and it can also be “required when a SL grammatical structure does not exist in the TL”.

-Modulation: a change of perspective or even “of category of thought” might be required, sometimes when the text does not admit a literal translation of the utterance. An affirmative sentence might become a negative one, for instance.

Some other procedures not mentioned by Newmark and mentioned by Olmedo Cortés⁹ would be **omission** (simply eliminating an element or elements from the SL text), **compression** (similar to omission, but in this case we only eliminate filler elements such as ‘hmm’ or ‘so’), **creation** (adding elements that were not there in the SL text) and **intra-cultural adaption** (“when we exchange a not so well-known cultural reference from a culture into a more famous reference from the same culture”).

3.2.3. Further considerations

These different methods match the table proposed by Newmark in which we can see the different approaches to a translation depending on the degree of faithfulness that we want to concede to the SL or the TL. When two of these procedures are combined Newmark talks about couplets, triplets when it is three procedures and quadruplets when it is four of them (1988:91). What the translator has to consider is what kind of approach a specific work needs and how he or she should tackle the difficulties found in the SL text. As already mentioned, some kind of texts might require a more literal approach while others offer the possibility of being more free and changing entire elements of the original text. In this essay, we will focus in a specific kind of work that requires a specific approach: we are going to analyze the translation of a comedy, which raises two different issues: one, the translation of an audiovisual piece, which as we have already seen in the previous sections present a full range of problems to consider; and the other, the translation of humour and all that it entails, as we will see in the following section where we are going to observe how humour plays a fundamental part in both the original text and the translated text. The original script’s humour is inserted without taking into consideration any other audience than the one that is the “original audience”, the one from the original script’s own culture. So when the translator is trying to keep in mind their own audience, the one from the TL, they will have to take into consideration which humorous elements can be kept and which should be changed or even eliminated.

⁹ Olmedo Cortés, L., *On translation techniques or impossible translations*, in: <https://bookmachine.org/2016/12/02/on-translation-techniques-or-impossible-translations/> [17/02/2019]

3.3. The translation of humour

Humour is, according to the Cambridge Dictionary, “the ability to find things funny, the way in which people see that some things are funny, or the quality of being funny”. A comedy show, like the one that is going to be analyzed in this essay, is full of jokes and gags that are used in order to create humour. Some people might find some kind of jokes funnier than others, and not all comedy shows use the same type of humour, but nevertheless, humour and the translation of humorous elements are one of the biggest challenges that most translators will face. According to Zabalbeascoa (2005:186), there are eight different kinds of humorous elements:

1) **Community-and-Institution elements:** here we can frame any kind of cultural reference, whether it is referencing politicians, historical events, celebrities, newspapers, books...

2) **Community-Sense-Of-Humour elements:** certain topics that one community finds funny and might not be as popular or well-known in other communities, like for example how American society has a greater tendency to enjoy sexual humour than other communities¹⁰. They are not related to cultural references.

3) **Linguistic elements:** humour made through the use of the language of the community. Here we can find different forms of creating humour: the use of puns, idioms, expressions, tongue twisters and similar features. All of these elements will be analyzed in this essay.

4) **Visual elements:** when the humour is created by non-verbal elements exclusively shown on-screen. No words are needed and so, it is not related to the study of translation techniques.

5) **Graphic elements:** this includes any kind of written form that is seen but not pronounced by any character. Most of the time these elements are translated by the use of subtitles.

6) **Paralinguistic elements:** the use of intonation, rhythm, tone and similar characteristics of a character’s voice to create humour. As it is non-verbal, this will not be studied in this essay.

¹⁰ The Independent, *Is There Such A Thing as a National Sense of Humour?*, in: <https://www.independent.co.uk/life-style/health-and-families/national-sense-of-humour-science-research-fawlty-towers-seinfeld-a7719526.html> [12/06/2019]

7) **Sound elements:** the use of sounds and back-ground special effects that, when combined with what is seen on-screen, create humour. This is not related to the study of translation techniques.

8) **Non-Marked elements:** Other kind of ways of creating humour which do not fall in any of the previously mentioned categories, like for example visual humour.

In the end, what will be studied in this essay is all the verbal elements found in these eight categories, as they are the ones that might cause a problem during the translation process. This study will focus on the use of language to create humour in different ways: the use of cultural references, the use of puns and other forms of wordplay (found in dialogue and also in other ways, such as the names of different characters) and finally tongue twisters and other forms of rhythmically playing with the English language.

Nevertheless, there is one final form of creating humour that it is not considered by Zabalbescoa in his study: the use of contrast and running gags. Running gags are self-referential jokes where a character or action refers back to some element formerly established in a previous episode, meaning that the gag will only be funny to those who remember what moment it is referencing. According to Guest (2007:82), “the running gag [is] a staple technique of broad comedy [which] depends on the watcher’s reference to the progress of time”. The running gag only works because there is a progression in the story and in the development of the characters, and sometimes can prove to be quite hard to adapt. This is related to the use of catchphrases, “a word or expression that is used repeatedly and conveniently to represent or characterize a person, group, idea, or point of view”¹¹ and also with the notion of brick jokes, a special kind of comedic device where “a joke, detail, or seemingly concluded event is planted early on [...] and then forgotten, only to come back later in an unexpected way”¹². All these three comedic devices (running gags, catchphrases and brick jokes) do not have as big of a focus on language itself, but on the viewer’s attention and their familiarity with the TV show, using the simple fact of them “recognizing” what the joke is referencing to create humour. There are instances in which the translator might forget the running gag or might not recognize that a certain sentence from a character is actually a catchphrase that the writers have inserted to characterize that same character and create humour by having a recurrent use of that sentence, creating a difference between the perception of the show’s humour by

¹¹ Merriam-Webster Online Dictionary, definition of *catchphrase*, in: <https://www.merriam-webster.com/dictionary/catchphrase> [12/03/2019]

¹² Fitzsimmons, K., *Brick jokes*, in: <http://www.hilobrow.com/2013/08/14/brick-jokes/> [12/03/2019]

the SL audience and the TL audience. Sometimes, it might even be impossible for them to work around these kind of jokes: some throw-away line uttered by some character in the first season might become the focus of a joke in a later season, and the translator, by having to offer a translation of each season each time they are released to the public, has no way of being prepared to that. An obvious example from *BoJack Horseman*, not related to the use of humour but interesting nevertheless, would be the use that they make of the F-Word. This word is uttered only once per season, by a different character each season, and it marks a time in which a relationship between the protagonist and another character gets broken beyond repair. It would be ludicrous to think that the translator could have understood that during the first and even second seasons of the show just by looking at the original script, so in no way could the translator have used an equivalent in Spanish that could have worked in every context to maintain the effect. So, the TL adaptation ignores this narrative use of the F-Word that the SL established and each time that the F-Word is used in the SL script, the TL script chooses the most convenient equivalent in Spanish, a more functional approach, but one that makes the show lose one of its more bold narrative devices.

In the end, there are several forms of creating humour, as seen in the classification created by Zabalbeascoa, and these different ways of humour creation might require a different approach and solution during the translation process. In this essay we will analyze a different range of problems that can be found in the translation of a comedy like *BoJack Horseman*, as comedies make a specific use of language and references to create jokes.

4. The analysis of examples

The aim of this essay is, through the analysis of different examples collected from a set number of episodes from a specific TV show, to ascertain which of the translation techniques already mentioned in section 3 are the most adequate to certain situations. We will also observe how the translator of this TV show will display a tendency to opt to implement certain techniques over others, which can be ascribed to a different number of explanations, as we will see during the analysis of the examples tied to the different problems that will be studied in this essay.

Furthermore, we will comment on how well the use of these techniques suits each situation, as we will try to select some of the most representative examples for each section. On occasions, an alternative solution to a problem that was not solvently resolved might be suggested, but this will not always be the case, as the aim of this essay is not to offer a perfect translation for these problematic situations. The examples analyzed in the essay will be reinforced by the additional examples that can be found in the appendix, which will show which strategies are the most prominent ones.

In the end, a general idea about the different strategies regarding the translation of humour and how to use them appropriately should be able to be perceived. We will not delve into the different problems to a high extent, but we will try to offer a general notion of how difficult the translation of a comedy show might end up being.

4.1. The source of examples: *BoJack Horseman*

We have decided to select Netflix's 2014 *BoJack Horseman*, an American adult animated comedy-drama TV show created by Raphael Bob-Waksberg, with Lisa Hanawalt as character designer, and starring Will Arnett as the voice of the titular horse, with a supporting cast that includes American celebrities such as Amy Sedaris and Alison Brie.

BoJack Horseman premiered on Netflix on August 22, 2014, initially receiving a cold reception by critics. Its first season has an average rating of 5.94 out of 10 on *Rotten Tomatoes*, an Internet webpage which, as its main purpose, compiles the different reviews and ratings that TV shows and movies receive by critics, giving an approximate average. The show was described as "intermittently funny, but in most respects, [...] pales in comparison to similar comedies"¹³.

¹³ Rotten Tomatoes, *BoJack Horseman: Season 1*: https://www.rottentomatoes.com/tv/bojack_horseman/s01/? [3/02/2019]

Conversely, its second season was universally acclaimed, having (as of April 2019) a 8.91 out of 10 as its final score, with the critics' consensus saying that it "truly comes into its own [...], maturing into an ambitious comedy that sensitively blends wackiness with dark, nuanced drama"¹⁴. The following seasons received similarly good scores, and has, at the time of writing, had five seasons aired, with a sixth one in development confirmed to premiere in late 2019 on Netflix.

BoJack Horseman takes place in Hollywood (later referred as Hollywoo, after the letter 'D' in the infamous sign is stolen and destroyed during the events of the first season), in an unexplained alternate reality where humans and anthropomorphic animals live together. The main character is the titular BoJack Horseman (Will Arnett), who was a celebrity during the 90s after starring in a comedy sitcom called *Horsin' Around*, but who is now forgotten. As a last effort to regain his long-lost popularity and recognition, he tries to write and publish his own memories, failing to do so and having to resort instead to the help of a ghost writer, Diane Nguyen (Alison Brie), with whom he falls hopelessly in love. The cast of main characters is completed with Princess Carolyn (Amy Sedaris), a pink cat who is BoJack's agent and former lover; Todd Chavez (Aaron Paul), BoJack's unemployed roommate and sidekick; and Mr. Peanutbutter (Paul F. Tompkins), a cheerful and extremely positive yellow Labrador Retriever who is BoJack's friend and rival, and Diane's devoted partner.

The show has received a wide variety of awards and nominations, which include the 7th Critics' Choice Television award for Best Animated TV Series¹⁵, the 70th Writers Guild of America Award for its season 4 episode *Time's Arrow*¹⁶, and the 46th Annie Award for Best General Audience Animated Television/Broadcast Production for its season 5 episode *The Dog Days are Over*¹⁷. Several of its voice actors have also been awarded or nominated thanks to their portrayals of the characters in the show, which includes Will Arnett for his portrayal of BoJack Horseman, and Wendie Malik for her portrayal of BoJack's demented mother Beatrice during the fourth season of the show.

BoJack Horseman was created by Raphael Bob-Waksberg, who has cited the Canadian TV show *The Newsroom* and the well-known American animated series *The Simpsons* as his main

¹⁴ Rotten Tomatoes, *BoJack Horseman: Season 2*: https://www.rottentomatoes.com/tv/bojack_horseman/s02/? [3/02/2019]

¹⁵ Variety, *Critics' Choice Awards: Winner List*: <https://variety.com/2016/film/news/critics-choice-awards-winners-list-2016-1201681953/> [3/02/2019]

¹⁶ The Writers Guild Awards, *2018 Nominees and Winners*: <https://web.archive.org/web/20171208110613/http://awards.wga.org/wga-awards/nominees-winners> [3/02/2019]

¹⁷ Deadline, *Annie Awards: 'Incredibles 2', 'Ralph' And 'Spider-Verse' Top Nominations*: <https://deadline.com/2018/12/annie-awards-incredibles-2-ralph-breaks-the-internet-spider-man-into-the-spiderverse-1202512564/> [3/02/2019]

influences¹⁸, also mentioning TV shows such as *Futurama* and *Daria*, and movies such as *Who Framed Roger Rabbit?*¹⁹ as other influences. The show presents a dry, sarcastic humour with extremely caricatured characters and a steady flow of cultural references. Seeming at first just an animated comedy which prevalently resorts to absurd humour, the show ends up displaying a down-to-earth portrayal of mental illnesses such as depression, as the own creator puts it:

The goal was never like, *Let's really create an expose, let's really investigate this kind of thing, let's diagnose BoJack in a certain way*. I think it was more about just trying to write this character truthfully, and taking him seriously. The idea [was to take] a character trope that is maybe a little archetypal, or that we've seen before, but really believing in it, and trying to be honest and respectful to it.²⁰

It is this combination of absurdly elaborated comedy and genuine drama which turns *BoJack Horseman* into a complex TV show that poses a challenge in order to be adapted to a different language. The Spanish adaptation of the show is carried out in Madrid by the Spanish studio Media Sound, with Marta Baonza as the translator and Alfredo Cernuda as the dub director²¹.

Overall, the Spanish translation overcomes plenty of the myriad of difficulties that the English script presents, but can sometimes end up conveying a feeling of inconsistency and carelessness in some regards, as we will highlight in the following sections of this essay.

