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**TITLE**

**The Influence of Humour and Cultural References in  
the Dubbing of the Series *Fawlty Towers* into both  
Spanish and Catalan.**

**Author:** Sophie Ann Marshall

**Tutor:** Alfred Markey

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## **Abstract:**

Translating humour and cultural references from one language to another can create some of translations greatest challenges in the digital era we live in. These together with multilingual situations, henceforth referred to as multilingualism, can sometimes make the audiovisual translator's job a difficult one. This dissertation aims to address these issues of contemporary relevance in the 1975 series *Fawlty Towers* (John Cleese and Connie Booth), translated into both Spanish and Catalan years later.

In this British sitcom, the main characters attempt to run a fictional hotel with the help of Manuel, played by Andrew Sachs, an English-challenged Spanish waiter who swaps between languages throughout both series, trying to make sense of strange and challenging situations.

We will firstly take a step back and offer a theoretical reflection about the main problems encountered in audiovisual translation. We will then analyse the similarities and differences encountered between the translations, and create a table to classify said findings from the information obtained in the three chosen episodes ("Basil the Rat", "The Builders" and "The Anniversary").

The analysis of the dubbing into both Spanish and Catalan will help us present a classification of the humour and multilingualism, and reflect on the techniques chosen as to resolve the problems at hand. We will visually display these methods and techniques with both a quantitative and qualitative analysis.

## **Keywords: (5)**

Cultural references; humour; dubbing; multilingualism; audiovisual translation.

**Chosen style: MLA**

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# 1. Introduction

## 1.1. Personal motivation

In this technological era, audiovisual translation (AVT) has become a must. Without subtitling or dubbing the major films and series (mainly written and filmed in English), a global understanding of original scripts could not be possible.

The number of challenges that appear in any one episode can be significant, as something is not written to later be translated. Because of this, many barriers can block our path to making something understandable in another language, like, for example, humour or cultural references. One thing can be funny in one language, but make no sense in another. Or you can refer to something in your country, culture or religion, which may not have the same meaning in another. This is one of the many reasons AVT stands out, as when you watch a film or series, you do not think that it has been translated or dubbed, but that it is original, and this is thanks to the task of the translator.

This is what motivated me to choose this type of analysis as my dissertation, as well as the possibility of doing it in English.

The choice of the series *Fawlty Towers* was due to the presence of these common translation problems and the addition of multilingual situations. The only translations I could find online were dubbed, so this type of translation shall be the centre of this study. The nationality of Manuel (Andrew Sachs) allows for a careful study of multilingualism, while the witty and clever character that is Basil Fawlty (John Cleese) provides multiple examples of humour and cultural references. Furthermore, a key feature of humour in most countries are the inhabitant's expressions, which can be used to comic effect. Therefore, we will also take a close look at typical expressions and their translations.

## 1.2. Objectives

This study has three main objectives:

The first is to find, analyse and compare the humour, cultural references and multilingualism found throughout the three episodes, in the three different languages in question.

The second is to classify these issues in a table showing the different techniques and elements used by the translators and dubbers.

Finally, we will consider why these decisions were made and visually present our results.

### 1.3. Hypothesis

In view of the significant difficulties which it presents, humour can sometimes seem “untranslatable”. According to Diot, “When it comes to translating humour, the operation proves to be as desperate as that of translating poetry” (84). These challenges are what translators thrive on. In the world of AVT many ways of translating these matters come to mind.

Therefore, I will base this current dissertation on the hypothesis that all humour and cultural references can be translated, whether it be verbally or through actions understood by all, and a failure to do so will simply mean the reference will be lost in translation. This can be seen during the thorough analysis of each issue later on.

### 1.4. Structure

This dissertation is divided into two main parts. The first, a theoretical focus on AVT, consists of two sections. The intention, hypothesis and methodology can be found in the current **introduction**. In **section 2** we will define AVT, as well as multilingualism, sociocultural differences, humour and cultural references.

In the second part, we will undertake the practical analysis. **Section 3** will examine in depth the phases of research undertaken, analysing the humour and cultural references found in the series, and comparing the quality of the solutions chosen. The quantitative and qualitative analysis will be found in **section 4**, in the analysis tables containing the two translations and their techniques or humoristic elements. Finally, **sections 5 and 6** will be comprised of the bibliography and appendix.

### 1.5. Methodology and Corpus

To be able to undertake this dissertation, we have carefully watched the three episodes of *Fawlty Towers* in the three chosen languages, writing out each script into separate documents. We have then compared each translation and underlined the differences before classifying them into analysis tables in episode order. Once in their respective tables, these translations have been analysed and sorted into their corresponding technique, to get an overall view of the translator’s intention.

Each episode was watched online and the links were saved in a separate document for further consultations. Then, with the corpus chosen, we went on to classify these findings and create our own results.

## 2. Theoretical framework

### 2.1. Audiovisual translation

#### 2.1.1. Definition

Many different types of translation exist. In class, we have studied everything from scientific translation, legal translation, literary and audiovisual translation, to interpreting. The past four years of this degree have provided us with the means to undertake a careful explanation and understanding of each of these types, and therefore have allowed us to choose our path for the future. Audiovisual translation, the path I chose to take, as defined by Professor Frederic Chaume (*Audiovisual Translation: Dubbing 2*), is an academic concept that is slowly penetrating both the old and new sound and image post-production markets, where the term was previously unknown. Another way of explaining AVT could be as an academic “umbrella term” that covers both well-established and groundbreaking linguistic and semiotic transfers of audiovisual texts (Kretschmer).

Bartrina & Espasa give the following definition, which could be a summary of those seen previously:

The specificity of audiovisual translation consists in its mode of transmission, rather than in the topics it covers. In audiovisual texts there is semiotic interaction between the simultaneous emission of image and text and its repercussions for the translation process. One characteristic of audiovisual texts is its redundancy: Oral and written messages are conveyed with sound and image. (85)

Just as a translation can be translated in numerous ways, AVT can also be divided into various categories. It is true that both dubbing and subtitling are those most well-known, but it would be incorrect to suggest these are the only forms of translating an audiovisual text. Rosa Agost (16-21) identifies the following methods of AVT:

- Dubbing, explained in detail below.
- Subtitling, where written subtitles in the chosen language appear on screen, so these coincide approximately with the different interventions of the characters.
- Voice-over: The original dialogue and the translated dialogue appear simultaneously, with the translated part coming in after a couple of words in the original language.



- Simultaneous interpreting, which consists of the translator or interpreter translating the text at the same time as it is being projected in the room, with their voice overlapping the original.
- Other methods: Agost explains that there are also translations of other multimedia texts such as videogames, dictionaries, stories or films.

### **2.1.2. Dubbing**

As indicated above, one of the main types of AVT is dubbing. The series in question, *Fawlty Towers*, is only available online in a dubbed version in the two languages, and therefore this is the method of translation we will be focusing on for this dissertation. According to Chaume (*Audiovisual Translation: Dubbing* 1), dubbing is one of the oldest modes of audiovisual translation, as its origins can be traced back to the late 1920s. For a definition, he explains that it consists of replacing the original track of a film's (or any audiovisual text) source language dialogues with another track on which translated dialogues have been recorded in the target language.

Dubbing does not only consist of translating the original text for the actors to read, but there are also certain characteristics all dubbers have to take into account while translating the text. As Chaume ("Dubbing" 7) explains, synchronization is one of the key factors at stake in dubbing. It consists of matching the target language translation and the articulatory and body movements of the screen actors and actresses, as well as matching the utterances and pauses in the translation and those of the source text.

As dubbing is at the centre of this dissertation, synchronization plays a key role in the classification of the humour and cultural references found in our study.

There are three main types of synchronization, as explained by various authors. The first, known as phonetic synchrony (Fodor 10) or lip synchrony (Whitman-Linsen 20) focuses on close-ups, big/extreme close-ups, and detailed shots (lips). The second, the synchronization of body movements, or kinesic synchrony (Fodor 72) consists of the translation being coherent with movement. Finally, the third, referred to as isochrony (Whitman-Linsen 22) is the synchrony between utterances and pauses.

## **2.2. Multilingualism**

### **2.2.1. Definition**

Another key element for this dissertation is the variety of languages found throughout the series, especially with the misunderstandings between Manuel and Basil, also referred to with the theoretical term

“multilingualism”. According to Chaume (*Audiovisual Translation: Dubbing* 131), multilingual or polyglot films are those in which more than one language can be heard in their original version. There is a direct link between language and culture, which will be explained when we come to the sociocultural differences. Without language, a certain level of cultural knowledge or cultural development could never arise (Langacker 30), and this can be seen clearly in *Fawlty Towers*, when the waiter Manuel fails to understand the cultural references made.

### **2.2.2. Multilingualism in AVT**

Multilingualism can take many forms in the audiovisual world. For example, people from one country visiting another or vice versa, bilingual families or just a change in accents from one place to another. Chaume (*Audiovisual Translation: Dubbing* 133) explains that one possible solution for the translation of multilingualism could be to translate these language dialogues into a different language, as can be seen in the Spanish representation of Manuel (Paolo in this case). A second solution could be for the character to speak in a different accent, with no translation or redubbing needed with or without an accent (Chaume *Audiovisual Translation: Dubbing* 133). The latter can be seen in the Catalan version of *Fawlty Towers*, as Manuel speaks the Spanish language in another accent (Mexican).

### **2.3. Humour**

In view of the significant role of humour in AVT, I have chosen it as the key part of this dissertation. In comedy, making the audience laugh is the highest priority, but translators may have to modify the source text, since keeping the same humoristic element in the translation might be meaningless to the target audiences (Chaume *Audiovisual Translation: Dubbing* 148). As Simon Critchley (11-12) points out, much humour seeks to confirm the status quo either by denigrating a certain sector of society or by laughing at the alleged stupidity of a social outsider, something which, as we have previously seen, also happens because of sociocultural differences. He then argues that humour takes us back to the place we are from, whether that is the concreteness of a neighbourhood or the abstraction of a nation state (11-12). If we re-read this statement, many parts of the series we are studying can come to mind, as, evidently, many humoristic elements of the original dialogue refer to the United Kingdom, where the series was born.

The patterns of humour and its mechanisms have been studied by Raskin, Attardo, Alexander, Chiaro and Berger, among others. Chiaro notices that nowadays it is an “umbrella term”, just like AVT itself, that covers such concepts as “comedy”, “fun”, the “ridiculous” and more (13). However, he explains that when talking about the most complicated cases, linguists dealing with problems of translation use the term

“untranslatable” (13). Chiaro states that something becomes “untranslatable” simply because an adequate degree of equivalence is hard to achieve.

One thing is clear, the most important element to consider is the desired outcome, which is a clever, witty message that makes readers (or listeners) laugh and strikes a memory chord (Paris).

