



UNIVERSIDAD DE LA RIOJA

TRABAJO FIN DE ESTUDIOS

Título

La traducción de anagramas nominales y culturemas en películas.

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Titulación

Grado en Estudios Ingleses

Departamento

FILOLOGÍAS MODERNAS

Curso académico

2021-22



La traducción de anagramas nominales y culturemas en películas., de Alba Rivero Merino

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TRABAJO FIN DE GRADO

Título

**The Translation of Nominal Anagrams and
Culturemes in movies.**

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Grado en Estudios Ingleses [601G]

Facultad de Letras y de la Educación

Año académico

2021/22

ACKNOWLEDGEMENTS

To my friends and family, the ones dealing with my nerves by being patient and treating me with care, and the ones looking out for me from wherever they might be.

To my partner, for always believing in me.

To my tutor, for helping me in each step of this dissertation.

ABSTRACT

Translation is a globalized practice. Although there are many challenges that translators face in their work, the translation of nominal anagrams and cultural aspects can be understood as part of other most complex ones. In this way, this dissertation focuses on the investigation of the already existing techniques for the adaptation of anagrams in regard with proper names, specifically with the study of the villain of the *Harry Potter* saga, Lord Voldemort, and his presentation in the translated versions of the book / film; as well as in the culturemes used in the first *Shrek* movie. For this, an analysis was carried on the strategies used for the translation into Spanish from the original English-speaking version. The overall objective is the understanding of how to correctly perform the most subjective parts of translation, those in which the decision lies entirely in the judgment of the translator, and for which there are no absolute rules. Different strategies used in distinct languages will be shown, as well as the effects they can cause in the target text, such as the loss of identity, and the superiority of cultural translation through expressions over another type of approach.

Key words: translation, nominal anagrams, culturemes, *Shrek*, Lord Voldemort.

RESUMEN

La traducción es una práctica globalizada. Aunque son muchos los retos a los que los traductores se enfrentan en su trabajo, la traducción de anagramas nominales y de aspectos culturales pueden ser entendidos como parte los más complejos. De esa forma, este TFG se centra en la investigación de las técnicas ya existentes para la adaptación de anagramas que engloban nombres propios, específicamente con el estudio del villano de la saga *Harry Potter*, Lord Voldemort, y su presentación en las versiones traducidas del libro/película; así como en los culturemas usados en la primera entrega de las películas de *Shrek*. Para ello, se llevó a cabo un análisis de las estrategias usadas para la traducción al castellano desde la versión original angloparlante. Siendo el objetivo global la comprensión de cómo realizar partes más subjetivas de la traducción, esas en las que la decisión recae completamente en el juicio del traductor, y para las que no hay reglas determinadas. Se mostrarán diferentes estrategias usadas en distintas lenguas, así como los efectos que pueden provocar en el texto meta, como puede ser la pérdida de identidad; y la superioridad de la traducción cultural a través de expresiones, sobre otro tipo de estrategia.

Palabras clave: traducción, anagramas nominales, culturemas, *Shrek*, Lord Voldemort.

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1. Introduction

Translation has become a globalized phenomenon that merges cultures and facilitates millions of products to reach new markets. Its standardization in society may take us into considering it as something routinely and granted, leaving aside its difficulties and the complexities of the translator's job. Translation refers to the act or result (Hatim and Munday, 2004) of transferring a written text from a source language (SL) to a target language (TL). It involves the replacement of textual material in one language, SL, by equivalent textual material in another language, TL (Catford, 1965).

The Bible was one of the first texts to be translated and shared worldwide. However, due to translation being a subjective practice in which the translator has to decide between a wide variety of possibilities, not every target text (TT) was identical to its equivalents. One of the main challenges for the translator is choosing between formal or dynamic equivalents (Nida, 1969) and, within the second type, to choose adequate cultural, meaning-transferring signs.

If the changes rely on the formal aspects, one of the most arduous jobs is the translation of anagrams, a word or phrase made by using letters of another word or phrase in a different order (Cambridge Dictionary) where every letter must be used each time, and proper names do count (Gummere, 1970). Anagrams compel the roughest challenges when they relate to proper names, as the needed change in form to fulfil the TL rules may mean the name has to be altered, making global recognition unstable. On the other hand, if the changes rely on the functional aspects, culturemes should be contemplated, culture specific notions of describable attributes (Nayar, 1986) or references that every culture possesses, and that differ from one to another.

Translation can be related to many terms, depending on the perspective that we take. David Katan relates translation with metaphor by their mutual roots and by their equal essences, discussing the ideas presented in *Translation as Metaphor* (Guldin, 2016), and defining this process as “the transference of a concept ‘operat[ing] through the interchange of words’ to give or to clarify meaning ‘to a vacant place where there is no literal term available’” (Katan, 2018, p. 25).