4.1.1. *BoJack Horseman* and its particular use of English

The first main problem that the translator of this specific TV show might face is how it relies on the English language in order to create its humour. The scripts are filled with puns (especially animal-related ones, as we will see in the following section), tongue twisters, rhymes, idioms and expressions. Even just looking at the character list might suppose a source of concern for the translator, as the names of the different characters that inhabit Hollywood are packed with jokes and

¹⁸ Pri, *Horsin' Around with 'BoJack' Creator Raphael Bob-Waksberg*: <https://www.pri.org/stories/2017-09-21/horsin-around-bojack-creator-raphael-bob-waksberg> [3/02/2019]

¹⁹ Rolling Stones, *'BoJack Horseman' Creator Raphael Bob-Waksberg on the Show's 10 Biggest Influences*: <https://www.rollingstone.com/tv/tv-features/bojack-horseman-netflix-raphael-bob-waksberg-718290/> [3/02/2019]

²⁰ Vice, *How 'BoJack Horseman' Got So Good at Depicting Mental Illness*: https://www.vice.com/en_us/article/ppvpz7/bojack-horseman-mental-illness [3/02/2019]

²¹ El Doblaje, *BoJack Horseman*: <http://www.eldoblaje.com/datos/FichaPelicula.asp?id=44548> [3/02/2019]

puns that the TL viewers probably will not understand. From tongue twisters and alliterations to wordplay and a constant use of puns, not only in the show's script but also in the elements found on screen.

An example of the way English is used in *BoJack Horseman* can be found in the first season of the show, when BoJack turns a disagreement about 'calling dibs' in a supermarket into a bitter feud with a former US Navy SEAL who is, in fact, a seal. We can find the following sentence uttered by one of the recurring characters from the show, Tom Jumbo-Grumbo, the local news anchor: "There's nothing the least bit funny about stealing a meal from Neal McBeal, the Navy SEAL" (episode 2, season 1, "BoJack Hates the Troops").

The context for this scene is that Neal McBeal, a retired SEAL from the Navy, goes to the local news to complain about BoJack 'stealing' a box of muffins from him in the supermarket, after he (Neal) left them unguarded, arguing that he had called 'dibs' previously.

This joke proves very difficult to adapt in any language that is not English. Most adaptations will settle for a process of transference, as for example the Spanish translation maintains every element of the character's name ignoring the wordplay between the military rank SEAL and the animal name. The French translation, on the other hand, prefers to ignore the character's name and create a new alliteration based on common words related to the problem at hand, in this case 'muffin', 'marine' and 'tartine', three words that are alliterative and maintain the rhythm of the original sentence. The two translations take, then, two different approaches for a challenging joke. The Spanish translation prefers a more literal translation of the sentence, but forget their audience in the process: a Spanish viewer should not be required to know what a Navy SEAL is before watching a comedy show, so maintaining that element just to keep the alliteration can be considered of an effortless nature. The French translator chooses to create new wordplay taking advantage of the French own phonology and using words that should be easy to understand by any French viewer.

Another difficult joke to adapt regarding the use of English of *BoJack Horseman* appears at the end of the season fourth episode *Ruthie*. In this episode, Princess Carolyn suffers the natural abortion of the baby that she and her boyfriend were expecting, and when she goes to have dinner with him to give him the bad news, she is tormented by the Italian waiter of the restaurant, who constantly talks about the actress Kerry Washington, calling her "Miss-a Kerry" due to his thick Italian accent, which sounds very similar to "miscarry", a word used to refer to natural abortion. Then, the actresses Carrie Underwood and Carey Mulligan, and the singer Mariah Carey, step into the restaurant, and the Italian waiter greets them by calling them "Miss-a Carrie Underwood; Miss-a Carey Mulligan; Miss-a Carey, first name Mariah", following the same tasteless joke.

This scene proves to be extremely difficult to adapt, as it plays with two different things: wordplay and accent. The fact that the character is Italian and adds the final ‘a’ at the end of some words is useful for the joke, but the prototypical Italian accent in English is not the same as the Italian accent that we find when speaking Spanish. Nevertheless, the similarity between what the waiter is saying and the word “miscarry” (or “miscarriage”) is necessary for plot reasons, as it is what makes Princess Carolyn uneasy and forces her to leave the restaurant in a rush. So, the option chosen by the Spanish team is to ignore the similarities between the name of these celebrities and the word that Princess Carolyn dreads and choose a different word or expression to be uttered by the waiter, one that is similar to the word “aborto” in Spanish. The option chosen is, then, “a bordo” as we find in the following utterance from the Spanish script: “La señorita Carrie Underwood a bordo; la señorita Carey Mulligan a bordo; la señorita Carey, de nombre Mariah, andiamo tutti a bordo”. In this adaptation of the joke, the names of the women lose all importance and the important element is, then, that they are coming into the restaurant, changing the focus. The accent of the waiter loses its importance, too, but is maintained and he even says a quick sentence in Italian, compensating the loss of the “a” ending that is not used when speaking in Spanish with an Italian accent. The Spanish viewer might wonder why these celebrities have been chosen for this particular joke, but the important element to consider is that the Spanish translator has found an equivalent for the term which is been used in the original script, and they will understand why the character of Princess Carolyn, upset, storms out of the restaurant. This would be what Zabalbeascoa calls a “compensation of kind”, which involves “achieving the same effect by different means, thus compensating by not using the one appearing in the source text” (2005:193).

These two examples serve to illustrate why *BoJack Horseman* proves to be a difficult show to be translated into Spanish, as its writers are not afraid of twisting and playing with both the English language and the American culture. They are not even scared of creating jokes by means of black humour and tasteless gags.

4.1.2. A world inhabited by animals

As already described, the population of *BoJack Horseman*’s world is composed by a mixture of human characters and anthropomorphic, tailless animals, which range from dogs and cats to killer whales and even insects. All these animals retain the characteristics that humans attribute to them, and even all of the animal-related idioms and expressions (which, as in any language, are quite prevalent in English) are maintained and used in a humorous way, so we can find for example a visual gag where a man enters in a bar and asks for a grasshopper (a mint-flavored cocktail), only

to end up flirting with a female grasshopper that was sitting at that same bar. The animal-related puns are a constant in *BoJack Horseman*, and they work well when the TL has a similar expression to the one used in English, but can turn out to be a real headache when the joke cannot be translated in the same way in the TL.

The translator will find some difficulties simply by looking at the list of characters, as many of them hide a joke in their own name. One of these instances is found at the beginning of the show, in its first season. During the first set of episodes, Princess Carolyn mentions offhandedly a rival agent from another firm, Vanessa Gekko. Given that most characters have names relating to the species that they are from, most SL viewers might expect this character to be, in fact, a gecko, which is a kind of lizard. But when the character finally makes an appearance in the seventh episode of the first season ('Say Anything'), she is revealed to actually be a human woman, shattering the viewer's expectations in a humorous way.

In Spanish, the word *gecko* is used to refer to this kind of animal, but it is not as commonly used as it is in English (it is not recognized by the Real Academia Española, while it is easy to find in the Oxford English Dictionary) and it is mostly found in specialized fields. The general TL viewer will probably not understand that *gecko* is referring to a type of animal, more specifically a lizard, and might presume that it is a somewhat uncommon American surname. Perhaps a general translation of the term for the character's name (something along the lines of 'Vanessa Lagarto') could have worked better, but the translator decided to keep the name as it was, leaving out of the joke a great margin of the TL audience.

This could have been understandable if the translator had decided to keep all the character names as they were, this being the most common strategy: "Normally, people's first and surnames are transferred, thus preserving their nationality" (Newmark, 1988:214). But in this case, the translator shows a lack of consistency by keeping some names and changing others. Thus, Princess Carolyn's name is maintained as it is in the original version, while Mr. Peanutbutter's is changed to 'Sr. Peanutbutter', in an example of an arguably unnecessary semi-translation (as Mr. Peanutbutter is his actual name, "Mr." here not being a term of respect, we can see how a part of the name is translated while the other is maintained in English). Other instances where the name of a character is changed are, for example, Hollywoo's recurring police officer Meow Meow Fuzzyface, a cat whose name is translated in the first season of the show as 'Miau Miau Caraborrosa' (a literal translation of the English name that also shows an example of a mistranslation, as *fuzzy* in this case is making a reference to cat hair); and also Pickles Aplenty, a female dog introduced in the fifth season whose name was translated as 'Pepinillos Atutiplén', a literal translation of the English name. But some other characters maintain their original English name, which is in fact hiding a

little pun related to their animal species. Thus, we find characters like Rutabaga Rabbitowitz (a rabbit) and Lenny Turteltaub (a turtle), whose original names are kept and no attempt to adapt the joke is made, contrasting the previous examples.

Even the human characters' names can prove to be difficult to adapt, as we have the case of Vincent Adultman, a character who is believed by BoJack to be "very obviously three kids stacked on top of each other under a trench coat" (season 1, episode 8, 'Horse Majeure'). His surname is implied to have been made up when he introduces himself, using the very common suffix for surnames "-man" (equivalent to the "-ez" in Spanish). This method of creating surnames is used even by the show's creator, as we can see it being used in BoJack's own surname, Horseman. But the Spanish translator dismisses the possibility of using a transference of this method ("Adúltez" would be the closest Spanish equivalent) and prefers to use a literal translation for the character, changing his name to "Vincent Hombreadulto", which is clearly not a surname in any regard and is, again, a semi-translation as his name is kept in English.

There are also some times where the joke is simply impossible to translate, as a TV show is an audiovisual medium and therefore the script has to follow whatever is shown on the screen. When famous Hollywood stars Matthew Fox and Scott Wolf make a cameo appearance together during the third season of the show, the character design team hides a surreptitious joke: Matthew Fox is drawn as a wolf and Scott Wolf appears as a fox. A TL viewer that has no knowledge of the English language will most probably not get the joke, but to be fair, the translator did not have many options to solve this situation: being a visual gag, it cannot be explained by any kind of change in the script, and the only possibility would be to translate the surnames of the characters to the TL. But these two characters are actual celebrities whose names will be familiar to the TL viewer, and changing the names would complicate things even further. Thus, the only option in this case is, understandably, to have the characters introduce themselves with their English names and ignore the problem, omitting the joke in the TL script.

4.1.3. The episodes analyzed

This essay will focus on the analysis of a number of different examples extracted from *BoJack Horseman* to explain the different solutions, or lack thereof, that the Spanish translation team have used in order to overcome the difficulties found in its original English script. The examples, which can be found at the end of the essay in the appendix, are organized according to the nature of the problem that they represent. Thus, for example, all the problems regarding cultural references are placed together, in chronological order (from the episodes from the first season to the one from the fifth season). All of them have attached their corresponding time stamp, which is

approximated, and a number that will help place them in the chart when referenced in the main text. In the table, a small description that provides some background for the example in order to better understand the context in which the utterance, or dialogue, has been produced, can also be seen clearly.

As mentioned previously, the source of examples for this essay is Netflix's animated comedy *BoJack Horseman*. Unfortunately though, only a few episodes out of the sixty that can be found in total will be used, as it would be an insurmountable task to analyze all sixty of them. The episodes chosen are the following ones:

- *Zoës and Zeldas* (episode 4, season 1)
- *Live Fast, Diane Nguyen* (episode 5, season 1)
- *Yesterdayland* (episode 2, season 2)
- *Brrap Brrap Pew Pew* (episode 6, season 3)
- *Thoughts and Prayers* (episode 5, season 4)
- *Stupid Piece of Sh*t* (episode 6, season 4)
- *The Dog Days Are Over* (episode 2, season 5)

Three episodes have been chosen from the two first seasons, while three episodes have been chosen from the two latter seasons, and just one episode has been chosen from the middle season, in order to create a balanced analysis. These episodes in particular have been selected as they suppose a substantial source of distinct examples that will serve to exemplify the issues found in the translator's work. These different episodes from all five seasons of the show should help to provide a perspective on the evolution of the techniques used by the translator from this TV show. A handful of other episodes might also be used in order to characterize specific aspects of the show's way of creating humour, or some other aspects such as coherence, but the main corpus of examples will be extracted from these seven episodes.

A number of the examples found in the corpus will be analyzed in the following section of this essay, but not all of them will be. Thus, only those that are of particular interest will be used as a way to further explain the different problems and solutions found during the translation process of a TV show. All instances of cultural references, puns, the use of idioms and expressions, tongue twisters and added and omitted content found in the already mentioned episodes will be added to the chart in order to better compare what kind of strategies are most commonly used by the translation team.

4.2. Analysis of the different strategies

In the following sections, we will analyze the different strategies used by this show's Spanish translator to solve some of the most problematic situations found in the seven episodes chosen to be analyzed. These problematic cases will be tied to the use of referential humour related to the show's original culture, the use of language and idioms as the basis of jokes, the creation of puns and wordplay, the use of sound and alliteration to create humour and, finally, how some elements from the original script are omitted while, at the same time, some others that did not exist were created by the translator.

4.2.1. Cultural references

A translator might have to face different situations in which it is not only important to understand what is being said from a linguistic point of view, but also the context behind the dialogue or intervention. "Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions" (Toury, 1978:200). The characters might be referencing something from the cultural background of the city or country where the story takes place and, so, the translator must be able to understand the reference and reflect on how much it affects the words that are being said and how necessary it is to maintain the reference or not. The character might make a joke about some element from the history of the country, from the politics and ideologies shared by its inhabitants or even talk about specific, real people: celebrities, historic figures, politicians...

Language can also be considered a cultural reference, as Vermeer makes it clear by saying that "language is part of a culture" (1989:222), although some other authors disagree on this point. When characters use certain expressions or idioms they are referencing their common knowledge of their shared language, of which the target audience might not be aware.

A 'cultural reference' will be regarded in this essay as any kind of reference to the common cultural background and language of the original work's audience, in this case the United States, whether it is a reference to an event, person or language expression, although these last cases will be treated in the following section.

We should also take into consideration the term 'allusion', which although having been used first only to talk about literary references, can now be defined as "an implicit reference resembling

an external referent that belongs to assumed shared knowledge” (Ruokonen 2010: 33). Nevertheless, an allusion is different from a cultural reference, as an allusion is not exclusive to the cultural background of a community: an American author referencing a passage from a French work would be considered an allusion, but would not be interpreted as a cultural reference. A cultural reference main trait is that it is from the common background of the work’s own community.