## 2.4. Cultural references

As I have previously mentioned, as well as humour, I will be focusing on cultural references, as they go hand-in-hand in this particular series. The issue of cultural references is always a complex element in translation (Chaume *Audiovisual Translation: Dubbing* 145). Sometimes, the visuals or the acoustic signs help the translator find a solution by clarifying his or her understanding of the cultural reference (Martínez-Sierra). For Goodenough: “Culture consists of standards for deciding what is, standards for deciding what can be, standards for deciding how one feels about it, standards for deciding what to do about it, and standards for deciding how to go about it” (62).

Many theories about cultural translation, about its very existence in terms of cultural identity of a specific community, have emerged from cultural aspects of translation (Duranti 24). In Duranti's (24) opinion, culture is something learned, transmitted, passed down from one generation to the next, through human actions, often in the form of face-to-face interaction, and, of course, through linguistic communication. T. Vianu (ctd. in Kohn 106) agrees and goes on to argue that a good translation is the product of delicate equilibrium between what is national and what is foreign, between the ways in which both source and target languages express themselves.

With this in mind, Newmark (96) proposes two methods of translation, which can be linked to the translation techniques we will be using in our analysis: transference and componential analysis. He explains that transference gives local colour, keeping cultural names and concepts, while componential analysis is the most accurate translation procedure, which excludes the culture and highlights the message. These methods have previously been compared to the scale proposed by Hervey *et al* (28), which we can see here:

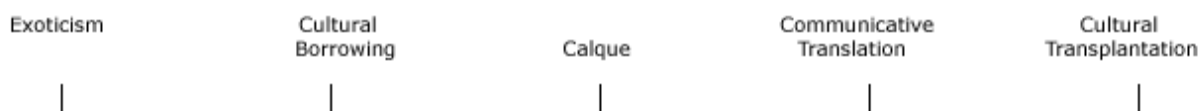


Figure 1. Hervey *et als* (28) scale of cultural references.

## 2.5. Sociocultural differences

### 2.5.1. Classification

Through this series and many (if not all) others written in one language and translated into another, we can find various differences when it comes to understanding something and translating it. One of these differences could be the sociocultural differences, which change from country to country. In this case we will be talking about the differences that can be found in the English culture.

We all tend to believe that the way we use words is the correct way and that people who use the same words in other ways are either ignorant or dishonest (Hayakawa 7). Alexander Grewe defines a cultural conflict between guests of different culture and nationality in *Fawlty Towers* as one that occurs when people's expectations of a certain behaviour coming from their cultural backgrounds are not met, as others have different cultural backgrounds and different expectations. The following statement from Clark & Schunk shares the same views: “In English, when people make requests, they tend to make them indirectly. They generally avoid imperatives like “Tell me the time”, which are direct requests, in preference for questions like “Can you tell me the time?” which are indirect requests” (111).

Requests and manners of speech such as these can be found in this series, and this is why I have decided to mention them. When *Fawlty Towers* was written and produced just over 40 years ago, things were very different from what they are now, and it was acceptable and even humorous to talk about others in a certain way, or to be ruder than usual with people you know. Later on in the study we will see some examples of typical British humour, considered for some as a “sociocultural difference”.

### 2.5.2. Translation techniques and elements

To conclude the theoretical framework, I would like to briefly explain the types of techniques I will be using to classify the translations in my tables. As learnt and used in various classes, I have decided to use the techniques for translating cultural references brought to us by Chaume (*Audiovisual Translation: Dubbing* 145), and Martínez Sierra's classification of humorous elements, updated from Zabalbeascoa (“Dubbing of Television Comedy” 351-366), revised by Fuentes, and subsequently cited by Chaume (*Audiovisual Translation: Dubbing* 149).

We will begin with the translation of cultural references, which will also help us to classify the multilingualism found in the series. According to Chaume, these are explained from the most foreignizing to the most domesticating:

- Conservation: Repetition of the CR without translation, i.e. retaining the cultural reference in the original language.
- Minimum change: Orthographic adaptation of the CR, without a translation.
- Literal translation: A word-for-word translation.
- Glosses: When the meaning of the CR is explicit in the translation.
- Cultural adaptation: A technique that neutralizes the strangeness or exoticism of the CR when it is unknown in the target culture and when the genre or text type allow for substitution.
- Deletion: Omission of the CR, by deleting it from the translation.
- Creative translation: Creation of a new CR, when a CR is added even though it was not in the source text.

Now, we will classify Martínez Sierra's eight different humorous elements:

- Community-and-Institution elements, which refer to cultural or intertextual features tied to a particular culture such as politicians, celebrities, organizations, newspapers, or films.
- Community-Sense-of-Humour elements, such as the typical use of a certain country or region as a subject to raise laughter in another country or region.
- Linguistic elements, i.e. jokes based on wordplay, puns, etc.
- Visual elements that elicit humour through what can be seen on screen.
- Graphic elements, when a written text on screen is humorous.
- Paralinguistic elements, such as non-verbal qualities of voice, certain tones, pitches and ways of speaking associated with recognizable expressions of emotions as well as narrative silences.
- Sound or acoustic signs recorded on the soundtrack such as special effects that, by themselves or in combination with others, may raise a smile or laughter.
- Non-marked or miscellaneous elements that are not easily categorised but are, nevertheless, humorous.

<b>Zabalbeascoa (1996)</b>	<b>Fuentes (2001)</b>	<b>Martínez Sierra (2008)</b>
Binational jokes	<b>Changes</b>	Non-marked elements
National Culture and Institution jokes		Community-and-Institution elements
National Sense of Humour jokes		Community-Sense-of-Humour elements
Language-dependant jokes		Linguistic elements
Visual jokes		Visual elements
	Sound or acoustic jokes	Sound or acoustic signs
<b>Additions</b>		Paralinguistic elements
		Graphic elements

Table 1. Classification of Martínez Sierra's different humorous elements, firstly proposed by Zabalbeascoa ("Dubbing of Television Comedy" 351-366) and revised by Fuentes.

Finally, while talking about humour, something we have to mention are typical expressions from a certain country or culture, because of this, I have decided to classify these expressions into different techniques as offered by Gottlieb (265):

- Coherence: Identical expression
- Equivalence: Similar expression
- Correspondence: Different expression
- Reduction: Reduced to only one word
- Paraphrase: Explained in other words
- Expansion: More words
- Omission: No expression
- Compensation: Expression non-existent in the original.

## 3. Analysis

### 3.1. Methodology

In this third part of the dissertation, I am focusing on the analysis of both translations (Spanish and Catalan) of the original English scripts for the three chosen episodes of *Fawlty Towers*.

For this, I have watched the episodes and found all humoristic dialogues, cultural references and problematic expressions used in each language of the study corpus, and then followed on to separate each reference in classification tables which can be found in the **appendix**. These tables contain each reference in the three languages, along with the exact time code record (TCR) where they can be found in the episode, and the translation technique or element used by the translators.

#### 3.1.1. Phases of research

Before undertaking this project, I had to think of what I wanted to specialise in. Last year, on Erasmus in Belgium, I was able to try AVT. Thanks to this opportunity, I knew that area of specialisation was what I would choose in the current year and that this would form a significant part of the dissertation. The one thing left was to choose the series. Being from the United Kingdom, something originally from here was a must, but it still needed enough humour and cultural references in it to give for a thorough analysis. One which clearly stood out was *Fawlty Towers*, as with multilingual characters and various themes, it would provide me with material sufficient for a dissertation of this nature.

With the corpus now chosen, I moved on to finding where to watch the episodes, and which languages were available. As the series is now more than 40 years old, it was not easy to find. I was able to find on which channels it had been broadcast in English (BBC2), Spanish (TVE) and Catalan (TV3), but they no longer had the episodes online. Therefore, my last option was to use the online movie streamer *plusdede.com*. By looking for the channels, I also found out that TVE, the channel that broadcast the show on La 1, shortly after removed it as the dubbing was barely understandable and had lost most of the humour in the original.

Having found the episodes online, and chosen the three languages, I moved on to the theoretical part of the dissertation. I found books written by AVT specialists, as well as online writings, reviews, and other dissertations by fellow students of various universities. By thoroughly reading through these I knew what I wanted to focus on, and began citing the authors and their works.



I then watched the episodes in each language to choose the most problematic parts, before comparing them both and also sorting them per episode in their corresponding tables. In these tables, as previously mentioned, I have similarly classified the humour and cultural references into their techniques and elements, as learnt in class during the past four years.

Finally, I analysed the results found by comparing the translations, gave a conclusion on my opinions and checked if I had accomplished what I had set out to do at the beginning of this study.

### **3.2. The portrayal of Manuel**

*Fawlty Towers* is known throughout the United Kingdom for being one of the funniest TV shows from the 1970s. It is easy to see that even with only 12 episodes ever filmed, it has remained in people's minds ever since its release. Manuel, one of the main characters in the English version of the show, played by Andrew Sachs, is definitely one that is hard to forget. This is probably because of the way he is portrayed in the show. He is in fact a Spanish waiter, who seems to always say the wrong thing and this in English humour and in this type of context is funny. The English seem to find people making mistakes in contexts like these funny, especially in an accent or language that is not their own. This is possibly why the show was so successful in the United Kingdom, reflecting typical prejudices of the English speakers.

It is true that, if you translate this show, for example, into Spanish, it would lose all humour if you did not make Manuel someone different or from a different background. This is exactly what the producers did, as Manuel was now called Paolo in the Spanish version, a waiter from Italy who also got mixed up between languages, but this soon confused producers, as they only chose to air the first episode.

On the other hand, in Catalan we come across the same language barrier, as a Spanish person would clearly know or understand the language. Therefore, they decided to keep the name, but instead make him Mexican, as he would understand Spanish but have trouble with certain words or phrases in the Catalan language because of his accent and the differences between the two languages.

### **3.3. Quantitative analysis**

In this part of the study, I will make a quantitative analysis of what I have found watching the episodes and classifying the most interesting elements into their respective tables. I have picked out 100 segments from the three episodes of *Fawlty Towers*. These segments include humoristic elements, including expressions, and cultural references, including multilingualism. From the 100 segments chosen, we have a total of 114 humoristic elements to analyse. The reason for a higher number of elements than segments is because I have decided to classify some segments as two different elements. For example, one

phrase can be an expression and at the same time a cultural reference. As we will be able to see below, some of these elements can also be classified into more than one technique, simply because there is not one definite solution, and this study is merely a classification and analysis, and in no way a means of expressing what is right and wrong.

To begin, I will make a general analysis of the episodes together so as to see which element was the most abundant from the four chosen and explained previously. Then, with this clarified, I will take a look at each episode separately to make a more careful analysis.