This dissertation will revise previous studies on translation, anagrams (following Saussure's investigations developed during 1906/9), and culturemes, as well as an analysis of practical example. Due to space constrain it will only be examining one example from each category (the study of one anagram translation, and of cultural translation in a movie), and be focused on translation in referents of pop culture.

It will argue that translation can alter both the meaning and the form of a message from the ST to the TT, disrupting with the recognition of key factors in a story (characters, main dialogues, famous puns...) from one cultural environment to another. The main aim is to analyse and understand the factors in regard with the translation of anagrams and culturemes.

In the first section, it will be discussed what anagrams are and how to make them work, the linguistic features needed to consider when creating and understanding an anagram, and the technical difficulties in their translations. Specially, it will be explored how the translation of an anagram that conveys the name of a character can affect to its global recognition. This work will also examine the representation and importance of culturemes in the different social and linguistic communities in the matter of comedy. It will focus on the different strategies for their adaptation from one culture to another, on understanding how to produce adequate equivalents, and the study of the possible differences concerning the variety of the target audience (gender, age, maturity, etc.).

In the second section, a practical analysis will be carried out to confirm or deny the hypotheses, examining examples from translation of modern movies. The results of the analysis will be argued to meet conclusions that compile the research.

Finally, a discussion will be open to make a comparison between the dissertation's results and the ones presented by other similar studies.

2. Theoretical Framework

Etymologically, translation comes from the Latin *trans-latare*, to transport across from the original. However, as we already agreed, definitions are intricate and may add different perspectives if we look at them from different levels.

Viewing translation as a product, we could comply Bassnett's (2000) travel metaphor: 'Translation can be seen as a journey'; implying the different processes and difficulties a translator must beat to get to the final product, the TT. Still, the simple reproduction of reality 'is not sufficient' (Wilss, 1999), and towards the end of the twentieth century, equivalence became elevated to faithfulness, focusing on the relation between the languages involved and consenting to some 'inevitable loss' of precision (Katan, 2018). Following these propositions, Eugene Nida admitted the existence of change in the translation process: 'translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style' (Nida and Tabor, 1969, p. 12). Notice that as the discipline evolved, the intricacy of the translator's job grew, as it's not just reproducing a text in a different language, but understanding the ideas presented in the ST and re-creating new ones that fulfil those ideas in the SL for the ST.

Translation as a term can also relate to the activity, the process. Sèguinot (2000, p. 146) stated that meaning 'arises during the course of the translation rather than being housed in the source text', so the process has great importance to the TT. Many definitions agree on the process of translation having options (Katan, 2018); creativity and the translator's role are again on the focus. As there is no one "correct" answer, the TT becomes very personal to the translator, they choose the meaning, sense, and expressions fitting for the new text. Culture and the target audience must be taken into consideration for this process, if they vary, a different TT may be produced by the same translator. Cecilia Rossi (2018) suggested using the term 'waves' instead of 'turn' for creativity in translation, as it's a fluid practice not so established in norms.

Regarding the figure of the translator, Wolfram Wilss relates them with a 'super-competence', 'the ability to transfer messages between linguistic and textual systems of the source cultural and linguistic and textual systems of the target culture' (1976, p. 120). In addition, there are mixed/contrary opinions on the amount of intervention a translator has to have within the TT. House (2008, p. 16) is keen to the opinion that 'it would be wiser not to intervene at all' to avoid risks of misinterpretations; Munday (2012) reveals, not committing to House's ideas, that all texts are subjects of intervention at some level,

so it might not be appropriate to deny that practice. Broadly, with their work, translators consciously participate in the construction of reality (Baker, 2006), that of the TT at least. Giving that importance, they should be highly responsible for their works, as they no longer depend on the writer's original words, but on their own (Katan, 2018).

An additional concept to bear in mind regarding translation is meaning, 'words have no meaning, books and libraries have no ideas, only people do' (Reddy, 1979, p. 309). Meaning is given personally to any aspect of live or, in this case, of a translation, but it also depends on society standards. Muñoz Martín and Rojo López offer the following perception:

New realities bring new words and names (...). Each generation favours certain ways of talking, certain idiomatic expressions. (...) we constantly adapt the ways we use language to our addressees, and that includes negotiating meaning – agreeing on what words and expressions mean (2018, p. 62).

Translation can help to the globalization of meaning, as takes literatures from/to any part of the world, with the intention of spreading original meanings. Culturally, there can be collapses between theories if the translator hasn't adequately completed one of their multiple functions or has mistakenly produced a TT that doesn't reflect the original author's point of view. Other potential risk factor is the overshadowing of developing nations by more developed countries (Bandia, 2018), where the first could have no representation, or be given references that actually represent the more developed/known cultures, committing fraud in the TT's cultural allusions from the ST. Pope (1999) defended the double involvement of transference and transformation in translations.