But how important is culture when we have to translate a text from another country? Our culture defines the way we speak and the way we interact with each other. It is said that it is fundamental to understand a country’s culture when you are learning its language, as “culture [...] is always in the background, [...] ready to unsettle the good language learners [...], making evident the limitations of their hard-won communicative competence, challenging their ability to make sense of the world around them” (Kramsch, 1993:1). No matter how well you know the language: if you do not know the culture of the people who speak it, you will not be able to communicate appropriately. It is the same when facing a translation of a work from another country, as “differences between cultures may cause more severe complications for the translator than do differences in language structure” (Nida, 1964:130). The translator has to take into consideration any reference to the source text’s cultural background, as it is important that the audience from the TL does not feel alienated when presented with the translated work. As Bassnett puts it, it should never be the case that the source language’s values and culture are imposed to the target language’s audience (1980:23), so some authors consider that, in the end, the translator should try to make the appropriate changes to make the work fit into the target audience’s knowledge.

To further consider this aspect of the translator’s job, we can look at an example.

| Ex. | Original version | Translation | Episode | Translation strategy |
|------|---|--|--|-------------------------------------|
| 13.1 | Todd: And then you said that there was no Disneyland [...] | Todd: Entonces me dijiste que Disneylandia no existía [...] | Episode 2, season 2: <i>Yesterdayland</i> 2:58-3:10 | Naturalisation |
| 13.2 | Todd: [...] that Disneyland was a made-up lie, like the Tooth Fairy, that parents use to get their kids to behave. | Todd: [...] que Disneylandia era una burda mentira, como el ratoncito Pérez, que los padres usaban para que sus hijos se portaran bien. | Episode 2, season 2: <i>Yesterdayland</i> 2:58-3:10 | Neutralisation: cultural equivalent |

In these two examples, we can observe how certain cultural elements are referenced and the approach chosen by the translator. One of them is Disneyland (example 13.1), a theme park created by The Walt Disney Company, which was inaugurated in 1955 and is beloved by children and adults alike in the United States. The second element is the Tooth Fairy (example 13.2), a fantasy figure found in some Western cultures (like North America), who replaces a fallen tooth from a kid with a small payment or gift. These references are crucial to understand the point that Todd is trying to make during the scene (that Disneyland is a lie created by adults, like the Tooth Fairy, used to get their children to behave).

The translator has taken two different approaches here to tackle the two cultural references. The reference to Disneyland is kept and is not replaced by a reference to any other theme park from Spain, as Disneyland is well-known there due to its recurrence in American-related media and also its proximity to the theme park's French counterpart, Disneyland Paris. Of course, the term is changed to the one most commonly used in Spain (Disneylandia), following a naturalisation procedure, although it is not the official name by any means and a more formal work ought have kept its original name.

The second approach is that of adapting the reference into one more recognizable in the target audience's country: the Tooth Fairy is replaced by a cultural equivalent, "el ratoncito Pérez", which has the same purpose in Spain that the Tooth Fairy has in the United States. The original reference would have not been understood by a portion of the target audience (mainly those that are not that familiar with American culture, as it is a very recurring character in American TV shows and films), whilst the translator's choice can be understood by every viewer from Spain. It can be argued that the reference works better this way.

The two previous examples put the emphasis in two different sides of Newmark's spectrum: Example 13.1 maintains the focus on the SL text, while example 13.2 shifts the attention to the TL by making sure they understand the joke even if the cultural element mentioned by the character had to be changed for that. Of course, an American character would not have to know about the existence of the "ratoncito Pérez" and so, Todd's reference to this classical character in the Spanish version might seem out of place if the viewer stops to think about the implications, but it is something that would not alienate anyone watching the adapted version of the show at first glance. Nevertheless, there are some instances where the translator might have gone too far in their process of adaptation of the text from the SL to the TL, as we will see hereafter.

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|---|---|--|-------------------------------------|
| 4 | Mr. Peanutbutter: And that was the last time I worked with David. O Russell. | Sr. Peanutbutter: Y esa fue la última vez que trabajé en una serie de Televisión Española. | Season 1, episode 4: <i>Zoës and Zeldas</i> 11:13-11:24 | Neutralization: cultural equivalent |

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|---|--|--|-------------------------------------|
| 9 | Character Actress Margo Martindale: ‘Scuse me, young man. Can you hand me that Ronnie Milsap cassingle in the 10-cent bin? | Actriz de reparto Margo Martindale: Disculpe, joven. ¿Podría acercarme ese CD de Los Chunguitos del cajón de ofertas? | Season 1, episode 4: <i>Zoës and Zeldas</i> 18:08-18:12 | Neutralization: cultural equivalent |

During the first season of the show, there was a bigger emphasis on making the joke work for the Spanish audience and not caring that much about the fidelity to the original script, a tendency that has been shifting slowly as the show goes on. In these two examples from the first season of the show we can see perfectly what the translator’s strategy was: if the reference was deemed “obscure” enough by the translator, it was changed to a reference to a cultural element from the TL background that worked in the same way. A Spanish viewer might not catch the reference to David O. Russell, an American film director who is known because of his work in films like *The Fighter* or *Silver Linings Book*, or the one to Ronnie Milsap, a country music singer who used to release music prominently back in the 70s and the 80s but who is still active. Both references have been changed to a reference to the Spanish cultural background: David O. Russell has been changed for a more generic “Televisión Española”, the Spanish national TV network; while Ronnie Milsap has been swapped for a reference to Los Chunguitos, a Spanish rumba music group that was also very active in the 70s and the 80s. All the references work in the same way: David O. Russell and Televisión Española are regarded by the public to be difficult to work with, and Ronnie Milsap and Los Chunguitos are relatively well-known singers preferred by an older demographic, like in this case the character talking. But there is something that might make it impossible to consider this a

perfect adaptation: why are two American people, Mr. Peanutbutter and character actress Margo Martindale, referencing elements from the Spanish cultural background? The Spanish adaptation is changing elements from the characters' backstory, even if it is for a throw-away gag: when has Mr. Peanutbutter worked for a Spanish TV show? Why is this story never referenced again in the show? In the original script, it makes sense for a Hollywood celebrity to mention offhandedly having worked with a famous American film director, but it does not make that much sense for him to mention having worked in Spain and never reference it again. In the same vein, it is never explicitly stated why an American actress like Margo Martindale (based on and voiced by the real American actress Margo Martindale) has a thing for Spanish rumba groups and, most particularly, why a Los Chunguitos CD can be found in the 10-cent bin of an American shop.

The translator has taken an approach that puts a bigger emphasis on the TL audience, but forgets or actively avoids to be loyal to the logic of the SL script. Maybe another approach should have been taken, one that respects the original script's logic and does not alienate the TL audience. It is an approach that, in fact, has been taken in another problematic situations that the translator has had to face:

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|--|---|--|---------------------------|
| 1 | Woman: Gloria Steinem, one of the leading lights of modern feminism. You will surely go down in the annals of history just as surely as Lisa Lampanelli will go down in the locker room of the Houston Rockets. | Woman: Gloria Steinem, es un honor estar con una de las pioneras del feminismo moderno. Usted pasará a los anales de la historia igual que Marilyn Monroe pasó a la historia por pasarse por los anales a todos los Kennedy. | Episode 4, season 1: <i>Zoës and Zeldas</i> 2:35-2:47 | Intra-cultural adaptation |

In this instance, a reference is made to Gloria Steinem (one that, by the way, cannot be changed, as Gloria Steinem appears on screen and there is even a banner that reads “Roast of Gloria Steinem”), an American journalist known because of her feminist activism. Even if the reference to her cannot be changed because of the visual elements present in the scene, the woman that she is compared to in a comical way (Lisa Lampanelli, a comedian that is infamous because of her controversial humour, full of jokes at the expense of minorities, like ethnic groups or homosexuals)

can be adapted out of the joke and changed to a more well-known reference that the TL will probably understand. In this case, instead of taking a more bold approach like the one seen in the two previous examples (examples 4 & 9), the translator prefers to pick an element from the American cultural background that is also known enough for the TL audience, in this case Marilyn Monroe. The change of the focus of the joke, in this case from Lisa Lampanelli to Marilyn Monroe, forces the translator to also change the end of the joke: from the Houston Rockets' locker room to the Kennedy family. The translator's choice in this case works perfectly: it makes total sense for an American character to reference Marilyn Monroe and the Kennedys, and they are all famous enough for the joke to be understood by the TL audience.

These three examples (4, 9 & 1) have one thing in common, as they are changing elements from the original script in order to maintain the humour for the TL audience, something that should be the focus in the adaptation of a comedy show. But they work in a fundamentally different way: examples 4 & 9 break the harmony of the show's implicit logic by using elements from the Spanish background that do not work in an American context. If the show's setting had been changed from Hollywood to Madrid, for example, these jokes would work perfectly, but it is not the case: it does not make sense for American characters to mention in passing these elements, as if they were part of their own culture. In this situation, where a change of setting is not possible for the adaptation of a certain work, the best option might be to respect the emphasis on the TL audience and their comprehension of the humour, but also to be loyal to the original script's logic, so as we have seen, in these situations the translator should maybe prefer to go for an intra-cultural adaptation like the one seen in example 1. For instance, example 4 would might have worked better if instead of "Televisión Española" it would have been chosen a film director that is well-known in both cultures, the SL and the TL ones: from the SL background we could pick directors like Steven Spielberg, James Cameron or Woody Allen, while from the TL background the best options would be directors like Alejandro Amenábar or Pedro Almodóvar. The opinion of the viewer about how difficult they are to work with might vary and the joke might not work as well as it does in the original script, but the inherent logic of the show is maintained.

The examples shown above are from the first two seasons of the show, where we can see a clear attempt to make the show more attractive to the TL audience. This tendency was slowly shifted after these two seasons and in the later ones we find less efforts and attempts to keep the focus on the TL, to the point that a certain number of jokes and references get actually lost in translation:

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|--|--|--|----------------------|
| 17 | <p>Robert Siegel [voice in Diane's ringtone]: The House Majority Whip outlined a new bipartisan plan to encourage you to answer your ringing phone.</p> <p>Audie Cornish [voice in Diane's ringtone]: For Thursday, October 12, this is <i>All Rings Considered</i>.</p> <p>Robert Siegel: I'm Robert Siegel.</p> <p>Audie Cornish: And I'm Audie Cornish.</p> | <p>Robert Siegel [voice in Diane's ringtone]: El líder del partido mayoritario del congreso ha esbozado un nuevo plan bipartito para animarles a que cojan los teléfonos que suenan.</p> <p>Audie Cornish [voice in Diane's ringtone]: Hoy es jueves, 12 de octubre, y esto es el teléfono de las noticias.</p> <p>Robert Siegel: Soy Robert Siegel.</p> <p>Audie Cornish: Y yo Audie Cornish.</p> | <p>Episode 5, season 4: <i>Thoughts and Prayers</i></p> <p>6:42-6:54</p> | Transference |

In this example from the fourth season of the show, released in 2017, we can find the continuation of a running gag that had been used since the early episodes: Diane's ringtone is always the voice of a different American journalist urging her to pick up her phone, sometimes with a subtle pun. The actual journalists are invited to perform the lines, as we can hear in this example the actual voices of Robert Siegel and Audie Cornish, co-hosts at the time of America's National Public Radio's show *All Things Considered*.

These two American personalities are by no means popular in Spain, and most people might not know that Robert Siegel has been in charge of this radio show since 1987, but the translator decided to keep both names in the dialogue. Most viewers will probably not get the reference to these two American journalists and will not understand the joke hidden behind Diane's ringtone, which is in fact quite in line with her character and helps us to get to know her better.

As a further note, the witty wordplay regarding the name of Siegel and Cornish's radio program, *All Things Considered* (changed to *All Rings Considered* in the ringtone) is omitted too, and changed to a much more general name.

This example is not only proof of the change on the aim of the show's Spanish translation, which was not afraid of changing jokes completely in order to maintain the humour, but also a representation of why *BoJack Horseman* proves to be so difficult to adapt: in the case of the reference to Robert Siegel and Audie Cornish, the translator's only two options are to either keep the original names, ignoring the fact that most people from the show's Spanish audience will be kept out of the cultural reference, or to change them, but this would also imply a fairly considerable challenge. The American personalities could have been changed to Spanish journalists, as they did

in example 9, in order to preserve the fact that Diane's ringtone contains a cultural reference that helps to characterize her character and personality, but this would involve two further difficulties: one related to budget if they want to also have the Spanish personalities do the voices for the ringtone, as a famous journalist might ask for a much higher wage than a common voice actor, and the other related to the already mentioned logic inherent to the show, as it would make not that much sense to have Diane choosing two Spanish journalists as their ringtone. The only option left would be, then, to change the two, rather unknown-in-Spain American journalists for two more popular ones, but the translator might consider this too much of an effort for a quick gag, as it would require a certain period of research to find two appropriate candidates for this change. Each option has its own advantages and disadvantages, and it is the translator's job to decide which are the most important aspects to prioritize. Nevertheless, if we look at the examples of cultural references from the episodes of later seasons, we can find a general approach of not adapting cultural references, unlike the approach found in the first two seasons.

The reason for the change of the attitude towards this kind of references might be due to a wide range of reasons: for example, the need from the company for a quick translation job would hinder the translator's time and their tools to adapt the jokes; another possible explanation might be a dissatisfaction on the part of the hiring company of the translator's job or the acknowledgement of criticism and disapproval from the Spanish audience. In any case, it is verifiable that the focus put on the TL audience in the first few seasons is slowly shifted, with a higher count of examples of transference and naturalisation, as they lose part of the importance that they were given in the translation process of, for example, the first season. This might make the translator's job easier and quicker, and in some cases might not damage the joke in a fatal way (as the only thing required to understand it is a good knowledge of the different aspects of the SL cultural background), but the shift towards of a more prominent use of techniques such as transference might be considered a hindrance for the creation of humour on the part of the TL adaptation team. It may be a better option to find a balance between the excess of rapprochement to the Spanish cultural elements on the part of the translator found in some examples from the first two seasons and the lack of an attempt to adapt the humorous elements found in the SL script in order to not leave out of the joke the TL viewer.