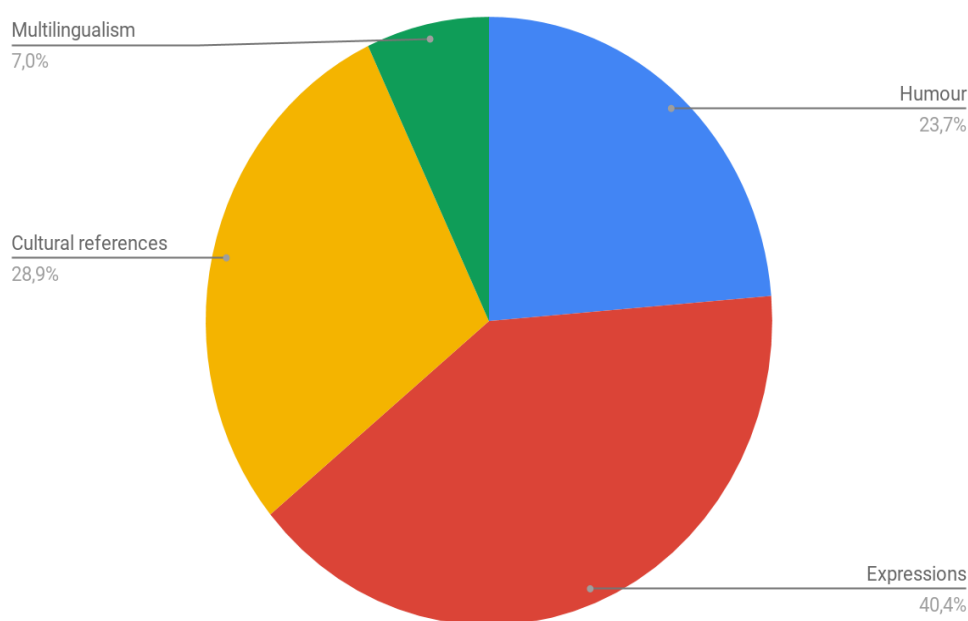


Chart 1. Analytical elements in this study.

Here we can clearly see an abundance of expressions and cultural references in comparison to humour and multilingualism. This could be, as we have mentioned beforehand, as a result of the type of humour the English tend to use, which mainly consists of typical everyday expressions and references to a culture or country to create a humoristic element. This in no way means that they do not use different types of humour, but just that in the episodes chosen to conduct this study, these elements stand out the most.

Now, before I begin the episode analysis, I would like to compare the number of analytic elements (segments) found in each episode:

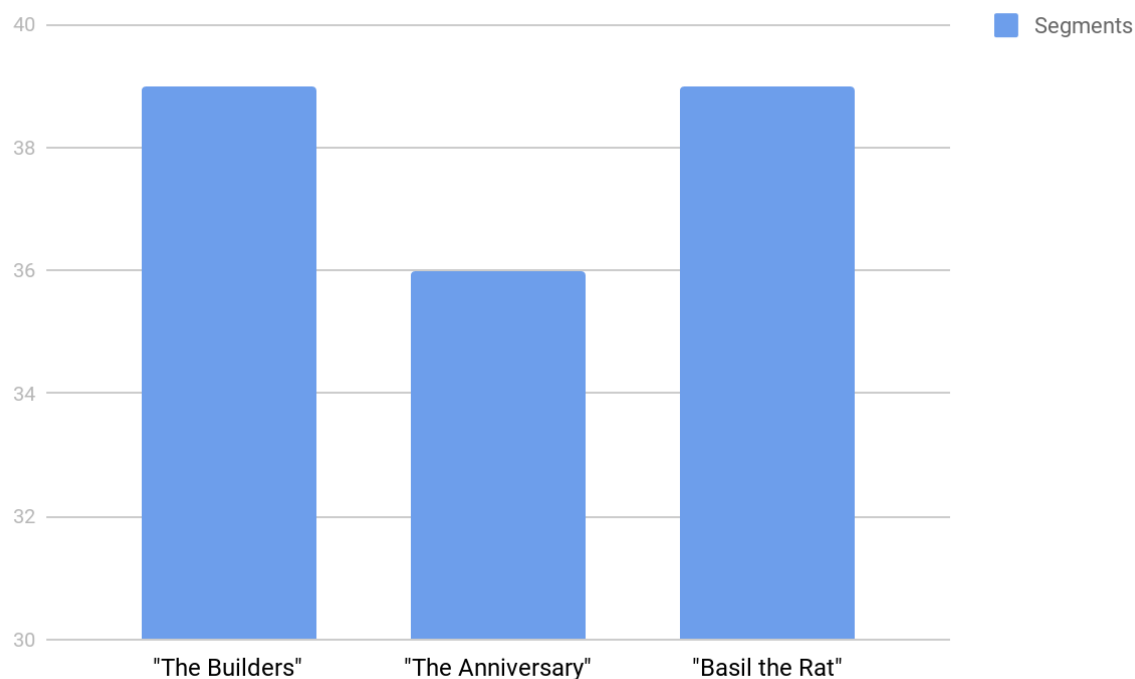


Chart 2. Segments found in each of the episodes of *Fawlty Towers*.

This chart shows that all three episodes are very similar when it comes to humoristic value and elements, but the second episode (“The Anniversary”) is the only one with 3 segments fewer than the other two episodes, which could simply mean that the segments for analysis are of less importance for this study.

Each section of the following episode analysis contains the number of humoristic elements found. Once we have analysed each episode separately, a table can be found which includes the number of techniques and elements used in each case and language. When we come to the qualitative analysis of this study we will take a more detailed look at some of these choices.

### 3.3.1. Humoristic elements

#### 3.3.1.1. “The Builders”

This episode has a great mix of humoristic elements, possibly the one with the most out of the three chosen. There are 16 expressions, 9 cultural references and 8 humoristic elements found in total. Multilingualism, though, has the fewest segments (6), despite the series being known for the language mistakes made by Manuel.

#### 3.3.1.2. “The Anniversary”

As we have seen in chart 2, this chosen episode has fewer elements to analyse than the others, but this in no way makes it less funny. Compared to “The Builders”, the humour, expressions and cultural

references are more or less at the same level, but there are now only 2 multilingual segments. There are, therefore, 10 humoristic elements, 17 expressions and 7 cultural references, which make up for the lack of multilingualism, and the latter could be the reason for this episode having fewer segments to analyse.

### 3.3.1.3. “Basil the Rat”

The third episode has the same number of elements of interest as “The Builders”. However, there is a significant difference in the type of elements found. We find here a decrease in the multilingual elements, as there are 0, and a rise in the cultural references, with there now being more cultural references (17) than expressions (13). Humour seems to be the only consistent element, with 9 segments in this particular episode.

### 3.3.2. Techniques and elements

When it comes to the main part of this quantitative study, we can separate the techniques and elements used for translation into three main blocks: humour, expressions and cultural references and multilingualism. The latter I have decided to analyse together, both because of the lack of segments and because multilingualism could be considered as a part of cultural references, and the techniques used therefore are the same. I would like to mention that both languages have been translated in different ways, and therefore the translators used different techniques and elements at the time. For this reason, I have made a table indicating the quantity of Spanish segments compared to the quantity of Catalan segments in each episode. In the following table, I have given each element a colour so as to distinguish them more clearly: humour (red), expressions (blue) and cultural references and multilingualism (green).

	TECHNIQUES OR ELEMENTS	“The Builders”		“The Anniversary”		“Basil the Rat”	
		SP	CAT	SP	CAT	SP	CAT
Humour	Community-and-Institution element	1	2	1	1	2	2
	Community-Sense-of-Humour element	1	1	1	1	3	3
	Linguistic element	3	2	5	5	3	3
	Visual element	2	2	3	3	0	0

	Graphic element	0	0	0	0	0	0
	Paralinguistic element	0	1	0	0	1	1
	Sound or acoustic sign	0	0	0	0	0	0
	Non-marked element	0	0	0	0	0	0
Expressions	Equivalence	6	5	3	9	5	6
	Omission	2	2	0	0	2	1
	Coherence	6	0	9	2	5	0
	Correspondence	1	5	3	3	1	5
	Reduction	0	1	0	0	0	0
	Paraphrase	2	4	1	3	1	2
	Expansion	0	1	1	0	0	0
	Compensation	0	1	0	0	0	0
Cultural References and Multilingualism	Conservation	3	1	1	3	5	1
	Minimum change	1	3	0	1	0	1
	Literal translation	2	0	0	0	7	0
	Gloss	2	0	1	0	1	3
	Cultural adaptation	5	10	5	2	2	9
	Deletion	0	0	0	1	1	2
	Creative translation	2	1	2	2	1	1

Table 2. Number of translation techniques and elements found in each episode and language.

This table allows us to see the number of times each technique or element has been repeated throughout the series, and also serves to give an idea into how the translators decided to solve the translation challenges they came across:

First of all, regarding the elements in red, it is obvious that the first 3 elements (Community-and-Institution elements, Community-Sense-of-Humour elements and Linguistic elements) are the most popular in both Spanish and Catalan, with one or two paralinguistic elements used perhaps as a way of better explaining a reference. Having said this, there are no apparent differences between the translations and the use of their techniques in the two languages.

However, when it comes to expressions (blue), there are various differences. The reduction, expansion and compensation techniques are the least favoured in this case, and the rest seem to differ between languages. The Spanish translator chose to use more coherence and equivalence techniques, while the Catalan used these as well as correspondence and, to a considerable extent, paraphrases.

Finally, while observing the green elements (cultural references and multilingualism), two techniques stand out for different reasons: the Spanish have seemed to opt for an excessive number of literal translations, and the Catalan have mostly used cultural adaptations. The rest of the techniques used seem to be shared in both languages, as the difference, where apparent, is small.

### **3.4. Errors and improvable areas**

From what I can tell by focusing on the problematic parts of a typical translation in order to be able to classify and analyse them, the solutions the translators took are generally very good. At times, as we have seen in the **quantitative analysis**, we can find literal translations, but mostly we can see cultural adaptations and linguistic elements, using equivalences or typical expressions (coherence and correspondence) from the country in question.

One thing I would like to point out, which I have mentioned briefly, is that the Spanish version was cancelled from TVE shortly after its release, as the producers decided that the dubbing was not up to standard and the humour was not actually funny. This can be seen throughout these episodes of *Fawlty Towers*, as the Spanish version has many more literal translations and coherence techniques than the Catalan version, and if it had been translated more recently, some would think it was the work of an automatic translator or was simply due to a lack of understanding. Having said this, there is nothing hard to understand, and there is also an abundance of cultural adaptations and creative translations and equivalences which are up to par with the Catalan version. Nevertheless, there are other ways of translating

which would have provided better solutions than some of those chosen by the translator. These solutions can be seen in the **appendix** classified into their translation techniques, and we will now talk about some of them in the **qualitative analysis**.