As seen in this section, the definition of translation may have difficulty, specially depending on the aspect chosen to investigate. The translator's job is crowded with personal decisions to make. Although, there exist mixed opinions on the level of intervention required. Risks also occur in translation regarding the alterations in meanings, or the failed representations of cultures, between others. In the next parts of this work, the translatability of anagrams will be discussed as well as culturemes requirements for adequate adaptations.

3. Anagrams and Culturemes

3.1. Anagrams: formal aspects

Anagrams may be understood as a linguistic game, a kind of puzzle or enigma that involves the visual aspect of languages. Ferdinand de Saussure devoted almost three years (1906-1909) to the study of anagrams. The notebooks resulting of his investigations, *The Vedic Cahiers*, were not discovered until 1964 and, since then, they have opened numerous debates about the nature and possible definitions of what anagrams represent. Commonly used to declare a censored name, an object of taboo, or some sort of hidden code in a veiled action (Rodríguez Ferrándiz, 1998). Saussure would understand them as essentially phonic phenomena (p. 27,31) that have a really restricted area of importance, as they only functions in a specific context on society and language, between the same characters involved.

As David Shephard (1982, p. 514) accents, ‘in ordinary usage the word (anagram) implies a discrete rescrambling of morphemically bound items’. This would simplify the formal view of an anagram. Anagrammatic relationships in language can be traced to the oldest of Indo-European texts, as known from Saussure’s investigations, who stated anagrams were composed of diphones in relation to previous or subsequent monophones, distancing themselves from the original text (Rodríguez Ferrándiz, 1998). Therefore, the order of the involved lexical units is extremely important for them to be successful. Anagrams affect the phonemes’ order (Saussure, 1906/9) if the reorganization fails, the intended product will not appear, and diction will be almost impossible.

Acknowledging the adversities of performing anagrams correctly, the question of their usage above other simpler practices could be brought up. It is known that they form games of mystery, maybe to support the development of a hidden narrative in a story. Saussure used affectionate words like ‘belle’ or ‘formidable’ to describe anagrams in his *cahiers*, displaying an aesthetical interest besides the scientific one. In one of the notebooks, he doubts about the possible reasons that brought anagrams into literature, debating about a religious reason, a type of invocation that only worked if the syllabus of a divinity were mixed in the text; or a non – religious reason, purely poetic. In one condition or the other, anagrams are used to deceive, to avoid giving an answer straight forward, and impulse the usage of imaginary of the receptors.

Having stated all this, people should bear in their minds that it continues to be a game, one that has a solution, not impossible to decipher. No ‘contortions of thought’ (Saussure, 1906/9) are needed, just knowing the referents, and utilizing logical thought.

The following section will present and study the different strategies possible for the transmission of anagrams from one language environment to another.

3.2. Translation/adaptation of anagrams

Several operations are involved in the comprehension of anagrams, as well as in their formation. Following Saussure's investigations, one who is willing to create or decipher an anagram has to reunite all its syllables and possible phonemic combinations. These constituents are the ones that establish the 'theme' (Saussure, 1906/9): the name, word, or set of words that correspond to a later meaning when rearranged. The 'theme' may have no apparent relation to the hidden message and should be known by the person playing with the anagram. The final product must utilize all the phonemes from the referent. Once all the elements are gathered someone can commence the creation of the anagram.

Nevertheless, when the anagram comes from a ST, the process of translating or adapting them into a TT could be more complex. Saussure indeed found himself in occasions in need to 'correct' the original's author text (Shepherd, 1982). When the translation of the final message occurs and this holds constituents that heavily modify the original 'theme' used in the ST, a new anagram can be created. An anagram that matches with the new translated meaning, creating a new form – fitting 'theme' that promotes its decoding. This would create a TT that its faithful to the meaning, but inadequate to the original form of the 'theme'. In some cases (like the next section will explain about nominal anagrams) changing this 'theme' can create conflict with the audiences recognition.

An alternative approach can be that of adaptation of the 'theme' to complete the message in the TL. Shepherd (1982, p. 521) notices an analytic method through Saussure's investigations: 'adapting the layout of data on the page crosswise to accommodate new problems and notes as they arise'. This could mean that anagrams are not to be considered an invariable premise, but as a variable fluctuating product of a 'combinatory operation' (Starobinski, 1997). Depending on the genre, the translator or the audience phonemes can be altered. This practice may be further used in situations where the 'theme' reflects a proper name, and little change must be done so it is suitable for the message in the TL to function. It is a more nominal method, in which both the 'theme' and final message are cared for. But it's difficult to find a situation where the two allow the adjustments.