4.2.2. Language, idioms and expressions

When we communicate with other people in a normal, relaxed environment, we tend to use language in a more unrestricted way, for instance by means of idiomatic expressions or idioms. A TV show, for instance, would also have a tendency of using these expressions, as it would inevitably focus its attention on mimicking the way in which we speak in our daily activities.

An idiom is, according to the Oxford Dictionary, a “group of words established by usage as having a meaning not deducible from those of the individual words”²². Idioms have a fixed meaning, usually explained by its etymology, that the speakers must learn beforehand in order to understand and use them properly. Idioms are, thus, closely tied to a certain language, and most of them are impossible to translate literally from one language into another. Davies mentions multiple problems that might hinder the translator’s work when facing a linguistic expression or idiom, such as the failure to recognize an idiom as being such, not finding an equivalent in the TL, the similar counterpart of the idiom being used in a different context and the “difference between the convention, context and frequency of use in the source and target languages” (2004:193). As mentioned in the previous section, they (idioms) can be considered as being connected to cultural references in some way, as language is also part of the cultural spectrum of a community and, thus, these expressions are closely linked to the cultural aspects of language.

Interestingly, we can find different approaches to the translation of these expressions in the Spanish adaptation of *BoJack Horseman*, as their use is quite prevalent in the original version.

| Ex | Original version | Translation | Episode | Translation strategy |
|----|--|--|---|-------------------------------------|
| 22 | <p>Mr. Peanutbutter: Eh, “tomato”, “tomato”.</p> <p>BoJack: It’s “tomato”, “to-mah-to”.</p> <p>Mr. Peanutbutter: You say, “tomato,” “to-mah-to,” I say, “tomato,” “tomato”.</p> | <p>Sr. Peanutbutter: Ah, “le dijo el cazo al cazo”.</p> <p>BoJack: Es “la sartén al cazo”.</p> <p>Sr. Peanutbutter: Tú dices “la sartén al cazo” y yo digo “el cazo al cazo”.</p> | <p>Episode 4, season 1: <i>Zoës and Zeldas</i></p> <p>14:25-14:32</p> | Neutralization: cultural equivalent |

²² Oxford English Dictionary, definition of *idiom*: <https://en.oxforddictionaries.com/definition/idiom> [04/06/2019]

In this example from the first season of the show, we find the attempt of using a cultural equivalent to the original English idiom that also maintains the joke that lies within it. In the English version of this dialogue, Mr. Peanutbutter uses the English expression “tomayto, tomahto” incorrectly, which plays with the British and American pronunciations of the same term in order to suggest that what someone has replied implies a minimal, unimportant difference to what they have originally said. He uses it incorrectly, as he repeats the word with the same pronunciation both times, and BoJack is quick to correct him, saying the idiomatic expression in the correct manner.

The Spanish translation attempts to maintain the original joke by searching for a similar expression that works in the same way, and the translator manages to find one where Mr. Peanutbutter can repeat one element in an expression that contains two instead of actually saying the two elements (in this case, “sartén” and “cazo”). Despite how well the form of the Spanish idiom chosen by the translator fits the original dialogue, there is in fact a change of meaning, as the English expression and the Spanish one cannot be used in the same context. The Spanish expression does not imply a minimal difference between two things, but it is actually used to reproach someone for a hypocritical attitude. In this case, the form and the joke have been prioritized over the content of the dialogue, as in the Spanish dialogue it makes sense for BoJack to correct Mr. Peanutbutter’s misuse of the expression, but it does not make sense for Mr. Peanutbutter to choose to use this particular expression to begin with. Hence, the translator has fallen into one of the difficulties mentioned by Davies, as she has found “a similar counterpart in the target language that has a different context of use” (2004:193). The solution to this problem suggested by Davies is to use “an idiom of similar meaning but differing form”, thus actually suggesting to prioritize content over form.

Another different approach is taken in the following example:

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|--|---|--|----------------------|
| 21 | BoJack: And he says — he says, “why the long face?” And I say, “Hey, buddy. I can’t help it.” You get that? Long face. Horses have long faces. I am a horse, my face is long. You get it, right? | BoJack: Y él me... preguntó: “¿a qué viene esa cara tan larga?”. Y yo le dije: “no puedo evitarlo”. ¿Lo pilláis? Cara larga. Los caballos la tenemos larga y yo soy un caballo. Mi cara es larga, ¿lo pilláis? | Episode 4, season 1: <i>Zoës and Zeldas</i> 0:11-0:24 | Through-translation |

Here, BoJack is doing a monologue in a bar but his jokes are not landing. The idiomatic expression “to have a long face” is used as the basis of a joke that plays with the literal meaning of that expression and the fact that horses have an actual long face.

It is easier for the translator to find an adequate equivalent for this expression, as in Spanish there is an exact equivalent: “tener la cara larga”, which expresses the same idea as in English (a face that shows sadness or defeat). In this case, the expression is translated literally, working perfectly between the similarities that the two languages show in this regard.

A different element to take into consideration is the register in which the characters are speaking, which influences their use of specific constructions or words. Register can be defined as “the way people use language in different situations. The term is often used as a full or partial synonym for style, speech variety or variation, field of discourse, and text type” (Savova, 2005:898). The way in which a certain character speaks is one of their identifying marks and is fundamental to better know the character in question. For example, some characters might use elaborate language in order to try to maintain a position of superiority in regards to other characters, while some characters might use certain slang to place them in a certain social or age group. It is important for the translator to respect the way in which a character speaks in order to improve the connection that viewers have with them.

We will now analyze two different examples in which register has not been taken into consideration:

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|---|--|---|----------------------|
| 26 | Beatrice: If you're looking to get knocked around for an afternoon, why don't you read one of your father's manuscripts and tell him his prose is pedestrian and derivative? | Beatrice: Si quieres que te machaquen una tarde, ¿por qué no lees uno de los libros de tu padre y le dices que su prosa es tan mala que no sirve ni para leer en el baño con diarrea? | Episode 5, season 4: <i>Thoughts and Prayers</i> 7:51-7:57 | Transposition |

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|--|--|--|----------------------|
| 28 | Hollyhock: She's totes into it. BoJack: Mom is “totes” into a baby? | Hollyhock: Está encantada con él. BoJack: ¿Que mi madre está encantada con un bebé? | Episode 6, season 4: Stupid Piece of Sh*t 6:51-6:55 | Transposition |

In these two examples from the fourth season of the show, the register of the characters speaking has been neutralized, changed into a different register in Spanish. In example 26, we find an example of a formal register, as Beatrice, who comes from a family of a high societal status, uses elaborate language with words that some people might not even completely understand at first. Her intervention is transformed into a more straightforward, even vulgar one with the addition of a reference to “diarrea”, leading her utterance into a more scatological level of humour which is not present in the original intervention of the character. The personality of Beatrice is, then, changed from a subtle, ironic lady to an unrefined woman with a taste for scatological references.

The same can be said about the slight change introduced in Hollyhock’s personality in example 28. Hollyhock, a teenager, uses the expression “totes”, abbreviation of “totally”, a word used mostly by young people which BoJack, who is in his fifties, repeats mockingly. This instance of the teenage slang used by Hollyhock is completely eliminated in the Spanish script, and Hollyhock’s utterance is transformed into a more neutral one, losing part of the charm and innocence that can be subtlety found in Hollyhock’s character in the original script. Another element that gets lost in translation is BoJack’s ironic response, mocking Hollyhock for using the word “totes”, as in Spanish she is not saying anything that he would not even say himself.

The change of register is difficult to justify, as the Spanish language has enough options in order to maintain both the use of a formal language and the use of teenage slang. This can be explained, then, either by a personal preference of the translator or by a case of carelessness on her part, as she has not taken into consideration the ramifications of erasing the original register found in the script.

In general, the use of language and its many different tools is fundamental to better characterize the characters in a TV show, as the use of certain expressions or registers might define some of their personality traits and might define how they would react in certain situations. If this is not respected during the process of translation, the translated script might lose some of its more important characteristics and become completely different to the one found in the original version, which is far from the translator’s objective.

4.2.3. Puns and wordplay

Cultural references are, of course, not the only way to create humour. There are a wide variety of ways of creating humour simply by the use of language, and one of these ways is through the use of puns and wordplay. Wordplay is any utterance which has one or more elements of which the speaker is aware of the versatility and polyvalence of its meaning and is consciously exploiting these two aspects (Landheer, 1989:37). Being an activity that is inherent to the specific language of the speaker, wordplay “creates linguistic problems of translatability because different languages have different meaning-form distribution” (Vandaele, 2011:181), thus, it is very rare to find a pun that can be translated literally from one language into another. In any case, puns and wordplay are forms of creating humour by using linguistic units in a specific way and, as Delabastita describes, they can be *horizontal* or *vertical* (Delabastita, 1987:145). Horizontal puns would be those whose meanings are “rather confronted through the syntagmatic connections of the two forms”, while vertical puns are those that happen when “the contrasting meanings [are] co-present within one single occurrence of the two forms” (Delabastita, 1987:145).

An example of a vertical pun and its translation would be the following one, extracted from *BoJack Horseman*:

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|--|---|--|----------------------|
| 31 | Artie: Step off! We're American as Pho! | Artie: ¡Y un huevo! ¡Somos más americanos que el arroz! | Episode 5, season 1: <i>Live Fast, Diane Nguyen</i> 14:04-14:06 | Compensation |

In this utterance, the writers play with the similarities between the Vietnamese word “pho” and the F-word. Artie is building the sentence around the prototypical sentence “be [something] as fuck”²³ but changing the F-word by the similar-sounding word “pho”, the irony here being that Artie (Diane’s brother) and his family are, in fact, Vietnamese immigrants. This pun would be impossible to translate into Spanish (as clearly outlined in the example above), as there exists no similar construction in Spanish as the one used in English to create this pun. Thus, we find here an

²³ Cambridge Dictionary, definition of *as fuck*: <https://dictionary.cambridge.org/es/diccionario/ingles/as-fuck> [3/06/2019]

instance of an omission of the pun, which is substituted with a similar idea in order to maintain the joke: the Vietnamese soup “pho” is omitted in the Spanish translation and changed for a more general term, in this case “arroz” (rice). This way, a similar joke is created, as rice is by no means of American origin, but the use of wordplay is lost. In any case, the presence of the pun is recognized by the translator and its meaning has been preserved in a certain way, so this would not be a case of a complete omission of the pun (one of the possible strategies for its translation).

Next, we will analyze an example of a horizontal pun:

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|---|--|---|----------------------|
| 36 | Courtney Portnoy: [as a character in a film] Uh-uh. You picked the wrong shopaholic to mess with because this shopaholic’s also a holic for revenge. | Courtney Portnoy: [as a character in a film] Uh, uh. Has elegido meterte con la compradora equivocada porque además de compradora soy increíblemente vengativa. | Episode 5, season 4: <i>Thoughts and Prayers</i> 1:26-1:33 | Omission |

In this utterance found in the fourth season of the show, Princess Carolyn’s client, Courtney Portnoy, is portraying the main character in a film called *Ms. Taken* (an additional pun playing with the similarities of those two words put together and the word *mistaken*), who is incredibly violent and, also, addicted to shopping. The character calls herself a “shopaholic”, a word of recent creation by means of the addition of the suffix *-aholic*, which can already be found in certain dictionaries²⁴, and which conveys a meaning of obsession with something (for example, a *chocaholic* would be used to label someone “addicted” to chocolate). Courtney Portnoy’s character plays with this suffix by using its sonority to create a new word, “holic”, using the “a” as a determiner, and thus, defines herself as “a holic for revenge”, something that by itself has no meaning but that can be correctly interpreted without any problems by an English-speaking viewer due to the character previously using its correct form as a suffix. The presence of both terms is necessary and, thus, we can consider it without any doubt a horizontal pun.

²⁴ MacMillan Dictionary, definition of *-aholic*: <https://www.macmillandictionary.com/dictionary/british/aholic> [03/06/2019]

In regard to its translation, the Spanish translator has chosen to completely omit the pun and translate the sentence in a literal way. This is one of the other possible translation techniques: the total omission of the pun. In the Spanish utterance we can find no signs of a hidden pun in the original script, and therefore any kind of sonority and rhythm is lost.

We have seen two possible stances to the translation of a pun thus far: its substitution by a similar element that, while not being an instance of wordplay, keeps the joke and recognizes the existence of the pun; and also the complete omission of the pun, opting for a more literal way of translating the problematic sentence. This last technique is the most prevalent one, as seen in the number of examples of this technique found in the corpus, but we can also find examples of other ways of dealing with a pun. For instance, the pun can be transformed into a similar pun created by the use of the TL's own phonology:

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|---|--|---|----------------------|
| 32 | <p>Pinky: Wanda, meet the one and only BoJack Horseman. Wanda: Who? BoJack: BoJack. Wanda: Who? BoJack: BoJack Horseman. Wanda: Is that name supposed to mean something to me?</p> | <p>Pinky: Wanda, te presento al mítico BoJack Horseman. Wanda: ¿Tú? BoJack: BoJack. Wanda: ¿Tú? BoJack: BoJack Horseman. Wanda: ¿Debería decirme algo ese nombre?</p> | <p>Episode 2, season 2: <i>Yesterdayland</i> 6:58-7:08</p> | Modulation |

Returning to the way in which the writers play with the fact that some characters are anthropomorphic animals, the character of Wanda, an owl, is introduced by using the characteristics linked to the species where she comes from. When another character introduces BoJack to her, she is clueless about his identity, despite BoJack being a famous person, so the writers play with the similarities of the sound that owls make (“hoot”) and the word “who”. The translator noticed the connection between the two words and tries to preserve it in Spanish, which would be impossible by using the logical translation for “who”, “quién”. Thus, she decides to select a different word which sounds similar to the sound that owls make, finally deciding on the word “tú”. The dialogue does not make as much sense but the loss of meaning is compensated with the preservation of the phonetic pun.