### 3.5. Qualitative analysis

The aim of this dissertation is not to shame nor devalue the translations in any way, but to simply compare them in the three languages and look at the most problematic areas we have come across, and the solutions given, so as to hopefully help anyone having similar doubts or interest. As already mentioned and as most of us know, the job of a translator is very complex and difficult, and dubbing can be very chaotic, especially where multilingualism and humour are concerned. Therefore, we are merely commenting and comparing, and in no means being unappreciative of the hard work that was put in at the time.

Now we will begin a qualitative analysis of the most prominent elements of this study:

#### 3.5.1. Humour

To begin with the humoristic segments found in the three episodes, and taking into account the three most common elements found, I have chosen some of the most problematic translation challenges so as to better explain them:

<b>Table n°: 9</b>			
TCR: 03:05		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	<ul style="list-style-type: none"> <li>• I must buzz off now.</li> <li>• Buzz?</li> <li>• You know, like babbity-bumble.</li> </ul>		
<b>Spanish translation</b>	<ul style="list-style-type: none"> <li>• Bueno, debo salir pitando.</li> <li>• ¿Pitando?</li> <li>• Ya sabes, como hablan los niños pequeños.</li> </ul>	Humour	Visual element + Linguistic element
<b>Catalan translation</b>	<ul style="list-style-type: none"> <li>• Me'n vaig volant.</li> <li>• Volant?</li> <li>• Si dona, volant. Com el Peter Pan.</li> </ul>	Cultural reference/ Humour	Cultural adaptation/ Visual element

Example 1. Analysis table 9.

In example 1, Basil Fawlty is talking to the two old ladies in the hotel, and tells them in his own way that he has to go. One of the ladies fails to understand, and asks her friend what he meant. She then makes a joke consisting of wordplay (buzz off – bee), and makes a reference to a character in one of Beatrix Potter’s books, *The Tale of Mrs. Tittlemouse*, while flapping her arms as if she were a bee. In their translation, the Spanish translator chose to mimic the linguistic element of leaving somewhere quickly, and refers to the way a small child talks, which in this context works but loses the cultural part of the reference. The Catalan translator, on the other hand, copied the meaning of flying to fit in with the visual element, and made a reference to another character, Peter Pan.

<b>Table n°: 10</b>			
TCR: 04:24		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	We’ve waited for that wall as long as Hadrian... The emperor Hadrian.		
<b>Spanish translation</b>	Más esperaría Adriano con su muralla... El emperador Adriano.	Cultural reference/ Humour	Conservation/ Community-and-Institution element
<b>Catalan translation</b>	Que aquesta paret sembla la muralla xinesa... La muralla xinesa.	Cultural reference/ Humour	Cultural adaptation/ Community-and-Institution element

Example 2. Analysis table 10.

A Community-and-Institution element refers to cultural or intertextual features tied to a particular culture such as politicians, celebrities, organizations, newspapers, or films. Therefore, along with the cultural reference this example contains, I thought it convenient to mention this humoristic element which refers to the Roman emperor, which also explains why I previously mentioned that some segments can have more than one element or technique.

<b>Table n°: 89</b>			
TCR: 12:36		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	<ul style="list-style-type: none"> <li>• Vermin.</li> <li>• We haven’t got any this week, Major.</li> <li>• Hmm?</li> <li>• No Germans staying this</li> </ul>		



	week, Major.		
<b>Spanish translation</b>	<ul style="list-style-type: none"> <li>• Alimaña</li> <li>• No tenemos ninguna esta semana, Mayor.</li> <li>• ¿Eh?</li> <li>• No hay ningún alemán no esperado.</li> </ul>	Cultural reference/ Humour	Conservation/ Community-Sense-of-Humour element
<b>Catalan translation</b>	<ul style="list-style-type: none"> <li>• Paràsit.</li> <li>• No aquesta setmana no toca, Comandant.</li> <li>• Mm?</li> <li>• Que no tenim ostes alemanys.</li> </ul>	Cultural reference/ Humour	Minimum change/ Community-Sense-of-Humour element

Example 3. Analysis table 89.

Finally, another popular element when it comes to humour was the Sense-of-Humour element. In this example, Fawlty speaks to the Major about the Germans. The Major has seen a rat, and Basil thinks he is referring to the Germans. In this case, both translators chose to maintain this element of humour, as most people know the troubles the English had with the Germans.

### 3.5.2. Expressions

As the main two expression techniques used were coherence (in Spanish) and equivalence (in Catalan), these are the types of examples I am now going to explain:

<b>Table n°: 28</b>			
TCR: 19:33		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Don't you dare give me any more of those pathetic lies.		
<b>Spanish translation</b>	No me vuelvas a decir otra de tus patéticas mentiras.	Humour - Expression	Coherence
<b>Catalan translation</b>	No em tornis a intentar prendre el pèl rei meu.	Humour - Expression	Equivalence

Example 4. Analysis table 28.

This is a clear example of how the Spanish translator chose to stick to the original script and use more literal translations and, in this case, coherences, than in Catalan. This Spanish expression clearly

makes sense and therefore it is not a bad translation, but there are sometimes simpler ways of translating, like this Catalan example of an equivalence, which can be more effective and natural.

### 3.5.3. Cultural references

When talking about the techniques used for cultural references, even though I have used the same techniques for these and multilingualism, I am now going to explain them separately.

<b>Table nº: 16</b>			
TCR: 07:49		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	<ul style="list-style-type: none"> <li>• Where's the real boss?</li> <li>• Qué?</li> <li>• The generalísimo.</li> <li>• In Madrid.</li> </ul>		
<b>Spanish translation</b>	<ul style="list-style-type: none"> <li>• ¿Dónde está el verdadero jefe?</li> <li>• ¿Cosa?</li> <li>• ¿Dónde está Il Capo?</li> <li>• En Palermo.</li> </ul>	Cultural reference	Cultural adaptation
<b>Catalan translation</b>	<ul style="list-style-type: none"> <li>• No no, el director de debò.</li> <li>• Què?</li> <li>• El generalísimo.</li> <li>• Está muerto.</li> </ul>	Cultural reference	Cultural adaptation

Example 5. Analysis table 16.

The most common technique throughout this analysis has been that of cultural adaptations. As I have explained, most English humour uses cultural references which, translated, would not be understandable. For this reason, I imagine the translators decided to take the main meaning of the script and adapt it to their abilities in the given language. This technique is most commonly seen in the Catalan version of the episodes of *Fawlty Towers*.

<b>Table nº: 71</b>			
TCR: 03:23		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Kamikaze ones.		

<b>Spanish translation</b>	Un kamikaze.	Cultural reference	Literal translation
<b>Catalan translation</b>	Ha de ser un suïcida.	Cultural reference	Gloss

Example 6. Analysis table 71.

When it comes to the Spanish take on cultural references, literal translations can be found in abundance, and this seems to be one of the reasons TVE took the show off air. Literal translations are not always a bad idea, and are sometimes necessary, but having said this, some things in these analysed episodes lost their humour, as evident in example 6. This example, to give some context, is the words of the hotel inspector who mentions that if there were any rats in this hotel, they would be kamikaze ones.

### 3.5.4. Multilingualism

Finally, I will mention one of the few multilingual segments found for analysis in this study, with the same techniques used for the cultural references.

<b>Table nº: 5</b>			
TCR: 01:58		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Cuando nosotros somos, away, what's away in Spanish?		
<b>Spanish translation</b>	Cuando noi salire, ¿como diablos se dice fuera en italiano?	Multilingualism	Gloss
<b>Catalan translation</b>	Cuando nosotros somos... Com se diu fora en mexicà?	Multilingualism	Minimum change

Example 7. Analysis table 5.

The multilingualism found in the episodes is mostly the same in all three languages, just changing the country or language which they either talk about or communicate in. Therefore, this example is to merely show why I chose to call this multilingualism, thanks to the mixture of two languages in more than one sentence, which obviously has to be adapted when translated.

## 4. Conclusions

Having now analysed and classified the translation segments found in both the Spanish and Catalan versions of the three episodes chosen from *Fawlty Towers*, I will express my conclusions about the influence humour and cultural references have had on the series.

### 4.1. Revision of objectives and hypothesis

In this study I have classified the humour, expressions, cultural references and multilingualism found into their respective tables, mentioning which technique or element the translator chose to use.

I have then compared the quantity of translation segments found in each chosen language, and divided them into their episodes and languages, to be able to see which techniques and elements were preferred in each version and episode.

Next, I have given some examples of the most common techniques and elements found and I have analysed and explained why this could be, visually showing these results.

Finally, I have been able to prove and confirm my hypothesis that all humour and cultural references can be translated, whether it be verbally or through actions understood by all. When it comes to the humour actually being funny in the dubbed version, we can look back at Diot's affirmation of humour translation being as difficult as that of translating poetry. From what I can tell by watching the dubbed versions and carefully looking at the analysis tables, some parts of the humour have been lost in translation, something we could refer to as an "untranslatable" element.

### 4.2. Results

To be able to show the results found to make them more understandable, I have devised the following table chart, where I will list the techniques or elements used by the translators in both the Spanish and Catalan versions. Here we have the table previously designed, and the results can be found in the **appendix**.

<b>Table n°:</b>			
<b>TCR:</b>		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>			

<b>Spanish translation</b>			
<b>Catalan translation</b>			

This table contains the table number, the TCR (Time code record) in the episode and the original text, followed by its translation into both Spanish and Catalan. The two translations have been classified into their humoristic element (humour, expression [a part of humour], cultural reference or multilingualism), and then into their translation techniques or elements.

The results compiled from the quantitative and qualitative analysis have brought me to these conclusions.

To begin, one thing that has surprised me is the small number of examples of multilingualism. This is not to say Manuel does not make mistakes, but in this context the translations were good enough that there was no need to add more segments. It is clear that in the English version Manuel's mistakes make for a great part of the humour, but this does not seem to translate as well in the dubbed versions. This could be because of, as we have previously stated, the typical English humour laughing at others, while in the Spanish and Catalan culture it is not something people tend to laugh at.

What has surprised me positively has been the use of cultural adaptations. Knowing that the Spanish show was taken off air did not give me too much hope at the beginning for this version, but it has been a pleasant surprise to find how often the translation has made sense and referred to a reference here in Spain rather than copying the original. The Catalan version did this most of the time, however, so there is not much to fault from either in this regard.

Apart from the cultural references, one of the main techniques used by the Spanish has seemed to be the literal translations, which as mentioned, is what lets this version down. The technique most used in the Catalan version, on the other hand, is equivalence, which makes for a humorous translation that could even pass as original.

To conclude, when it comes to the humour, some things worth pointing out are the visual elements and also the linguistic elements, which have turned out to be the most common elements in these segments. Many a time, the jokes have been made at the same time as a movement on screen, which has obliged the translator to refer to something similar, as can be seen in example 1. Linguistic elements, such as wordplay, have also had a key role in these episodes, as can be seen in analysis table 47. The solutions given for these elements in both translations can not be faulted.

### **4.3. Relation to acquired knowledge and future interests**

This study could not have been possible without the knowledge I have acquired during these past four years in my degree of Translation and Interpreting, nor without certain subjects such as documentation, terminology, translation studies and audiovisual translation, among others. Both these subjects and their teachers have helped to create this dissertation in which I hope to have clearly expressed what I have learnt in a way that could hopefully help anyone interested in this degree, type of dissertation or specialisation area in the future.

As I have stated various times, I have only analysed 3 of the 12 episodes available in this series. It could be interesting to see the rest of the episodes analysed in a similar way with these same techniques and elements to be able to understand the true intention of the translators and dubbers and get a clearer result as to which technique or element was most commonly used.

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## 6. Appendix

### 6.1. Tables

#### Episode 1. "The Builders"

<b>Table n°: 1</b>			
TCR: 00:51		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	But don't if you don't have to love.		
<b>Spanish translation</b>	Pero solo si es imprescindible.	Humour - Expression	Equivalence (+ omission)
<b>Catalan translation</b>	Però només si és imprescindible eh bufona.	Humour - Expression	Equivalence

<b>Table n°: 2</b>			
TCR: 01:18		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	I will <i>het</i> your <i>vill</i> .		
<b>Spanish translation</b>	Due <i>tortiglias</i> de <i>xamón</i> .	Multilingualism	Cultural adaptation
<b>Catalan translation</b>	Un <i>fetje arrebosat</i> .	Multilingualism	Cultural adaptation

<b>Table n°: 3</b>			
TCR: 01:40		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Today we have veef, beal and sothages.		

<b>Spanish translation</b>	Eh, escolti questo también. De secundo tienen pescado albondijuilas.	Multilingualism	Cultural adaptation
<b>Catalan translation</b>	Al plato del día, compadre, tenemos fetge rebotat o arengades.	Multilingualism	Cultural adaptation

<b>Table n°: 4</b>			
TCR: 01:45		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Bangers.		
<b>Spanish translation</b>	Arengues.	Humour	Visual element
<b>Catalan translation</b>	Piccoli bolas.	Humour	Visual element

<b>Table n°: 5</b>			
TCR: 01:58		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Cuando nosotros somos, away, what's away in Spanish?		
<b>Spanish translation</b>	Cuando noi salire, ¿como diablos se dice fuera en italiano?	Multilingualism	Gloss
<b>Catalan translation</b>	Cuando nosotros somos... Com se diu fora en mexicà?	Multilingualism	Minimum change

<b>Table n°: 6</b>			
TCR: 02:06		<b>Humour/ Cultural Reference/</b>	<b>Element or technique</b>

		<b>Multilingualism</b>	
<b>Original text</b>	<ul style="list-style-type: none"> <li>- Clean the Windows.</li> <li>- Green?</li> </ul>		
<b>Spanish translation</b>	<ul style="list-style-type: none"> <li>- Da brillo a los cristales</li> <li>- ¿Brillo cri cri?</li> </ul>	Humour	Linguistic element
<b>Catalan translation</b>	<ul style="list-style-type: none"> <li>- Neteja els vidres.</li> <li>- Netejja?</li> </ul>	Humour	Linguistic element

**Table n°: 7**

TCR: 02:36		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	The cat's out of the bag.		
<b>Spanish translation</b>	Hemos descubierto su secreto.	Humour - Expression	Paraphrase
<b>Catalan translation</b>	No es pensí que no ho sabem.	Humour - Expression	Paraphrase

**Table n°: 8**

TCR: 02:52		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	So you have to go to Gleneagles for your dindins tonight.		
<b>Spanish translation</b>	Esta noche tendrán que ir al pueblo a tomar su cenita.	Cultural reference	Minimum change
<b>Catalan translation</b>	I que hauran de menjar la sopeta fora d'aquí aquest vespre.	Cultural reference	Minimum change

<b>Table n°: 9</b>			
TCR: 03:05		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	<ul style="list-style-type: none"> <li>- I must buzz off now.</li> <li>- Buzz?</li> <li>- You know, like babbity-bumble.</li> </ul>		
<b>Spanish translation</b>	<ul style="list-style-type: none"> <li>- Bueno, debo salir pitando.</li> <li>- ¿Pitando?</li> <li>- Ya sabes, como hablan los niños pequeños.</li> </ul>	Humour	Visual element + Linguistic element
<b>Catalan translation</b>	<ul style="list-style-type: none"> <li>- Me'n vaig volant.</li> <li>- Volant?</li> <li>- Si dona, volant. Com el Peter Pan.</li> </ul>	Cultural reference/ Humour	Cultural adaptation/ Visual element

<b>Table n°: 10</b>			
TCR: 04:24		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	We've waited for that wall as long as Hadrian... The Emperor Hadrian.		
<b>Spanish translation</b>	Más esperaría Adriano con su muralla... El emperador Adriano.	Cultural reference/ Humour	Conservation/ Community-and-Institution element
<b>Catalan translation</b>	Que aquesta paret sembla la muralla xinesa... La muralla xinesa.	Cultural reference/ Humour	Cultural adaptation/ Community-and-Institution element

<b>Table n°: 11</b>			
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TCR: 04:39		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	We'd have a huge bill.		
<b>Spanish translation</b>	Nos habría dado un sablazo.	Humour - Expression	Paraphrase
<b>Catalan translation</b>	Hauria costat un ronyó.	Humour - Expression	Correspondence

**Table n°: 12**

TCR: 06:21		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	I tired.		
<b>Spanish translation</b>	Io sono cansato	Multilingualism	Conservation
<b>Catalan translation</b>	Tengo calambre.	Multilingualism	Cultural adaptation

**Table n°: 13**

TCR: 06:28		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Speak me English. Is good. I learn.		
<b>Spanish translation</b>	Non parli in italiano, yo quiero aprender il tuo idioma.	Multilingualism	Cultural adaptation
<b>Catalan translation</b>	No me hables castellano, tengo que aprender.	Multilingualism	Cultural adaptation

**Table n°: 14**

TCR: 06:39		<b>Humour/ Cultural Reference/</b>	<b>Element or technique</b>
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		<b>Multilingualism</b>	
<b>Original text</b>	<ul style="list-style-type: none"> <li>- For siesta.</li> <li>- Siesta? Little sleep?</li> <li>- Yes.</li> <li>- Ah, same in Spanish.</li> </ul>		
<b>Spanish translation</b>	<ul style="list-style-type: none"> <li>- Siesta.</li> <li>- ¿Siesta? ¿Voi dormire?</li> <li>- Si.</li> <li>- Ah, e iguale en italiano.</li> </ul>	Multilingualism	Cultural adaptation
<b>Catalan translation</b>	<ul style="list-style-type: none"> <li>- La siesta.</li> <li>- Siesta? A dormir?</li> <li>- Si.</li> <li>- Oh, com en castellà.</li> </ul>	Multilingualism	Cultural adaptation

**Table n°: 15**

TCR: 06:46		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	When “orelly” men come.		
<b>Spanish translation</b>	Sombreros, si.	Humour	Linguistic element
<b>Catalan translation</b>	Hombres horribles, si.	Humour	Linguistic element

**Table n°: 16**

TCR: 07:49		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	<ul style="list-style-type: none"> <li>- Where’s the real boss?</li> <li>- ¿Qué?</li> <li>- The generalísimo.</li> <li>- In Madrid.</li> </ul>		

<b>Spanish translation</b>	<ul style="list-style-type: none"> <li>- ¿Dónde está el verdadero jefe?</li> <li>- ¿Cosa?</li> <li>- ¿Dónde está Il Capo?</li> <li>- En Palermo.</li> </ul>	Cultural reference	Cultural adaptation
<b>Catalan translation</b>	<ul style="list-style-type: none"> <li>- No no, el director de debò.</li> <li>- Què?</li> <li>- El generalísimo.</li> <li>- Está muerto.</li> </ul>	Cultural reference	Cultural adaptation

**Table n°: 17**

TCR: 08:12		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	You dago twit.		
<b>Spanish translation</b>	Pedazo de manta.	Humour - Expression	Equivalence
<b>Catalan translation</b>	Serà burro.	Humour - Expression	Correspondence

**Table n°: 18**

TCR: 09:01		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Thick as a plank.		
<b>Spanish translation</b>	Qué capullo.	Humour - Expression	Correspondence
<b>Catalan translation</b>	No hi toca aquest tio.	Humour - Expression	Paraphrase

**Table n°: 19**

TCR: 09:56		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Where are your ears,		

	you great, big half-wit?		
<b>Spanish translation</b>	¿Dove tus orecias? Tu sei menticato grande.	Humour - Expression	Coherence
<b>Catalan translation</b>	Vostè és un pedazo de cactus gigante.	Humour - Expression	Omission/ Correspondence

**Table n°: 20**

TCR: 12:07		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Whose fault is it, you cloth-eared bint, Dennis Compton's?		
<b>Spanish translation</b>	¿Y de quién es entonces rizados de oro, cabeza de chorlito, cerebro de gato?	Cultural reference	Gloss + Creative translation
<b>Catalan translation</b>	Doncs de qui és la culpa, paparina, del Pepito de la cantonada?	Cultural Reference/ Humour	Cultural adaptation/ Community-and-Institution element

**Table n°: 21**

TCR: 12:30		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	I've seen the light!		
<b>Spanish translation</b>	¡Ya veo la luz!	Humour - Expression	Coherence
<b>Catalan translation</b>	Fins ara no se m'havia acudit!	Humour - Expression	Expansion/ Paraphrase

**Table n°: 22**

TCR: 13:48		<b>Humour/ Cultural Reference/</b>	<b>Element or technique</b>
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		<b>Multilingualism</b>	
<b>Original text</b>	No rare diseases or anything?		
<b>Spanish translation</b>	¿Ninguna enfermedad rara de las tuyas?	Humour/ Expression	Paralinguistic element/ Coherence
<b>Catalan translation</b>	No té cap plaga exòtica?	Humour/ Expression	Paralinguistic element/ Equivalence

**Table n°: 23**

TCR: 13:52		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	The poor sod.		
<b>Spanish translation</b>	El imbécil.	Humour - Expression	Equivalence
<b>Catalan translation</b>	L'imbècil.	Humour - Expression	Equivalence

**Table n°: 24**

TCR: 16:03		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Keep it up like this, you'll have a stroke before you're 50. Stone dead you'll be.		
<b>Spanish translation</b>	Sufrirá un infarto antes de los 50. Se quedará tieso aún joven.	Humour - Expression	Omission
<b>Catalan translation</b>	Si no s'ho pren en més calma, es morirà abans dels 50 anys. Vostè caurà fulminat.	Humour - Expression	Compensation

<b>Table n°: 25</b>			
TCR: 16:12		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	The good Lord.		
<b>Spanish translation</b>	El buen Dios.	Cultural reference	Literal translation
<b>Catalan translation</b>	El nostre Senyor.	Cultural reference	Cultural adaptation