Nevertheless, the joke is continued further as the scene progresses:

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|---|--|--|----------------------|
| 33 | BoJack: Or like when Kramer was on <i>Murphy Brown</i> . Wanda: Who? | BoJack: O como cuando Kramer fue a <i>Murphy Brown</i> . Wanda: ¿Quién? | Episode 2, season 2: <i>Yesterdayland</i> 8:09-8:11 | Omission |

In this case, the translator no longer has the possibility of maintaining the pun with the same strategy used in example 32, and thus it is required to omit the pun in this case. Wanda is no longer talking about BoJack, the person she is speaking to, so it would no longer make sense for her to ask “tú”, and therefore, the translator is forced to translate the word with its original sense. This example shows, once again, the difficulties that lie within the translation process of a comedy show like *BoJack Horseman*, as the solution to one problem might work in some instances but not in other similar examples.

One other possible way of dealing with puns that can be found in the corpus of examples is to create one when there is, in fact, none present in the original version:

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|---|--|--|----------------------|
| 29 | Virgil Van Cleef: Good God! What's happened? | Virgil Van Cleef: ¡Cuernos! ¿Qué ha ocurrido? | Episode 4, season 1: <i>Zoës and Zeldas</i> 19:44-19:45 | Creation |

In this example, we see how the translator created a pun that is not present in the original version. Virgil Van Cleef, who is an antler, uses the Spanish expression “cuernos”, used to convey a feeling of surprise and which in the original version is expressed with a more general “good God”. As Virgil Van Cleef is an animal with horns, the use of that specific expression is thus quite fitting, and one can see the intention of the translator to create a joke that was not present in the original version. This strategy of creation, however, is not as prominent as far as puns are involved, probably because of its difficulty. As we can see then, there is only one example of creation regarding puns in the corpus of examples, but whenever possible, this strategy adds to the TL text a new layer that is not present in the original version.

Puns are one of the most difficult elements to translate from one language into another, as they play with language itself. In a medium like TV it is even more difficult, as it shows some restrictions that others, like for instance books, do not have. It can be inferred by looking at the corpus of examples that the most prevalent strategy to deal with puns is to completely omit them, although we have seen some other techniques that might work occasionally. In general, however, most puns will end up erased from the TL version with no sign of them being there in the SL version. The lack of an attempt to adapt the pun into another pun can be ascertained to both the difficulties that puns themselves convey but also to, as mentioned, the difficulties inherent to TV as a medium. Either way, it can be argued that some examples found in the corpus could have been translated using a technique different to omission but this strategy is, without a doubt, the one that leads to the least number of difficulties.

4.2.4. Tongue twisters

The use of language in a fun, alliterative way is another form in which humour can be created. A tongue twister is, according to the Cambridge Dictionary, a “sentence or phrase that is intended to be difficult to say, especially when repeated quickly and often”²⁵. They are created through the use of alliteration and slight variations of consonant sounds in a sentence, and they are a fun way of confusing the viewer in an entertaining manner. However, given its reliance on the phonology of a certain language, tongue twisters prove to be one of the most difficult things to adapt when translating a text from one language into another.

The team behind *BoJack Horseman* show a substantial interest in the use of tongue twisters in the scripts of the show, mainly through the character of Princess Carolyn, voiced by Amy Sedaris. When asked during an interview about the person in the team responsible for the prevalence of tongue twisters in the show, *BoJack Horseman*'s creator, Raphael Bob-Waksberg, answered the following:

²⁵ Cambridge Dictionary, definition of *tongue-twister*: <https://dictionary.cambridge.org/es/diccionario/ingles/tongue-twister> [03/06/2019]

“[The tongue twisters] definitely come from all of us. I would say I have a passion for them [...] [a]nd I think we normally give them to Amy Sedaris because she hates them the most so it’s the most fun to make her do them, but she’s great at it. It’s so funny to hear her say these things. [...] We’re not finding these tongue twisters in nature. We’re creating [...] all the stuff this season about Courtney Portnoy. Yeah, we just made this character up to be a part of tongue twisters but we enjoy it and we’re going to keep doing it.”²⁶

The fact that the team created a character with an alliterative name simply in order to introduce her name in a different variety of tongue twisters implemented by the own team shows the passion that they have for this particular linguistic form and how they rely on it in order to create humour in the dialogues.

As already mentioned, tongue twisters can prove to be very difficult to adapt, especially when the alliterative words carry an actual meaning. If the character is not only uttering a sentence in a rhythmic, alliterative way just for fun, but instead actually say something, the translator might have to take into consideration which is the most important element to preserve: the form or the content. If it is impossible to create a similar utterance in meaning and, at the same time, maintain the alliteration and rhythm of the original sentence, the translator will have to choose one or the other.

²⁶ SlashFilm, *BoJack Horseman Showrunner Talks Season 4 (And How Jessica Biel Asked To Be Meaner)*, in: <https://www.slashfilm.com/bojack-horseman-showrunner-interview/2/> [03/06/2019]

During the translation of *BoJack Horseman* we find two different approaches to this problematic predicament: both the omission of the tongue twister and also its adaptation into Spanish.

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|---|---|---|------------------------------------|
| 41 | Princess Carolyn: But Courtney, more importantly, audiences are going to adore your tour de force performance as the forceful denim-clad court reporter in <i>The Court Reporter Sported Jorts</i> , the jet-setting jort-sporting court reporter story. | Princess Carolyn: Pero Courtney, lo más importante es que al público le encantará tu actuación como la contundente taquígrafa con pantalones vaqueros cortos de <i>Los pantalones vaqueros cortos desgastados de la taquígrafa del juzgado</i> , la historia de la taquígrafa que llevaba pantalones cortos. | Episode 6, season 4: <i>Stupid Piece of Sh*t</i> 4:36-4:48 | Transference (literal translation) |

In this example, we clearly observe an example of a literal translation of the tongue twister. The translator might have deemed this particular tongue twister difficult to adapt and has opted for a literal translation of its content, maintaining every element of the original dialogue but losing the quick rhythm of the sentence pronounced by the original actress, Amy Sedaris. Thus, the content has been prioritized in detriment of the form, which has been ignored. As already mentioned in the interview given by Bob-Waksberg, the writing team has a tendency to give these tongue twisters to Princess Carolyn, the character voiced by Amy Sedaris. Thus, by omitting certain instances in which the character performs these utterances, one can argue that the translator is eliminating a character trait found in the original version of the show. It is true that giving priority to the content instead of the form is fundamental, but one should also take into consideration how important the content is: the film mentioned by Princess Carolyn is never mentioned again in the show and, thus, a freer translation could have been considered in order to maintain the tongue twister that can be heard in the original version and, in this way, preserve one of Princess Carolyn's original character traits.

Furthermore, and as already mentioned in other sections of this essay, the translator shows a lack of consistency as, in an example from a previous episode of the show, she did try to preserve the tongue twister that was found in the original version:

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|--|---|---|---------------------------------------|
| 40 | Princess Carolyn: You know Courtney Portnoy. You probably recall when she soared as the thorny horticulturist in <i>One Sordid Fortnight With the Short-Skirted Sorceress</i> . How would you enjoy joining Portnoy for a scorched soy porterhouse pork four-courser at Koi? Glorify your source but don't make it feel forced, of course, and try the borscht. Smooches! | Princess Carolyn: ¿Conoces a Courtney Portnoy? Seguramente recuerdas cuando saltó a la fama como la espinosa horticultora de <i>Quincena sórdida con la bruja minifaldera</i> . ¿Te apetecería ir con Portnoy a comer codorniz confitada con costra de compota y codillo de cochinito con coco en el Koi? Haz cumplidos a tu fuente pero por favor que no parezca un favor y come roquefort. ¡Besitos! | Episode 5, season 4: <i>Thoughts and Prayers</i> 7:06-7:25 | Neutralization: functional equivalent |

In this example from the previous episode, the translator interestingly decides not to carry out a literal translation of Princess Carolyn's tongue twister as she did in example 41, and instead tries to preserve the alliteration of the original utterance by changing the meal that she recommends to Diane, the person she is speaking with. Thus, "a scorched soy porterhouse pork four-courser at Koi" becomes "codorniz confitada con costra de compota y codillo de cochinito con coco en el Koi" just so the sentence maintains the alliteration.

Given that the translator is not afraid to change the content of one example, it is difficult to understand then why she refrains from using the same technique in the following episode when in neither case the content is of such importance that it has to be preserved. Hence, the Spanish adaptation of the show can be regarded as largely inconsistent, and one can even say that certain problems have had little thought put into them.

4.2.5. Added content and omitted elements

As we have seen so far, it is important, in relation to the process of translating a TV show, to take into consideration two different aspects: one, that the translator should try to make the text as appealing as possible for the TL audience; and two, that they should try to make the experience of watching the show as similar to the original experience as possible. Both content and form are fundamental and, in situations where one should prevail over the other, it is important to choose carefully which one should be given priority. According to some authors, it is important that the translator, when interested in being loyal to the original text, “endeavours to convey a message to the target-language readers as close as possible to what the source text gives its native readers” (Jin, 2014:14).

In any case, on certain occasions the translator might make substantial changes to the text in order to make the utterances or dialogues different to the original version to a certain degree. These changes might be due to a variety of factors but, in the end, they are usually explained as having been implemented by the translator themselves, perhaps bound to their personal preferences, ideology or even mistakes and oversights.

In the corpus of examples used for this essay, we find a variety of situations in which the Spanish translation does not correspond to the original English script. We will see some examples in order to better understand why these changes — whether added elements or omitted ones — have been produced. Most of the instances are cases of two translation strategies: omission, when the content is being eliminated; and creation, when the translator is adding new elements or manipulating the content that is already there. There might also be instances of compensation, when the translator is trying to preserve the effect caused by an element that has been omitted.

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|---|--|--|----------------------|
| 45 | Diane: Come on, BoJack. Tommy [Diane's brother]: Why do you have to take BoJack with you!? | Diane: Vamos, BoJack. Tommy: ¿¡Por qué te llevas a BoJack, guarra!? | Episode 5, season 1: <i>Live Fast, Diane Nguyen</i> 13:47-13:50 | Compensation |

In this example from the first season of the show (which, as we have seen in the previous sections, had more liberty in its adaptation of the dialogues), we can find a moment in which the

Spanish translator has added a sexist slur to the dialogue that was not present in the original version in English. At first sight, one can see this as a difficult-to-explain change that feels even gratuitous and undeserved, as in the context there is no explanation to why Diane’s brother would insult her out of nowhere. In the end, it can be ascribed to a case of compensation, as in the original version Diane’s brother speaks with a Boston accent that cannot be adapted into the Spanish version, so one can see the sexist slur as an attempt to try to maintain the unrefined aspect typically attributed to this particular accent. One can argue that the effect produced by the accent and the sexist insult are different and that the addition by the translator seems overly disproportionated for the context of the scene, which thus can be seen as perhaps not the best option for this specific situation.

Nevertheless, this is not the only instance in which a change regarding sexism is introduced in a dialogue involving the character of Diane:

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|---|--|---|----------------------|
| 50 | Diane: I can’t believe this country hates women more than it loves guns. Princess Carolyn: No? | Diane: Este país odia más a las mujeres de lo que adora las armas. Princess Carolyn: [sarcastically] ¿Ah, sí? | Episode 5, season 4: <i>Thoughts and Prayers</i> 21:21-21:26 | Modulation |

This episode deals with the matter of gun violence in the United States, showing satirically how governments would only ban gun possession if this kind of violence was being perpetrated by women. After gun legislation is passed to prohibit any kind of gun possession in the state of California, Diane comments disappointingly that she was expecting that, instead of banning all arms, the government would try to pass legislation that would help the situation for women in general, saying that she cannot believe that “[America] hates women more than it loves guns”, which receives a reaction of ironic surprise from Princess Carolyn, as saying “you really cannot believe that?”, which can be seen as social criticism carried out through humour. The Spanish translation changes the dialogue completely, shifting Diane’s incredulity to a general statement and changing Princess Carolyn’s reaction to a sarcastic “¿ah, sí?”, as if wanting to demonstrate that what Diane has just said is not true, which is the total opposite to the original version. The subtle feminist criticism found in the original script is changed to an attack on feminism, which is against the original intention of the show’s writers. The prominence of these changes in the creation of humour through the use of criticism of feminist nature in the Spanish translation of the original script could in fact be given a wider analysis, but given the limited number of episodes used for the

creation of this corpus, it is extremely hasty to ascribe them to the translator's personal ideology, but there are some signs that indicate, at least, a shift from the ideologic nuances found in the original version.

The translator might deem some elements as unnecessary and prefer to eliminate them in order to, perhaps, facilitate their job:

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|--|---|--|----------------------|
| 44 | Koala Woman: [with Australian accent] Crickey, I would've paid \$50 U.S. to see where David Boreanaz lives. | Koala Woman: [sin acento] Pues qué rollo, habría pagado 50 dólares por ver la casa donde vive Brad Pitt. | Episode 5, season 1: <i>Live Fast, Diane Nguyen</i> 5:33-5:36 | Omission |

In this example, we can find not only a case of an intra-cultural adaptation (as David Boreanaz is changed to Brad Pitt in the Spanish version, someone perhaps more well-known to the TL community), but also the complete omission of the woman's accent. In the SL version of the show, the woman speaks in an Australian accent, using stereotypical words from this particular variety of English such as "crickey" and makes an unnecessary distinction between American and Australian money, probably in an attempt to make fun of Australian people. The translator decided not to adapt this accent into an equivalent one in Spanish, as there is no clear difference for a Spanish person in the way American and Australian people speak, and prefers to make the utterance more neutral. There could have been an attempt to maintain the humour of the original intervention in another way, as seen in example 45, but in the end the humorous effect of the original version is lost.