<b>Table n°: 26</b>			
TCR: 16:41		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	I shall move you closer to him.		
<b>Spanish translation</b>	Haré que se acerque usted a su vera.	Humour - Expression	Equivalence
<b>Catalan translation</b>	Vostè l'anirà a veure de pet.	Humour - Expression	Paraphrase

<b>Table n°: 27</b>			
TCR: 17:48		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	You never cease to amaze me.		
<b>Spanish translation</b>	Nunca dejas de sorprenderme.	Humour - Expression	Coherence
<b>Catalan translation</b>	Això passa de mida.	Humour - Expression	Correspondence

<b>Table n°: 28</b>			
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TCR: 19:33		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Don't you dare give me any more of those pathetic lies.		
<b>Spanish translation</b>	No me vuelvas a decir otra de tus patéticas mentiras.	Humour - Expression	Coherence
<b>Catalan translation</b>	No em tornis a intentar prendre el pèl rei meu.	Humour - Expression	Equivalence

**Table n°: 29**

TCR: 20:18		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	He's no bloody good.		
<b>Spanish translation</b>	Es un manazos.	Humour - Expression	Equivalence
<b>Catalan translation</b>	Perquè és un inútil.	Humour - Expression	Correspondence

**Table n°: 30**

TCR: 20:22		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	He belongs in a zoo.		
<b>Spanish translation</b>	Debería estar en un zoo.	Cultural reference	Literal translation
<b>Catalan translation</b>	No el voldria ni el zoològic.	Cultural reference	Minimum change

**Table n°: 31**

TCR: 20:23		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	You never give anyone the benefit of the doubt.		
<b>Spanish translation</b>	No puedes concederle a nadie el beneficio de la duda.	Humour - Expression	Coherence
<b>Catalan translation</b>	No deixes passar res.	Humour - Expression	Reduction + Equivalence

**Table n°: 32**

TCR: 20:25		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	He's shoddy... He's nothing but a half-witted, thick, Irish joke!		
<b>Spanish translation</b>	¡Es un incompetente... el típico irlandés de los chistes!	Cultural reference/ Humour	Conservation/ Community-Sense-of-Humour element
<b>Catalan translation</b>	És imcompetent... L'exemplar més ridícul d'irlandès que mai he vist!	Cultural reference/ Humour	Creative translation/ Community-Sense-of-Humour element

**Table n°: 33**

TCR: 22:55		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Another car strike.		
<b>Spanish translation</b>	Otro accidente de coche.	Cultural reference	Creative translation
<b>Catalan translation</b>	Vaga d'automòvils.	Cultural reference	Conservation

<b>Table n°: 34</b>			
TCR: 24:50		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Cowboys.		
<b>Spanish translation</b>	Aficionados.	Humour - Expression	Equivalence
<b>Catalan translation</b>		Humour - Expression	Omission

### Episode 2. "The Anniversary"

<b>Table n°: 35</b>			
TCR: 00:28		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Knock it off your wages.		
<b>Spanish translation</b>	Que te los descontara.	Humour - Expression	Coherence
<b>Catalan translation</b>	Que t'ho descompti del sou.	Humour - Expression	Coherence

<b>Table n°: 36</b>			
TCR: 00:43		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Me and you practically run the bleedin' place.		
<b>Spanish translation</b>	Prácticamente llevamos nosotros su puñetero negocio.	Humour - Expression	Coherence
<b>Catalan translation</b>	Digues-li si no fos per tu hauria de tancar, fes-te valer.	Humour - Expression	Paraphrase

<b>Table n°: 37</b>			
TCR: 00:53		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	I make a Paella, a surprise tonight. My mother's recipe is mm-mmm.		
<b>Spanish translation</b>	Voy a hacer una lasaña... Sorpresa por questa notte, ricetta de la mia mama.	Multilingualism	Cultural adaptation
<b>Catalan translation</b>	Cocinaré una Paella sorpresa esta noche, receta de mi madre.	Multilingualism	Conservation

<b>Table n°: 38</b>			
TCR: 01:30		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	We all have our cross to bear.		
<b>Spanish translation</b>	Todos tenemos nuestra cruz que llevar.	Humour - Expression	Coherence
<b>Catalan translation</b>	És la creu que m'ha tocat.	Humour - Expression	Equivalence

<b>Table n°: 39</b>			
TCR: 01:41		<b>Humour/ Cultural Reference/</b>	<b>Element or technique</b>

		<b>Multilingualism</b>	
<b>Original text</b>	Put some more splits in the bar.		
<b>Spanish translation</b>	No olvides de llevar más rodajas de limón al bar.	Humour/ Cultural reference	Linguistic element/ Cultural adaptation
<b>Catalan translation</b>	No et descuides de les patates fregides.	Humour/ Cultural reference	Linguistic element/ Cultural adaptation

<b>Table n°: 40</b>			
TCR: 02:01		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	You can say that again.		
<b>Spanish translation</b>	Tienes mucha razón.	Humour - Expression	Correspondence
<b>Catalan translation</b>	Digui més fort això.	Humour - Expression	Equivalence

<b>Table n°: 41</b>			
TCR: 02:23		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Got flayed alive for it.		
<b>Spanish translation</b>	Casi me despelleja.	Humour - Expression	Equivalence
<b>Catalan translation</b>	Em va arrencar la pell a tires.	Humour - Expression	Paraphrase

<b>Table n°: 42</b>			
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TCR: 02:31		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Let's let her have a bit of fume.		
<b>Spanish translation</b>	Dejamos que siga un poco quemada.	Humour - Expression	Coherence
<b>Catalan translation</b>	La vull mortificar una estona llarga.	Humour - Expression	Equivalence

**Table n°: 43**

TCR: 03:12		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	I scratch your back, you scratch mine.		
<b>Spanish translation</b>	Si yo pincho, usted también pincha, ¿verdad?	Humour - Expression	Correspondence
<b>Catalan translation</b>	Un favor per vostè, un favor per mi, eh?	Humour - Expression	Equivalence

**Table n°: 44**

TCR: 03:29		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	You seem a little tense.		
<b>Spanish translation</b>	Pareces un poco tensa.	Humour - Expression	Coherence
<b>Catalan translation</b>	Et veig una mica crispada.	Humour - Expression	Equivalence



<b>Table n°: 45</b>			
TCR: 04:20		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	I thought it would be gazpacho, chicken andalouse, eggplant espagnole, Franco fritters, I can do it.		
<b>Spanish translation</b>	Spaghetti a la carbonara, boloñesa, ñoquis, tortilla de patata, sé hacerlo.	Cultural reference	Cultural adaptation
<b>Catalan translation</b>	Paelles, ensalades, també frijoles, cuina de tot el món sé fer jo.	Cultural reference	Cultural adaptation

<b>Table n°: 46</b>			
TCR: 05:12		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Everything alright?		
<b>Spanish translation</b>	¿Te ocurre algo?	Humour	Visual element
<b>Catalan translation</b>	Què busques, petroli?	Humour	Visual element

<b>Table n°: 47</b>			
TCR: 05:51		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	- Did you hear that? I said Syb-		

	<ul style="list-style-type: none"> <li>ill.</li> <li>- Yes.</li> <li>- Have you got it?</li> <li>- No, I'm fine.</li> <li>- No, I call her Syb. So Syb-ill.</li> <li>Bas-well.</li> <li>- Man-well.</li> </ul>		
<b>Spanish translation</b>	<ul style="list-style-type: none"> <li>- ¿No me has oído? He dicho Sí-bil.</li> <li>- ¿Y qué?</li> <li>- ¿Lo has cogido?</li> <li>- No, yo no me he contagiado.</li> <li>- No me has entendido. Tú me has preguntado, ¿queréis tomar algo? Y yo he dicho, Sí-bil, una doble.</li> <li>- Marchanta.</li> </ul>	Humour	Linguistic element
<b>Catalan translation</b>	<ul style="list-style-type: none"> <li>- No m'heu sentit? He dit la Sí-bil.</li> <li>- Si.</li> <li>- Tu també?</li> <li>- No no, joestic bé.</li> <li>- No ho entens. Dic que la Sybil no está de guardia. Sí-bil: guardia civil.</li> <li>- Si si, lo es.</li> </ul>	Humour	Linguistic element

<b>Table nº: 48</b>			
TCR: 06:07		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	<ul style="list-style-type: none"> <li>- Roger!</li> <li>- She knows my name. She's been learning it all night.</li> </ul>		

<b>Spanish translation</b>	- ¡Roger! - Por fin has aprendido mi nombre, le ha costado toda la noche.	Humour	Linguistic element
<b>Catalan translation</b>	- Roger! - Quins progressos, ja sap com em dic.	Humour	Linguistic element

<b>Table n°: 49</b>			
TCR: 06:19		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	She's feeling dreadful, but she'll live.		
<b>Spanish translation</b>	Està pachucha, se siente fatal pero vivirá, y eso es lo que cuenta.	Humour - Expression	Equivalence
<b>Catalan translation</b>	Està feta una coca, però no hi ha parent que es mori de peste.	Humour - Expression	Correspondence

<b>Table n°: 50</b>			
TCR: 07:22		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	What's yours, Rog?		
<b>Spanish translation</b>	¿Qué bebes, Rog?	Humour - Expression	Paraphrase
<b>Catalan translation</b>	I per tu, Roger?	Humour - Expression	Coherence

<b>Table n°: 51</b>			
TCR: 08:14		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Jolly good luck.		
<b>Spanish translation</b>	Qué alegría teneros aquí.	Humour - Expression	Expansion
<b>Catalan translation</b>	Bé nois.	Humour - Expression	Equivalence

<b>Table n°: 52</b>			
TCR: 08:17		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Up yours, Basil.		
<b>Spanish translation</b>	A tu salud mental.	Humour	Linguistic element
<b>Catalan translation</b>	Salut a la teua, Basil.	Humour	Linguistic element

<b>Table n°: 53</b>			
TCR: 08:35		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	All comes out in the wash.		
<b>Spanish translation</b>	No hay mal que cien años dure.	Humour - Expression	Correspondence
<b>Catalan translation</b>	Són coses de que no hi pots fer res.	Humour - Expression	Paraphrase

<b>Table n°: 54</b>			
TCR: 09:37		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Medium sherry.		
<b>Spanish translation</b>	Un poco de coñac.	Cultural reference	Cultural adaptation
<b>Catalan translation</b>	Una copa de sherès.	Cultural reference	Minimum change

<b>Table n°: 55</b>			
TCR: 09:56		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	<ul style="list-style-type: none"> <li>- What's puffed up?</li> <li>- Her eyes.</li> <li>- What?</li> <li>- The eyes.</li> <li>- Her thighs.</li> <li>- Thighs?</li> </ul>		
<b>Spanish translation</b>	<ul style="list-style-type: none"> <li>- ¿Qué es lo que tiene abultado?</li> <li>- Las mejillas.</li> <li>- ¿Qué?</li> <li>- Mejillas.</li> <li>- Las rodillas.</li> <li>- ¿Rodillas?</li> </ul>	Humour	Linguistic element
<b>Catalan translation</b>	<ul style="list-style-type: none"> <li>- ¿Qué té inflat?</li> <li>- Els ulls.</li> <li>- Què?</li> <li>- Les cuixes.</li> <li>- Les cuixes.</li> <li>- Cuixes?</li> </ul>	Humour	Linguistic element

<b>Table n°: 56</b>
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TCR: 11:04		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	You're a marvel.		
<b>Spanish translation</b>	Eres increíble.	Humour - Expression	Coherence
<b>Catalan translation</b>	No hi ha d'on treu fum.	Humour - Expression	Correspondence

<b>Table n°: 57</b>			
TCR: 12:23		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	At a fête.		
<b>Spanish translation</b>	En un <i>lunch</i> .	Cultural reference	Creative translation
<b>Catalan translation</b>	En una festa.	Cultural reference	Conservation

<b>Table n°: 58</b>			
TCR: 13:13		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Are you taking notes?		
<b>Spanish translation</b>	¿Tomáis apuntes?	Humour - Expression	Coherence
<b>Catalan translation</b>	Què és un interrogatori?	Humour - Expression	Equivalence

<b>Table n°: 59</b>			
TCR: 13:49		<b>Humour/ Cultural Reference/</b>	<b>Element or technique</b>

		<b>Multilingualism</b>	
<b>Original text</b>	Making up crackpot stories.		
<b>Spanish translation</b>	Inventándome disparates.	Humour - Expression	Coherence
<b>Catalan translation</b>	Que us prenc per idiota.	Humour - Expression	Correspondence

<b>Table n°: 60</b>			
TCR: 15:28		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	You want to be in a Marx Brothers film, go ahead.		
<b>Spanish translation</b>	Si usted quiere jugar a los hermanos Marx, a mi no me interesa.	Cultural reference/ Humour	Conservation/ Community-and-Institution element
<b>Catalan translation</b>	Vol fer una pel·lícula dels germans Marx, jo no m'hi fique.	Cultural reference/ Humour	Conservation/ Community-and-Institution element

<b>Table n°: 61</b>			
TCR: 15:41		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	A great big hairy bogey.		
<b>Spanish translation</b>	¿Un espantajo peludo?	Humour	Visual element
<b>Catalan translation</b>	Que sóc el dimoni pelut.	Humour	Visual element

<b>Table n°: 62</b>			
TCR: 15:56		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	You have one more screw loose than I thought.		
<b>Spanish translation</b>	Le falta un tornillo más de lo que yo creía.	Humour - Expression	Coherence
<b>Catalan translation</b>	És que hi toca menys del què em pensaba.	Humour - Expression	Equivalence

<b>Table n°: 63</b>			
TCR: 16:41		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Not cockney stinking eel pie.		
<b>Spanish translation</b>	No és como los pasteles de qui inglesas.	Cultural reference	Gloss
<b>Catalan translation</b>	No la porquería que nos da él.	Cultural reference	Deletion

<b>Table n°: 64</b>			
TCR: 16:46		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	- My mama's recipe is big in Barcelona.		



	<ul style="list-style-type: none"> <li>- Go away.</li> <li>- Please, you come! He called me ignorant wog motherboy crump.</li> </ul>		
<b>Spanish translation</b>	<ul style="list-style-type: none"> <li>- Questa ricetta e molto famoso en Napoli.</li> <li>- Lárgate.</li> <li>- No no, él mi chiama guiri, llorante, efiglio taputana.</li> </ul>	Multilingualism/ Humour	Cultural adaptation/ Community-Sense-of-Humour element
<b>Catalan translation</b>	<ul style="list-style-type: none"> <li>- Lo hago como hacía mi mamá. Mi mamá lo aprendió de mi abuelo.</li> <li>- Vés-te'n.</li> <li>- Terry me ha llamado troç de cuoniam i troç de moniato.</li> </ul>	Multilingualism/ Humour	Creative translation/ Community-Sense-of-Humour element

<b>Table nº: 65</b>			
TCR: 18:57		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	<ul style="list-style-type: none"> <li>- I'll get a brush.</li> <li>- A "basil brush".</li> <li>- Very good!</li> <li>- Broom, broom!</li> </ul>		
<b>Spanish translation</b>	<ul style="list-style-type: none"> <li>- Voy a por un cepillo.</li> <li>- El bigote te cepillan hoy.</li> <li>- Muy bueno.</li> <li>- Te van a quitar el polvo.</li> </ul>	Cultural reference	Creative translation
<b>Catalan translation</b>	<ul style="list-style-type: none"> <li>- Agafaré un raspall.</li> <li>- Un raspall de punxes.</li> <li>- Molt graciós.</li> <li>- Sí, raspalla.</li> </ul>	Cultural reference	Creative translation

<b>Table n°: 66</b>			
TCR: 20:04		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	What time's the main feature?		
<b>Spanish translation</b>	¿A qué hora es el número fuerte?	Humour	Visual element
<b>Catalan translation</b>	I l'espectacle quan comença?	Humour	Visual element

<b>Table n°: 67</b>			
TCR: 20:10		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Anyone care to make a four?		
<b>Spanish translation</b>	¿Alguién se quiere apuntar a jugar?	Humour - Expression	Equivalence
<b>Catalan translation</b>	No s'hi volen pas fugir?	Humour - Expression	Equivalence

### Episode 3. "Basil the Rat"

<b>Table n°: 68</b>			
TCR: 00:48		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	I'm cooped up in this hotel all day long.		

<b>Spanish translation</b>	Estoy todo el día cerrada en este hotel.	Humour - Expression	Coherence
<b>Catalan translation</b>	Em passo la vida tancada a l'hotel.	Humour - Expression	Equivalence

<b>Table nº: 69</b>			
TCR: 01:02		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	<ul style="list-style-type: none"> <li>- Black magic my mother says.</li> <li>- She'd know, wouldn't she?</li> </ul>		
<b>Spanish translation</b>	<ul style="list-style-type: none"> <li>- Magia negra, según mi madre.</li> <li>- De eso ella sabe mucho.</li> </ul>	Cultural reference	Conservation
<b>Catalan translation</b>	<ul style="list-style-type: none"> <li>- La mare diu que és cosa de bruixes.</li> <li>- Doncs mira qui parla.</li> </ul>	Cultural reference	Cultural adaptation

<b>Table nº: 70</b>			
TCR: 01:53		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Thank god we English can laugh at each other.		
<b>Spanish translation</b>	Los ingleses sabemos reírnos de nosotros mismos.	Cultural reference	Conservation
<b>Catalan translation</b>	Sense el sentit de l'humor no sé on aniríem a parar.	Cultural reference	Cultural adaptation

<b>Table nº: 71</b>			
TCR: 03:23		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Kamikaze ones.		
<b>Spanish translation</b>	Un kamikaze.	Cultural reference	Literal translation
<b>Catalan translation</b>	Ha de ser un suicida.	Cultural reference	Gloss

<b>Table nº:</b>			
TCR: 03:30		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Piece of cake.		
<b>Spanish translation</b>	Es papel mojado.	Humour - Expression	Correspondence
<b>Catalan translation</b>	Quatre xorrades.	Humour - Expression	Correspondence

<b>Table nº: 72</b>			
TCR: 03:35		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	<ul style="list-style-type: none"> <li>- The kitchen is filthy!</li> <li>- Filthy Towers, eh?</li> </ul>		
<b>Spanish translation</b>	<ul style="list-style-type: none"> <li>- ¡Está muy cochina!</li> <li>- Le ha salido un pareado.</li> </ul>	Cultural reference	Creative translation

<b>Catalan translation</b>	<ul style="list-style-type: none"> <li>- Quin fàstic de cuina!</li> <li>- Fàstic en absolut.</li> </ul>	Cultural reference	Cultural adaptation
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<b>Table n°: 73</b>			
TCR: 03:42		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Have you ever read George Orwell's experiences at Maxim's in Paris?		
<b>Spanish translation</b>	¿Ha leído las experiencias de George Orwell en el Maxims de París?	Cultural reference/ Humour	Literal translation/ Community-and-Institution element
<b>Catalan translation</b>	Mai ha llegit el llibre de George Orwell sobre la cuina dels Màxims?	Cultural reference/ Humour	Conservation/ Community-and-Institution element

<b>Table n°: 74</b>			
TCR: 04:35		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	<ul style="list-style-type: none"> <li>- Two dead pigeons.</li> <li>- How they get up there?</li> <li>- How'd they? They flew up there. That's right. Will you stop, will you just, will you pull... Not pigs, pigeons!</li> <li>- ¿Què?</li> </ul>		

	<ul style="list-style-type: none"> <li>- Pigeon, pigeon. Like your English. “Piety, piffle, pig, pigeon”!</li> <li>- Pigeon.</li> <li>- Piggy on.</li> </ul>		
<b>Spanish translation</b>	<ul style="list-style-type: none"> <li>- Dos gorriones muertos.</li> <li>- ¿Come han subido ahí arriba?</li> <li>- ¿Cómo van a subir? Han subido volando. Eso es, eso es. ¿Qué haces, quieres dejar de hacer el tonto? Gorrinos no, gorriones.</li> <li>- ¿Cosa?</li> <li>- Gorriones, pájaros. Mira el diccionario. ¡Gorro, gorrinada, gorrión, gorrion!</li> <li>- Gorri-on.</li> </ul>	Humour	Linguistic element
<b>Catalan translation</b>	<ul style="list-style-type: none"> <li>- Dos coloms morts.</li> <li>- ¿Y cómo llegó?</li> <li>- ¿Cómo? Pues volando. Si. Pots parar, para, pots...</li> <li>- L'inspector no, els coloms!</li> <li>- Què?</li> <li>- Coloms. Coloms. Mira el diccionari. Aquí mira, veus, paloma, paloma!</li> <li>- Col-om.</li> </ul>	Humour	Linguistic element

**Table n°: 75**

TCR: 05:15		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	You have rats in Spain, don't you? Or did Franco have them all shot?		
<b>Spanish translation</b>	¿No tenéis ratas en Nápoles? ¿O es que os las habéis comido todas?	Cultural reference/ Humour	Cultural adaptation/ Community-Sense-of-Humour element
<b>Catalan translation</b>	És una rata, una rata mexicana, es pot saber d'on l'has tretat?	Cultural reference/ Humour	Cultural adaptation/ Community-Sense-of-Humour element