Sometimes, the changes introduced by the translator might have an effect that alters the plot itself and not only the humorous elements and, although this essay deals mainly with the translation of humour, it is also relevant to show how the work of the translator might affect elements that are more substantial than jokes and affect the whole experience of enjoying the show:

| Ex. | Original version | Translation | Episode | Translation strategy |
|-----|--|---|--|----------------------|
| 49 | <p>Hollyhock: BoJack, maybe you should just—</p> <p>Beatrice: Oh, hello! It's you.</p> | <p>Hollyhock: BoJack, a lo mejor deberías...</p> <p>Beatrice: ¡Oh, hola! ¿Quién eres?</p> | <p>Episode 5, season 4: <i>Thoughts and Prayers</i></p> <p>8:42-8:45</p> | Creation |

In this scene, the writers leave a subtle hint for a reveal that happens later in the season. Beatrice, BoJack's mother, is suffering from dementia and cannot even recognize her own son, but she recognizes Hollyhock, BoJack's alleged long-lost daughter who, according to the narrative presented by the show up-until-that-point, has not met Beatrice yet. In a later episode from this same season it is revealed that Hollyhock is in fact BoJack's stepsister, the result of the love affair between BoJack's father and the family's maid, and the fact that Beatrice is recognizing her years after she was put up for adoption is a hint to this truth. The translator decides not only to change the grammar present in the original version from an affirmative sentence to an interrogative sentence in a case of modulation, but to also add a new element that is not present in the original version and which actually contradicts the narrative presented by the English script, as Beatrice no longer recognizes Hollyhock. It is a small change that in no way affects the reveal that happens later in the season, but there is no possible explanation as to why the translator would consider necessary this change. There is no logic that would explain why the translator would decide to turn an affirmative sentence into an interrogative one, and the only explanation left is, then, that this is an oversight on the part of the translator. This example serves to show how important it is to be as loyal as possible to the narrative presented by the original script and changes like the ones seen in examples 49 and 50 affect the actual experience of watching the show, as a SL viewer and a TL viewer are not having the same experience or even a similar one, and the job of the translator would be by all means to try to achieve that effect.

As seen in this section, the translator's job might require to take some liberties in order to better adapt the original work to the TL audience, but it is necessary that these changes are carefully thought out, because if not, the translator might not only lose the comedic effect of the jokes found in the original version (as seen in example 44) but also change the original intention of the writers, something that is, at the very least, controversial among people that study this matter.

5. Conclusion

After analyzing a number of examples, with the help of the examples that have not been analyzed but can be found in the corpus of examples, one can definitely remark the considerable number of difficulties that are inherent to the translation of a comedy show that relies so heavily on language and cultural references as *BoJack Horseman* does. Despite the presence of a substantial number of strategies and procedures to translate all these instances of problematic situations in the SL script, the perfect solution might not exist, and thus the translator will have to decide between sacrificing some elements in order to favor those that they consider more important. *BoJack Horseman* is a show that conveys an even bigger number of difficulties because of its particular use of English and its steady flow of references to American culture in order to create humour, all elements that have to be preserved if the Spanish version of the show also aspires to be regarded as a comedy.

Nevertheless, we have also found some instances of effortless solutions and an inconsistent use of the different strategies that the translator has at their disposal. *BoJack Horseman*'s Spanish version is quite lacking in comparison to the one that someone with knowledge of English will experience when watching the show in its original version, and even if some of these flaws can be attributed to the impossibility of finding a better solution to the problems presented in the English script, some others are due to a lack of the proper care needed for the translation of a TV show of these characteristics and, in some instances, even a possible presence of an interest to impose the translator's own ideas over the original team of writers'. Although some scholars might consider the translator as a "second author", the range of the liberties that can be taken by this figure should be carefully decided and, whenever possible, the original ideas from the creators' should be respected and introduced into the TL script as loyally as possible, so that it can be ensured that the TL viewer will undergo a similar experience as the SL viewer.

The objective of this essay was to show the different strategies that a translator has at hand when adapting a TV comedy like the one analyzed here, and we have seen plenty of strategies used during the analysis of the different examples found in the seven episodes chosen to be studied. These seven episodes have provided instances of most of the issues studied in the essay (cultural references, idioms, puns, tongue twisters and the creation or omission of certain elements), which justify their selection over the rest of the episodes found in the show's run.

We have, at our disposal, a considerable number of examples, which can show how a translation does not necessarily have to choose a side in the diagram created by Newmark seen in section 3.1, and can move freely between the two opposite sides of this spectrum. This process of selecting the right language to emphasize at each moment, again, has to be carefully carried out, and the translator will have to take into consideration a significant number of different elements for each different example. Given the situation, it would be very difficult to place the translation of the whole show anywhere in Newmark's spectrum found in page 9, and instead, we would have to place each different example in a spectrum of its own.

Overall, *BoJack Horseman* proves to be a rich and diverse source of problematic situations and the strategies required to solve them, even if the Spanish translation of the show turns out to be quite lacking in some aspects and even far from respectful to the original script's form and content, at times due to a real necessity to withdraw from them because of the difficulties inherent to their translation, but also explained by carelessness or lack of interest on the part of the translator.

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- Vice, in: <https://www.vice.com/>
- Writers Guild Awards, in: <https://awards.wga.org/>