<b>Table nº: 76</b>			
TCR: 05:33		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Have you ever heard of the Bubonic Plague? It was very popular here at one time.		
<b>Spanish translation</b>	¿Has oído hablar de la peste bubónica Paolo? Fue famosa en su tiempo.	Cultural reference	Conservation
<b>Catalan translation</b>	No has sentit parlar de la peste bubònica, desgraciat? Va estar molt de moda fa segles.	Cultural reference	Conservation

<b>Table nº: 77</b>			
TCR: 05:44		<b>Humour/ Cultural Reference/</b>	<b>Element or technique</b>

		<b>Multilingualism</b>	
<b>Original text</b>	Cuddle this, you'd never play the guitar again.		
<b>Spanish translation</b>	Mima esto y no volverás a tocar la guitarra.	Humour - Expression	Coherence
<b>Catalan translation</b>	Això et mossega i ja has begut oli.	Humour - Expression	Correspondence

<b>Table n°: 78</b>			
TCR: 06:56		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Can't we get you on "Mastermind", Sybil Fawly from Torquay. Special subject, the bleedin' obvious! I wasn't going to let it go in the garden.		
<b>Spanish translation</b>	Preséntate al premio "grandes cerebros". Concursante, Sybil Fawly de Torquay. Tema, cuestiones impepinables. No pensaba soltarla en el jardín.	Cultural reference/ Humour	Literal translation/ Community-and-Institution element
<b>Catalan translation</b>	Hi ha dies que la teua intel·ligència em sorprén. Però et penses que sóc ruc, que la deixe anar per Torquay amb els perills de la circulació, com vols que la deixe anar pel jardí?	Cultural reference/ Humour	Gloss/ Community-and-Institution element



<b>Table n°: 79</b>			
TCR: 07:15		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	He won't get mugged by a gang of field mice, will he?		
<b>Spanish translation</b>	No creo que sea asaltada por una banda de ratones.	Humour	Paralinguistic element
<b>Catalan translation</b>	De què tens por, que la banda de ratolins la violí?	Humour	Paralinguistic element

<b>Table n°: 80</b>			
TCR: 07:53		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	<ul style="list-style-type: none"> <li>- Perhaps it would be simplest to have him put to s-l-e-e-p.</li> <li>- Spleep?</li> </ul>		
<b>Spanish translation</b>	<ul style="list-style-type: none"> <li>- Tal vez si consiguiéramos hacerle d-o-r-m-i-r.</li> <li>- ¿Dromir?</li> </ul>	Humour	Linguistic element
<b>Catalan translation</b>	<ul style="list-style-type: none"> <li>- Jo crec que el més senzill seria donar-li una injecció?</li> <li>- Injecció?</li> </ul>	Humour	Linguistic element

<b>Table n°: 81</b>			
TCR: 08:58		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Just running over the bleeding obvious dear. So all is shipshape and Bristol fashion, eh? All ready for old snoopy drawers?		
<b>Spanish translation</b>	Solo estaba repasando las obviedades. Bien, ahora que todo está en orden ya pueden venir a hacer la prueba del algodón.	Cultural reference	Gloss
<b>Catalan translation</b>	No foscas que t'hagis descuidat res, tot net com una patena, eh? Ara que vinga l'inspector i ens sumi.	Cultural reference	Cultural adaptation

<b>Table n°: 82</b>			
TCR: 09:12		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Mooning about.		
<b>Spanish translation</b>	Drama.	Humour - Expression	Equivalence
<b>Catalan translation</b>	Ploramiques.	Humour - Expression	Equivalence

<b>Table n°: 83</b>			
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TCR: 09:30		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Plenty more fish in the sea, eh?		
<b>Spanish translation</b>	Tienes que ponerte tieso como una escoba.	Humour - Expression	Omission
<b>Catalan translation</b>	Si està ple el món de rates.	Humour - Expression	Paraphrase

<b>Table n°: 84</b>			
TCR: 09:38		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Don't look at me with those awful cow eyes.		
<b>Spanish translation</b>	No me mires con esos ojos de perro apaleado.	Humour - Expression	Equivalence
<b>Catalan translation</b>	No em mires amb aquests ulls de gos empalissat.	Humour - Expression	Equivalence

<b>Table n°: 85</b>			
TCR: 09:44		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Why don't you cheer up, for Christ's sake.		
<b>Spanish translation</b>	¿Por qué no te animas, dios Santo?	Humour - Expression	Coherence

<b>Catalan translation</b>	No poses aquesta cara, redeu!	Humour - Expression	Correspondence
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<b>Table n°: 86</b>			
TCR: 10:10		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	We didn't win the war by getting depressed, you know?		
<b>Spanish translation</b>	No hubiéramos ganado la guerra con depresiones.	Cultural reference	Literal translation
<b>Catalan translation</b>	Les guerres no es guanyen estant deprimit.	Cultural reference	Cultural adaptation

<b>Table n°: 87</b>			
TCR: 10:24		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Want some Bearnaise with it?		
<b>Spanish translation</b>	¿Un poquito de salsa bearnesa?	Cultural reference	Conservation
<b>Catalan translation</b>	Una cullerada de salsa?	Cultural reference	Deletion

<b>Table n°: 88</b>			
TCR: 11:20		<b>Humour/ Cultural Reference/</b>	<b>Element or technique</b>

		<b>Multilingualism</b>	
<b>Original text</b>	You dago dodo!		
<b>Spanish translation</b>	¿Qué voy a hacer contigo, macarroni?	Humour - Expression	Paraphrase
<b>Catalan translation</b>	Eres un desastre!	Humour - Expression	Equivalence

<b>Table n°: 89</b>			
TCR: 12:36		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	<ul style="list-style-type: none"> <li>- Vermin.</li> <li>- We haven't got any this week, Major.</li> <li>- Hmm?</li> <li>- No Germans staying this week, Major.</li> </ul>		
<b>Spanish translation</b>	<ul style="list-style-type: none"> <li>- Alimaña.</li> <li>- No tenemos ninguna esta semana, Mayor.</li> <li>- ¿Eh?</li> <li>- No hay ningún alemán no esperado.</li> </ul>	Cultural reference/ Humour	Conservation/ Community-Sense-of-Humour element
<b>Catalan translation</b>	<ul style="list-style-type: none"> <li>- Paràsit.</li> <li>- No aquesta setmana no toca, Comandant.</li> <li>- Mm?</li> <li>- Que no tenim ostes alemanys.</li> </ul>	Cultural reference/ Humour	Minimum change/ Community-Sense-of-Humour element

<b>Table n°: 90</b>			
TCR: 12:50		<b>Humour/ Cultural Reference/</b>	<b>Element or technique</b>

		<b>Multilingualism</b>	
<b>Original text</b>	Forgive and forget, eh?		
<b>Spanish translation</b>	Pero hemos de perdonar, ¿no cree?	Humour - Expression	Coherence
<b>Catalan translation</b>	Perdonar és de cristians.	Humour - Expression	Correspondence

<b>Table n°: 91</b>			
TCR: 12:58		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	He's really gone this time.		
<b>Spanish translation</b>	Cada vez está más chiflado.	Humour - Expression	Equivalence
<b>Catalan translation</b>	Aquest cop li ha agafat fort.	Humour - Expression	Equivalence

<b>Table n°: 92</b>			
TCR: 14:12		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	<ul style="list-style-type: none"> <li>- They home.</li> <li>- He's a homing rat, is he?</li> </ul>		
<b>Spanish translation</b>	<ul style="list-style-type: none"> <li>- Volver al hogar.</li> <li>- Es la típica rata casera.</li> </ul>	Cultural reference/ Humour	Deletion/ Linguistic element
<b>Catalan translation</b>	<ul style="list-style-type: none"> <li>- Per instint.</li> <li>- Deu ser una rata sàvia.</li> </ul>	Cultural reference/ Humour	Gloss/ Linguistic element

<b>Table n°: 93</b>			
TCR: 14:25		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Honest, scout's honor.		
<b>Spanish translation</b>	Es cierto, palabra de honor.	Humour - Expression/ Cultural reference	Coherence/ Literal translation
<b>Catalan translation</b>	No era aquest, era un altre.	Humour - Expression/ Cultural reference	Paraphrase/ Creative translation

<b>Table n°: 94</b>			
TCR: 16:15		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	The chef calls the Ratatouille Basil, because he puts quite a lot of basil in.		
<b>Spanish translation</b>	El chef lo llama así porque es el plato favorito del señor Fawly.	Cultural reference	Cultural adaptation
<b>Catalan translation</b>	És un plat que el cuiner el diu Basil perquè el senyor Basil sempre s'hi fica quan el fa.	Cultural reference	Cultural adaptation

<b>Table n°: 95</b>			
TCR: 17:18		<b>Humour/ Cultural Reference/</b>	<b>Element or technique</b>

		<b>Multilingualism</b>	
<b>Original text</b>	Say good night to the folks, Gracie.		
<b>Spanish translation</b>	Mejor cómplice imposible.	Humour - Expression	Omission
<b>Catalan translation</b>	No sé pas com ens en surtirem.	Humour - Expression	Omission

<b>Table n°: 96</b>			
TCR: 19:58		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	It's gone to London to see the queen... Long live the cat.		
<b>Spanish translation</b>	Se ha ido a londres a ver a la reina... ¡Viva el gato!	Humour/ Cultural reference	Community-Sense-of-Humour element/ Literal translation
<b>Catalan translation</b>	Que es mori el gat... El gat és viu.	Humour/ Cultural reference	Community-Sense-of-Humour element/ Deletion

<b>Table n°: 97</b>			
TCR: 22:31		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	One of her Majesty's civil servants.		
<b>Spanish translation</b>	Usted un funcionario de su majestad.	Cultural reference	Conservation
<b>Catalan translation</b>	Vostè és del govern.	Cultural reference	Cultural adaptation



<b>Table n°: 98</b>			
TCR: 23:20		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	What the eyes don't see, the chef gets away with.		
<b>Spanish translation</b>	Lo que el ojo no ve, el chef lo quita al momento.	Humour - Expression	Equivalence
<b>Catalan translation</b>	Millor ojos que no ven que ensalada fresca.	Humour - Expression	Correspondence

<b>Table n°: 99</b>			
TCR: 24:46		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	Eel scallop.		
<b>Spanish translation</b>	Anguila en escalope.	Cultural reference	Literal translation
<b>Catalan translation</b>	Sopa de tortuga.	Cultural reference	Cultural adaptation

<b>Table n°: 100</b>			
TCR: 26:02		<b>Humour/ Cultural Reference/ Multilingualism</b>	<b>Element or technique</b>
<b>Original text</b>	You're getting my dander up, you grotty little man. You're asking for a bunch of fives.		

<b>Spanish translation</b>	¿Sabe? Me está hinchando las narices, bacteria de metro 90. Se está buscando un buen puñetazo.	Humour - Expression	Equivalence
<b>Catalan translation</b>	Vol que li digui? N'estic ben tip, mitja cerilla. S'està guanyant un bon cop.	Humour - Expression	Equivalence