7. Appendix

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|--|--|--|--------------------|--|---------------------------------------|
| 1 | Woman: Gloria Steinem, one of the leading lights of modern feminism. You will surely go down in the annals of history just as surely as Lisa Lampanelli will go down in the locker room of the Houston Rockets. | Mujer: Gloria Steinem, es un honor estar con una de las pioneras del feminismo moderno. Usted pasará a los anales de la historia igual que Marilyn Monroe pasó a la historia por pasarse por los anales a todos los Kennedy. | Episode 4, season 1: <i>Zoës and Zeldas</i> 2:35-2:47 | Cultural reference | The main characters are at a roast (a banquet honoring a person, such as a celebrity, who is subjected to humorous tongue-in-cheek ridicule by friends, cf. Merriam-Webster Dic.) honoring Gloria Steinem. | Intra-cultural adaptation |
| 2 | BoJack: How could you think that that's the same? My book will be in libraries for hundreds of years. Your <i>BuzzFeed</i> article will be crammed between an animated GIF of a cat falling sleep and a list of fun facts about <i>Legally Blonde</i> . | BoJack: ¿Cómo que somos iguales? Mi libro estará en las bibliotecas durante siglos y tu artículo de <i>Cotilleando</i> estará en los retretes o en cualquier papelera, que es a donde van a parar todas las revistas del corazón. | Episode 4, season 1: <i>Zoës and Zeldas</i> 3:14-3:22 | Cultural reference | Mr. Peanutbutter has compared BoJack's biography with an Internet article that someone is writing about him. | Neutralization: functional equivalent |
| 3 | Diane: I thought this story was about running into Paul McCartney in the bathroom at the Golden Globes. | Diane: Ibas a hablar de cuando te encontraste a McCartney en el baño de los globos de oro. | Episode 4, season 1: <i>Zoës and Zeldas</i> 6:55-6:59 | Cultural reference | BoJack is telling a story about his life to Diane, his ghostwriter, who comments on how he has gone off the rails with his recounting of the event. | Through-translation |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|--|--|--|--------------------|--|---------------------------------------|
| 4 | Mr. Peanutbutter: And that was the last time I worked with David. O Russell. What's that old expression? 'Fool me once, shame on me, but fool me twice... fiddle-dee-dee'. | Sr. Peanutbutter: Y esa fue la última vez que trabajé en una serie de Televisión Española. ¿Cómo era aquella frase? "Si me engañas una vez, culpa mía, pero si me engañas dos... soy gilipollas". | Season 1, episode 4: <i>Zoës and Zeldas</i> 11:13-11:24 | Cultural reference | Mr. Peanutbutter references having worked with David O. Russell, an American film director. | Neutralization: cultural equivalent |
| 5 | Mr. Peanutbutter: It's "burritos as big as your head" day at El Taco Loco! | Sr. Peanutbutter: ¡Es el día de "burritos tan grandes como tu cabeza" en El Taco Loco! | Season 1, episode 4: <i>Zoës and Zeldas</i> 11:47-11:51 | Cultural reference | Mr. Peanutbutter gets excited about a friend telling him on the phone that there's a special promotion at a well-known American fast food chain. | Transference |
| 6 | Mr. Peanutbutter: I just wanted to make sure he has everything he needs for the big <i>BuzzFeed</i> cover story. BoJack: <i>BuzzFeed</i> is a website. There is no cover. | Sr. Peanutbutter: Quiero que tenga todo lo necesario para que escriba un gran artículo en <i>Cotilleando</i> . BoJack: Si es una revista basura con cotilleos. | Episode 4, season 1: <i>Zoës and Zeldas</i> 14:20-14:25 | Cultural reference | Mr. Peanutbutter demonstrates his ignorance once more, as he thinks that websites like BuzzFeed have covers, and BoJack is quick to point out how wrong he is. | Neutralization: functional equivalent |
| 7 | Virgil Van Cleef: You know, I run a small theater in North Hollywood. | Virgil Van Cleef: Ya sabéis que tengo un pequeño teatro en North Hollywood. | Episode 4, season 1: <i>Zoës and Zeldas</i> 15:40-15:43 | Cultural reference | Virgil Van Cleef seems interested in Todd's rock opera after watching him perform it. | Transference |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|---|---|--|--------------------|--|--|
| 8 | Todd: [You won't have to yell] "Todd, what was the name of that guy from <i>Perfect Strangers</i> ? Not Bronson Pinchot, but the other one?" | Todd: [No tendrás que gritar] "Todd, ¿cómo se llamaba ese tío de <i>Primos lejanos</i> ? El que hablaba con acento hindú no, el más idiota". | Episode 4, season 1: <i>Zoës and Zeldas</i> 16:44-16:49 | Cultural reference | After announcing that he might move out from BoJack's house, Todd recalls the things that BoJack used to yell at him when they lived together. | Neutralization: descriptive equivalent |
| 9 | Character Actress Margo Martindale: 'Scuse me, young man. Can you hand me that Ronnie Milsap cassingle in the 10-cent bin? | Character Actress Margo Martindale: Disculpe, joven. ¿Podría acercarme ese CD de Los Chunguitos del cajón de ofertas? | Season 1, episode 4: <i>Zoës and Zeldas</i> 18:08-18:12 | Cultural reference | Todd encounters "beloved character actress" Margo Martindale in a shop, who asks him to hand her a Ronnie Milsap cassingle. | Neutralization: cultural equivalent |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|---|---|---|---------------------------|--|----------------------------------|
| 10 | <p>Guide: And here we have the home of a truly dynamic and unique talent, TV's own David Boreanaz! Sounds like we have some fans of <i>Person of Interest</i> on board, or <i>Castle</i>, or whatever his show is.</p> | <p>Guía: Y aquí tenemos el hogar de un artista que es muy polifacético, ¡el televisivo Brad Pitt! Parece que llevamos a bordo a algunos fans de su película <i>El Padrino</i>... ¿o era <i>Ben Hur</i>? Bueno, de la peli que sea.</p> | <p>Season 1, episode 5: <i>Live Fast, Diane Nguyen</i></p> <p>5:14-5:30</p> | <p>Cultural reference</p> | <p>A tour bus is parked in front of BoJack's house, which they have confused with TV star David Boreanaz's. The guide tries to make a reference to the TV show which he is know for, making a joke about how similar David Boreanaz is to the main actors from <i>Person of Interest</i> and <i>Castle</i> and maybe even criticizing how all these actors share the same physical traits (white men in their forties) and how interchangeable they are.</p> | <p>Intra-cultural adaptation</p> |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|---|---|--|--------------------|--|--|
| 11 | BoJack: Guys, you have stolen my heart, like Dave Roberts stole second base. | BoJack: Chicos, me habéis robado el corazón, como el Madrid cuando ganó la Champions. | Season 1, episode 5: <i>Live Fast, Diane Nguyen</i> 13:52-13:55 | Cultural reference | BoJack compliments Diane's siblings by saying that they have stolen his heart "like Dave Roberts" (a famous baseball player) stole second base, making a joke related to one of America's most beloved sports. | Neutralization: cultural equivalent |
| 12 | BoJack: Hey, Todd, can you drive me to get my car? I wanted to be responsible last night so I <i>Ubered</i> home. | BoJack: Hola, Todd, ¿me llevas a recoger el coche? Anoche fui responsable y volví a casa con Uber. | Episode 2, season 2: <i>Yesterdayland</i> 2:30-2:38 | Cultural reference | An American company, not that well known in Spain at that time (2015), is not only mentioned, but appears under a new morphological construction: a proper noun used as a verb. | Naturalisation |
| 13 | Todd: And then you said that there was no Disneyland [...], that Disneyland was a made-up lie, like the tooth fairy, that parents use to get their kids to behave. | Todd: Entonces me dijiste que Disneylandia no existía [...], que Disneylandia era una burda mentira, como el ratoncito Pérez, que los padres usaban para que sus hijos se portaran bien. | Episode 2, season 2: <i>Yesterdayland</i> 2:58-3:10 | Cultural reference | A character from the cultural background of the USA, the tooth fairy, is mentioned. | Naturalisation / Neutralization: cultural equivalent |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|---|--|---|--------------------|---|--|
| 14 | Todd: Finally, people will have a place to go after they win the Super Bowl. | Todd: Por fin la gente tendrá un sitio a donde ir después de ganar la Super Bowl. | Episode 2, season 2: <i>Yesterday-land</i> 3:57-4:03 | Cultural reference | An important American sport event is mentioned. | Transference |
| 15 | Diane: You need to stop and think — Sextina Aquafina: Or what? You gonna sic Fido on me? | Diane: Tienes que pararte a pensar... Sextina Aquafina: ¿O qué? ¿Acaso vas a achucharme al perro? | Episode 6, season 3: <i>Brrap Brrap Pew Pew</i> 14:26-14:30 | Cultural reference | Diane is trying to convince Sextina Aquafina to take more seriously her actions as the image of the pro-choice movement. Sextina asks what can Diane do to make her stop, joking about how she could use Mr. Peanutbutter, a dog, to attack her. Instead of calling Mr. Peanutbutter by his name, she uses the name “Fido”, which is in fact one of the most common dog names in the USA. | Neutralization: descriptive equivalent |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|--|--|--|--------------------|--|----------------------|
| 16 | <p>Lenny Turteltaub: That's what I've been saying! It's <i>Bridget Jones</i> with slightly more bloody murdering.</p> | <p>Lenny Turteltaub: Lo que yo decía. Como <i>Bridget Jones</i> pero cargada de asesinatos.</p> | <p>Episode 5, season 4: <i>Thoughts and Prayers</i> 6:19-6:24</p> | Cultural reference | Courtney Portnoy's team discuss the message of her next film after a mass shooting jeopardizes its premiere. | Transference |
| 17 | <p>Robert Siegel [voice in Diane's ringtone]: The House Majority Whip outlined a new bipartisan plan to encourage you to answer your ringing phone.</p> <p>Audie Cornish [voice in Diane's ringtone]: For Thursday, October 12, this is <i>All Rings Considered</i>.</p> <p>Robert Siegel: I'm Robert Siegel.</p> <p>Audie Cornish: And I'm Audie Cornish.</p> | <p>Robert Siegel [voice in Diane's ringtone]: El líder del partido mayoritario del congreso ha esbozado un nuevo plan bipartito para animarles a que cojan los teléfonos que suenan.</p> <p>Audie Cornish [voice in Diane's ringtone]: Hoy es jueves, 12 de octubre, y esto es el teléfono de las noticias.</p> <p>Robert Siegel: Soy Robert Siegel.</p> <p>Audie Cornish: Y yo Audie Cornish.</p> | <p>Episode 5, season 4: <i>Thoughts and Prayers</i> 6:42-6:54</p> | Cultural reference | Diane's ringtone in this episode is voiced by Robert Siegel and Audie Cornish, two very well-known American journalists. | Transference |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|---|--|---|--------------------|--|---------------------------------------|
| 18 | <p>Mug: Hey. Konichiwa, Princess Mulan. Diane: Just leave us alone, okay?</p> | <p>Mug: Eh. Konichiwa, princesa Mulán. Diane: Déjanos en paz, ¿vale?</p> | <p>Episode 5, season 4: <i>Thoughts and Prayers</i> 9:19-9:22</p> | Cultural reference | A guy in the street talks to Diane (a Vietnamese girl) using the name of the famous Chinese Disney princess Mulan. | Naturalisation |
| 19 | <p>BoJack: That's not happening. Seeing my mom is like a Terrence Malick movie. Every ten years or so is bearable, but more than that and it starts to get annoying.</p> | <p>BoJack: No cuente con ello. Ver a mi madre es como una peli de Terrence Malick. Cada diez años se soporta, pero si es más empieza a ser molesto.</p> | <p>Episode 5, season 4: <i>Thoughts and Prayers</i> 10:57-11:03</p> | Cultural reference | BoJack is talking to the director of the nursing home where his mother is accommodated, who thinks that he should go visit more often. | Transference |
| 20 | <p>Diane's Father: G'aw! You call that a fastball? With an arm like that you're gonna get booted back to Triple-A, you skeezer!</p> | <p>Diane's Father: ¡Niña! ¿A eso lo llamas lanzamiento rápido? ¡Con ese brazo te van a mandar de vuelta a tercera división, molondra!</p> | <p>Episode 2, season 5: <i>Dog Days Are Over</i> 3:12-3:18</p> | Cultural reference | In a flashback, Diane's father is seen shouting at the baseball players in the TV. | Neutralization: functional equivalent |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|---|---|--|----------------------------------|--|---------------------------------------|
| 21 | BoJack: And he says — he says, “why the long face?” And I say, “Hey, buddy. I can’t help it.” You get that? Long face. Horses have long faces. I am a horse, my face is long. You get it, right? | BoJack: Y él me... preguntó: “¿a qué viene esa cara tan larga?”. Y yo le dije: “no puedo evitarlo”. ¿Lo pilláis? Cara larga. Los caballos la tenemos larga y yo soy un caballo. Mi cara es larga, ¿lo pilláis? | Episode 4, season 1: <i>Zoës and Zeldas</i> 0:11-0:24 | Language, idioms and expressions | In a flashback to his youth, BoJack is at an open mic and his joke about horses and long faces does not seem to quite land in the audience. | Through-translation |
| 22 | Mr. Peanutbutter: Eh, “tomato”, “tomato”. BoJack: It’s “tomato”, “to-mah-to”. Mr. Peanutbutter: You say, “tomato,” “to-mah-to,” I say, “tomato,” “tomato”. | Sr. Peanutbutter: Ah, “le dijo el cazo al cazo”. BoJack: Es “la sartén al cazo”. Sr. Peanutbutter: Tú dices “la sartén al cazo” y yo digo “el cazo al cazo”. | Episode 4, season 1: <i>Zoës and Zeldas</i> 14:25-14:32 | Language, idioms and expressions | Mr. Peanutbutter demonstrates his ignorance once again by using wrong this famous phrase. | Neutralization: cultural equivalent |
| 23 | Princess Carolyn: You’re trending like crazy. Sextina Aquafina: I’m trending? | Princess Carolyn: Vaya, eres trending topic a lo bestia. Sextina Aquafina: ¿Yo? ¿Trending topic? | Episode 6, season 3: <i>Brrap Brrap Pew Pew</i> 6:08-6:12 | Language, idioms and expressions | When Sextina Aquafina publishes on Twitter accidentally that she is having an abortion, she becomes the talk of the town. Princess Carolyn uses the new acception of the verb “to trend” to say that everyone is talking about her on Twitter. | Neutralization: functional equivalent |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|---|---|--|----------------------------------|--|-------------------------------------|
| 24 | Princess Carolyn: <i>Ms. Taken</i> is a movie about empowerment. | Princess Carolyn: <i>La señorita Venganza</i> fortalece el espíritu. | Episode 5, season 4: <i>Thoughts and Prayers</i> 6:17-6:19 | Language, idioms and expressions | Princess Carolyn is talking about the next film of one of her clients, Courtney Portnoy, saying that is a female empowerment film. | Transposition |
| 25 | Princess Carolyn: Thoughts and prayers. | Princess Carolyn: Mis condolencias. | Episode 5, season 4: <i>Thoughts and Prayers</i> 6:38-6:40 | Language, idioms and expressions | Princess Carolyn expresses, in quite an impersonal way, her chagrin for the killing of several people in a mall shooting. | Neutralization: cultural equivalent |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|---|--|--|----------------------------------|---|-------------------------------------|
| 26 | Beatrice: If you're looking to get knocked around for an afternoon, why don't you read one of your father's manuscripts and tell him his prose is pedestrian and derivative? | Beatrice: Si quieres que te machaquen una tarde, ¿por qué no lees uno de los libros de tu padre y le dices que su prosa es tan mala que no sirve ni para leer en el baño con diarrea? | Episode 5, season 4: <i>Thoughts and Prayers</i> 7:51-7:57 | Language, idioms and expressions | In a flashback, Beatrice makes fun of her husband's work, as he is a failed writer. | Transposition |
| 27 | BoJack: Well, it's about time someone pulls their weight around here. | BoJack: Ya era hora de que alguien mostrara dos dedos de frente. | Episode 6, season 4: <i>Stupid Piece of Sh*t</i> 3:30-3:33 | Language, idioms and expressions | BoJack uses a common English expression which is translated into a common Spanish expression that, however, does not have the same use. | Neutralization: cultural equivalent |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|--|--|--|----------------------------------|--|---------------------------------------|
| 28 | Hollyhock: She's totes into it. BoJack: Mom is "totes" into a baby? | Hollyhock: Está encantada con él. BoJack: ¿Que mi madre está encantada con un bebé? | Episode 6, season 4: <i>Stupid Piece of Sh*t</i> 6:51-6:55 | Language, idioms and expressions | Hollyhock talks about the baby doll she gave Beatrice, and uses "totes", which is teenage slang. | Neutralization: functional equivalent |
| 29 | Virgil Van Cleef: Good God! What's happened? | Virgil Van Cleef: ¡Cuernos! ¿Qué ha ocurrido? | Episode 4, season 1: <i>Zoës and Zeldas</i> 19:44-19:45 | Pun | Virgil Van Cleef, who is an antler, is surprised when Todd gets to a meeting hours late. | Creation |
| 30 | Investor: Rock opera? More like "schlock flop-era". | Investor: ¿Ópera rock? Es una "ópera fracaso". | Episode 4, season 1: <i>Zoës and Zeldas</i> | Pun | One of the investors criticizes Todd's rock opera. | Omission |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|--|---|---|---------|---|----------------------|
| 31 | Artie: Step off! We're American as Pho! | Artie: ¡Y un huevo! ¡Somos más americanos que el arroz! | Episode 5, season 1: <i>Live Fast, Diane Nguyen</i> 14:04-14:06 | Pun | When Diane reminds her brothers of their Vietnamese origin, Artie replies that they're "American as Pho", a wordplay between a typical Vietnamese dish and the f-word, which are pronounced similarly, especially in the character's Boston accent. | Compensation |
| 32 | Pinky: Wanda, meet the one and only BoJack Horseman. Wanda: Who? BoJack: BoJack. Wanda: Who? BoJack: BoJack Horseman. Wanda: Is that name supposed to mean something to me? | Pinky: Wanda, te presento al mítico BoJack Horseman. Wanda: ¿Tú? BoJack: BoJack. Wanda: ¿Tú? BoJack: BoJack Horseman. Wanda: ¿Debería decirme algo ese nombre? | Episode 2, season 2: <i>Yesterdayland</i> 6:58-7:08 | Pun | Wanda is an owl, so the writers play with the similarities of the typical sound that owls make ('hoot') and Wanda not knowing who BoJack is. | Modulation |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|--|--|---|---------|---|----------------------|
| 33 | <p>BoJack: Or like when Kramer was on <i>Murphy Brown</i>.</p> <p>Wanda: Who?</p> | <p>BoJack: O como cuando Kramer fue a <i>Murphy Brown</i>.</p> <p>Wanda: ¿Quién?</p> | <p>Episode 2, season 2: <i>Yesterdayland</i></p> <p>8:09-8:11</p> | Pun | The previous joke continues. | Omission |
| 34 | <p>Mr. Peanutbutter: It's not about me. There's no "I" in uterus, there's only "us." And "u," and another "u," but that's the "u" that's in "us," so I already said that "u."</p> | <p>Sr. Peanutbutter: No soy yo. De los dos el que tiene útero no soy yo, sino tú. Y solamente tú. Bueno, y alguien más, pero de los dos eres tú, aunque eso ya lo he dicho.</p> | <p>Episode 6, season 3: <i>Brrap Brrap Pew Pew</i></p> <p>0:31-0:41</p> | Pun | <p>Diane and Mr. Peanutbutter are discussing the possibility of Diane having an abortion. Mr. Peanutbutter asserts that he should not have an opinion on the matter, as it is Diane's choice, using a grammatical and phonological pun ("u" and "you" are pronounced the same).</p> | Omission |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|--|--|--|---------|--|----------------------|
| 35 | <p>Lenny Turteltaub: Why not make yourself useful and schedule a sit-down with Courtney Portnoy's team to talk about how we're gonna distance ourselves from this <i>fakakte mishegoss</i>.</p> <p>Assistant: Got it. Except for the focaccia Michigan part.</p> | <p>Lenny Turteltaub: ¿Por qué no haces algo útil y fijas una reunión con el equipo de Courtney Portnoy para ver cómo nos distanciamos de esta enmarañada trabazón?</p> <p>Assistant: Entendido, salvo eso de la araña sin razón.</p> | <p>Episode 5, season 4: <i>Thoughts and Prayers</i></p> <p>1:10-1:18</p> | Pun | Lenny Turteltaub is a Jewish film producer who occasionally resorts to use some Yiddish words (which, upon closer inspection, turn out to be gibberish). The joke this time relies on the assistant understanding completely different words, as he does not know Hebrew. | Compensation |
| 36 | <p>Courtney Portnoy: [as a character in a film] Uh-uh. You picked the wrong shopaholic to mess with because this shopaholic's also a holic for revenge.</p> | <p>Courtney Portnoy: [as a character in a film] Uh, uh. Has elegido meterte con la compradora equivocada porque además de compradora soy increíblemente vengativa.</p> | <p>Episode 5, season 4: <i>Thoughts and Prayers</i></p> <p>1:26-1:33</p> | Pun | The character that Courtney Portnoy portrays in <i>Ms. Taken</i> plays around the use of the suffix -holic (which infers a connotation of addiction), using a word of recent creation (shopaholic) and using the suffix as a determiner and an adjective to say that she is also addicted to revenge, to characterize the over-the-top character that she plays in the film. | Omission |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|--|---|--|---------|--|----------------------|
| 37 | <p>Lenny Turteltaub: Courtney Portn-oy vey!</p> | <p>Lenny Turteltaub: Courtney Portnoy, qué violenta.</p> | <p>Episode 5, season 4: <i>Thoughts and Prayers</i> 1:36-1:38</p> | Pun | <p>Turteltaub is watching some footage from Portnoy's upcoming film, which is incredibly violent. Lenny Turteltaub's main character trait is that he uses Yiddish words and expressions. In this case, he makes a compound with the end of Courtney Portnoy's name and the beginning of the Yiddish expression <i>oy vey</i> ("oh, woe!").</p> | Omission |
| 38 | <p>BoJack: Anyway, the real reason I'm calling is, do you remember the name of that super nice elder care facility that we both agreed was the best place for my mom to run out the clock? Princess Carolyn: Oh, pluck a duck. [a duck in the background stares at Princess Carolyn, offended]</p> | <p>BoJack: No te me crezcas, la razón por la que te llamo es que, ¿te acuerdas del nombre de esa estupenda residencia en la que ambos coincidimos en que era el mejor lugar para que mi madre pasara el resto de su vida? Princess Carolyn: Serás estúpido.</p> | <p>Episode 5, season 4: <i>Thoughts and Prayers</i> 5:29-5:37</p> | Pun | <p>Princess Carolyn, tired of answering to BoJack's requests, asks him to "pluck a duck". A duck in the background stares at her, offended by her use of that expression. It is a very recurrent gag in <i>BoJack Horseman</i> to show different animals reacting to typical human costumes and language.</p> | Omission |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|--|---|---|----------------|--|---------------------------------------|
| 39 | Hollyhock: It's this algebra homework that gives me the blues. X-axis? Y-axis? Where's the Y-should-I-care-axis? | Hollyhock: Son estos deberes de álgebra los que me tienen depre. ¿Eje X? ¿Eje Y? ¿Dónde está el eje de "y a mí qué, yo no lo he perdido"? | Episode 5, season 4: <i>Thoughts and Prayers</i> 21:53-22:00 | Pun | Hollyhock, acting as one of the characters from BoJack's original TV show <i>Horsing Around</i> , makes a pun using the similarities between the pronunciation of the letter Y and the word <i>why</i> . | Transference |
| 40 | Princess Carolyn: You know Courtney Portnoy. You probably recall when she soared as the thorny horticulturist in <i>One Sordid Fortnight With the Short-Skirted Sorceress</i> . How would you enjoy joining Portnoy for a scorched soy porterhouse pork four-courser at Koi? Glorify your source but don't make it feel forced, of course, and try the borscht. Smooches! | Princess Carolyn: ¿Conoces a Courtney Portnoy? Seguramente recuerdas cuando saltó a la fama como la espinosa horticultora de <i>Quincena sórdida con la bruja minifaldera</i> . ¿Te apetecería ir con Portnoy a comer codorniz confitada con costra de compota y codillo de cochinito con coco en el Koi? Haz cumplidos a tu fuente pero por favor que no parezca un favor y come roquefort. ¡Besitos! | Episode 5, season 4: <i>Thoughts and Prayers</i> 7:06-7:25 | Tongue twister | The English version is said in a very elaborated manner, with a lot of alliterations to give the sentence an extra rhythm. This form of wordplay is very common in all the instances in which Princess Carolyn talks to her client Courtney Portnoy. | Neutralization: functional equivalent |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|---|---|--|-----------------------------------|--|------------------------------------|
| 41 | Princess Carolyn: But Courtney, more importantly, audiences are going to adore your tour de force performance as the forceful denim-clad court reporter in <i>The Court Reporter Sported Jorts</i> , the jet-setting jort-sporting court reporter story. | Princess Carolyn: Pero Courtney, lo más importante es que al público le encantará tu actuación como la contundente taquígrafa con pantalones vaqueros cortos de <i>Los pantalones vaqueros cortos desgastados de la taquígrafa del juzgado</i> , la historia de la taquígrafa que llevaba pantalones cortos. | Episode 6, season 4: <i>Stupid Piece of Sh*t</i> 4:36-4:48 | Tongue twister | The English version is said in a very elaborated manner, with a lot of alliterations to give the sentence an extra rhythm. This form of wordplay is very common in all the instances in which Princess Carolyn talks to her client Courtney Portnoy, as a running gag. | Transference (literal translation) |
| 42 | Zoë: My pumpkin is throwing up because Halloween encourages excessive consumption of refined sugar at a time when obesity rates are sky high. Plus, Halloween costumes are a gateway to casual racism. | Zoë: Mi calabaza está vomitando porque Halloween promueve el consumo excesivo de azúcares refinados en un momento en que la tasa de obesidad está por las nubes. Además, todos los disfraces son una vía de escape para el racismo ocasional. | Episode 4, season 1: <i>Zoës and Zeldas</i> 3:49-4:00 | Added content/ missed elements | In a short fragment from Mr. Peanutbutter's old TV show, we see one of the main characters, Zoë, criticize the tradition of Halloween, the joke laying in that she, being just a little kid, is extremely young to have such a strong opinion. | Creation |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|---|--|---|-----------------------------------|--|----------------------|
| 43 | <p>BoJack: I'm not gonna let you start on this until we stock up on snacks and Red Bull.</p> <p>Todd: I do get snacky. You think of everything.</p> | <p>BoJack: No voy a dejar que empieces con esto hasta que consigamos algo para picotear y Red Bull.</p> <p>Todd: Me apetece mucho picotear. Cómo sabes ponerme alas.</p> | <p>Episode 4, season 1: <i>Zoës and Zeldas</i></p> <p>17:57-18:05</p> | Added content/ missed elements | BoJack and Todd are preparing the latter's space opera, but first BoJack recommends "stocking up on snacks and Red Bull". | Creation |
| 44 | <p>Koala Woman: [with Australian accent] Crickey, I would've paid \$50 U.S. to see where David Boreanaz lives.</p> | <p>Koala Woman: [sin acento] Pues qué rollo, habría pagado 50 dólares por ver la casa donde vive Brad Pitt.</p> | <p>Episode 5, season 1: <i>Live Fast, Diane Nguyen</i></p> <p>5:33-5:36</p> | Added content/ missed elements | A tourist bus is parked outside of BoJack's house, which they believe to be David Boreanaz's (or, in the Spanish translation, Brad Pitt's). It is full of Australian people which is demonstrated by their exaggerated accent. | Omission |
| 45 | <p>Diane: Come on, BoJack.</p> <p>Tommy [Diane's brother]: Why do you have to take BoJack with you!?</p> | <p>Diane: Vamos, BoJack.</p> <p>Tommy: ¿¡Por qué te llevas a BoJack, guarra!?</p> | <p>Episode 5, season 1: <i>Live Fast, Diane Nguyen</i></p> <p>13:47-13:50</p> | Added content/ missed elements | Diane is visiting her family with BoJack after her dad's passing. Her brothers are ecstatic to see a TV celebrity and when Diane asks BoJack to leave with her, one of her brothers shouts at her, outraged. | Compensation |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|---|---|---|-----------------------------------|---|----------------------|
| 46 | Mr. Peanutbutter: We're in this together, Todd, and nothing will distract me from— Erica! You can't be here! This place is filled with children. | Sr. Peanutbutter: Estamos juntos en esto, Todd, y nada me distraerá... ¡Erica! ¿Cómo es que estás aquí? Este sitio está lleno de niños. | Episode 2, season 2: <i>Yesterdayland</i> 11:06-11:13 | Added content/ missed elements | Erica is a character never seen during the show's run so far and she's mainly used to demonstrate how easily Mr. Peanutbutter gets distracted. The references to this character are usually very dark, although in the Spanish adaptation the 'dark' connotation of this example is blatantly lessened. | Modulation |
| 47 | BoJack: You won last night, the other guy won tonight, maybe I'll win next time. Jurj Clooners: Oof. Yikes. Look, man, you're not gonna be next. | BoJack: La otra noche ganaste tú, ese otro tío ha ganado hoy, quizá la próxima vez gane yo. Jurj Clooners: Oh, qué putada. Mira, tío, no vas a ser el siguiente. | Episode 6, season 3: <i>Brrap Brrap Pew Pew</i> 9:13-9:22 | Added content/ missed elements | BoJack is on the road to the Oscars and has already lost two film awards, one of them to Jurj Clooners. When he says that he might win the next award, Clooners explains to him how Hollywood really works. | Creation |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|--|---|--|-----------------------------------|--|----------------------|
| 48 | Ana: Who's gonna set up your press appearances? Your hopeless agent? Your idiot sidekick? | Ana: ¿Quién va a preparar tus apariciones en público? ¿Tu representante? ¿Esa estúpida inútil? | Episode 6, season 3: <i>Brrap Brrap Pew Pew</i> 16:23-16:28 | Added content/ missed elements | Ana Spanakopita, BoJack's publicist in the road to the Oscars, is fired by him after he discovers that she is also working for his rival. When this happens, Ana makes a point saying that he has nobody to rely on, attacking two different characters: Princess Carolyn (BoJack's "hopeless agent") and Todd (his "idiot sidekick"). | Creation |
| 49 | Hollyhock: BoJack, maybe you should just— Beatrice: Oh, hello! It's you. | Hollyhock: BoJack, a lo mejor deberías... Beatrice: ¡Oh, hola! ¿Quién eres? | Episode 5, season 4: <i>Thoughts and Prayers</i> 8:42-8:45 | Added content/ missed elements | This scene marks the first time that Hollyhock (BoJack's alleged long-lost daughter) and Beatrice (BoJack's demented mother) meet onscreen. In the original version Beatrice recognizes Hollyhock, saying "It's you", which foreshadows a reveal that happens later in the season. | Creation |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|--|---|---|--|--|----------------------|
| 50 | <p>Diane: I can't believe this country hates women more than it loves guns. Princess Carolyn: No?</p> | <p>Diane: Este país odia más a las mujeres de lo que adora las armas. Princess Carolyn: [sarcastically] ¿Ah, sí?</p> | <p>Episode 5, season 4: <i>Thoughts and Prayers</i> 21:21-21:26</p> | <p>Added content/ missed elements</p> | <p>This episode revolves around the issue of mass shootings and passing sensible gun legislation. Right when all women start carrying firearms in order to feel safer, the government decides to ban the possession of firearms, making Diane say how surprised she is that America "hates women more than it loves guns", which gets a reaction of mild surprise from Princess Carolyn.</p> | <p>Modulation</p> |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|--|--|--|-----------------------------------|--|----------------------|
| 51 | <p>Beatrice: Henrietta, you're unfit to be a parent.</p> <p>BoJack: I'm unfit?</p> <p>BoJack: [thinking] It's true, jackass.</p> | <p>Beatrice: Henrietta, tú no eres apta para ser madre.</p> <p>BoJack: ¿Que no soy apto?</p> <p>BoJack: [thinking] Será borrica.</p> | <p>Episode 6, season 4: <i>Stupid Piece of Sh*t</i></p> <p>9:17-9:21</p> | Added content/ missed elements | BoJack is having a fight with his mother, Beatrice, who has dementia and thinks that he is some woman called Henrietta. In this episode we hear BoJack's thoughts, which demonstrates how most times he knows he is wrong but he keeps the argument going. In this case, BoJack agrees with Beatrice deep inside but regardless gets offended at what his mother said. | Creation |
| 52 | <p>BoJack: [thinking] Look what happens when people love you. Look at Penny. And Herb. And Sarah Lynn. It's because you made them love you, BoJack.</p> | <p>BoJack: [thinking] Mira lo que pasa cuando te quieren. Fíjate en Penny, en Herb, en Sarah Lynn. En lo que te hicieron porque te querían, BoJack.</p> | <p>Episode 6, season 4: <i>Stupid Piece of Sh*t</i></p> <p>10:47-10:54</p> | Added content/ missed elements | BoJack is drowning his sorrows in a bar reminiscing all the people in his life who have been hurt because they grew attached to BoJack, as we have been seeing in previous seasons of the show. | Creation |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|---|--|---|-----------------------------------|---|----------------------|
| 53 | <p>Eagle: Can you speak English?</p> <p>Diane: [with her American accent] No... I just heard someone say that sentence in an American movie once. Also that sentence. Also, yes, I speak English.</p> | <p>Águila: ¿Hablas mi idioma?</p> <p>Diane: No... Es que aprendí esa frase en una película americana. Y esta también. Lo siento, sí, hablo tu idioma.</p> | <p>Episode 2, season 5: <i>The Dog Days Are Over</i></p> <p>17:55-18:05</p> | Added content/ missed elements | Diane is visiting Vietnam to get over her divorce with Mr. Peanutbutter. She meets an American man and pretends to be a local girl who does not speak English. When she is surprised by a falling limelight, she says a sentence in English, undoing her deception. | Creation |
| 54 | <p>Todd: Anyway, I can't stay long because I'm supposed to go to the roller rink later. I hope there won't be any mob boss there. What am I saying? That's so random!</p> | <p>Todd: De todas formas, no puedo quedarme mucho. Se supone que luego debo ir a la pista de patinaje. Esperemos que no haya capos de la mafia por allí. ¿Pero qué estoy diciendo? ¡Eso es una lotería!</p> | <p>Episode 2, season 5: <i>The Dog Days Are Over</i></p> <p>20:08-20:18</p> | Added content/ missed elements | This episode is framed in a non-linear way. Todd is referencing in this scene what we know is going to end up happening to him, as we were told of this happening in a previous scene that takes place the day after. | Creation |

| Ex | Example in English | Example in Spanish | Episode | Problem | Context | Translation strategy |
|----|--|--|---|--------------------------------|--|----------------------|
| 55 | <p>Diane: Um... It's an action movie?</p> <p>Laura Linney: And a love story. Me and my clone have a steamy make-out scene, which is hot but also very progressive.</p> | <p>Diane: Eh... ¿Es una peli de acción?</p> <p>Laura Linney: Y una historia de amor. Mi clon y yo tenemos una escena de lo más sexy, muy caliente pero también muy recatada.</p> | <p>Episode 2, season 5: <i>The Dog Days Are Over</i></p> <p>23:04-23:11</p> | Added content/ missed elements | <p>Diane meets Laura Linney in her flight back to Los Angeles and they start talking about the latter's upcoming movie. Laura Linney talks about a scene where the main character kisses her own clone, which she describes as 'very progressive'.</p> | Creation |