In different situations, there are movies that face the need of translating anagrams for codes in their plots. This would be the case of Jon Turteltaub's 2004 production, *National Treasure*. In the movie, the characters come across some letters to create an anagram that represents a code to open a locked room. As there are hundreds of possibilities with the phonemes, the list read out loud does not seem to produce any feasible solution until reaching the one the characters need. To accentuate for the TL audience which one of the possible 'themes' is the correct one in the translated version, all the erroneous 'themes' are left as incomprehensible mixed letters, and only the accurate referent is presented as a proper phrase. In this particular case, the 'theme' is presented in the original language, followed by its TL translation, as the letters shown in the picture cannot be modified. This is a suitable practice to deal with combined images to the text that are not able to be altered to the same level the phonemes could be.

The coming section will present the reality of what nominal anagrams represent, how to perform their translation, with the issues they represent. In addition, different techniques used for their presence in a TT will be projected.

3.3. Nominal anagrams

Nominal anagrams are those anagrams whose referential 'theme' is a name denoting a person or a place. According to Kinser (1979), naming is to be considered a social process that relates phonemes with real referents. In relation with the process of naming, there is the term identity or 'self – construction in a given social setting through which individuals acquire certain defining characteristics' (Bielsa, 2018, p. 49). In the action of translating anagrams from a SL to a TL, it's inevitable to come across nominal anagrams, these tend to represent the hardest challenges for the translators, as they are more delicate in terms of identity and recognition of characters or institutional places. As identity is majorly a social system, translating an anagram with a name as a 'theme' means the possibility of an alteration of the name, if needed to perform the same message in the TL.

Not only is identity an issue for the conformation of a real entity, but recognition. As Charles Taylor (1994) sustained:

Our identity is partly shaped by recognition or its absence, often by the misrecognition of others, and so a person or group of people can suffer real damage, real distortion, if the people or society around them mirror back to them

confining or demeaning or contemptible picture of themselves (p. 25) (retrieved from Bielsa, 2018, p. 53).

That distortion in the global recognition of a character could be one of the most delicate consequences of an inadequate translation of a nominal anagram. If a character from a franchise receives a different naming in two or more countries, its perception may perform differently, or even disappear from one social group to the other.

Another potential effect would be the loss of information. Some characters or places receive names that hide a meaning or a word game, to either preview a later scene in the narrative, or to insert some of the character's traits into their name (to accentuate their practices and motivations). If there is a change in the name in the TL, this redundant personality might get lost and part of the character's identity (Bielsa, 2018). Additionally, if these aspects vanish, it could also bring plot changes. Perhaps the reality hidden in the name is part of a shocking moment in which 'the truth' is partially or completely revealed, but the elimination of that material for translation purposes causes a loss of the distressing moment.

The predilection for covered plots and mystery is also very common when there is a reference to villains. A great number of antiheroes hold double identities, and their discovery usually represents huge plot moments. In addition, there's a big amount of them which belong to a group where the names also mask the characters personal traits or secrets, like the cases of 'Darth Vader', whose last name means 'father' in German (being latter discovered in the movie his parenthood towards the protagonist, his antagonist); or 'Hannibal Lecter', whose name is quite similar to his cannibal condition (Guerrasio, 2020).

Different types of alterations could be made to a nominal anagram in order to preserve it in the story line. The TL could happen to be as in concordance with the SL that only one or two letters have to be corrected in the original 'theme' to perform equally in the translation. In other cases, one of the words alone needs to be changed, either the name or the surname. Some translators may choose to change the name completely, the 'theme' present in the ST, but to one that creates an anagram that maintains the original message, modifying the form but not the meaning.

If the case is that of names that have a word game inside, translators may choose to transform the original into a meaning – fitting recreation, changing the name into a similar double entendre of the TL. This practice would challenge the recognition issues but would preserve to the original author's intentions. A complete substitution of the

anagram could be also the practice chosen to fulfil the translation. This one would break the form (the name) and also the meaning (the relation to the object) of the message (Kinser, 1979), as it would not be the one intended originally by the creator.

Finally, if the translator chooses to omit either the ‘theme’ or the resulting anagram from the plot, the issues discussed above would surface. Not only would there be a loss of information, but the intended game that anagrams are will be also destroyed. Eliminating the arduous processes of translation may not be the best approach to the work, even more if it means to eliminate important aspects of the story or character’s attributes.

The sections succeeding this one will study the cultural aspects of translation, emphasizing the properties of culturemes as well as the types and methods possible for their adequate adaptation.

3.4. **Culturemes: formal aspects**

The term culture is difficult to narrow to one specific description. Williams (1985, p. 87, extracted from Katan, 2018, p. 25) was quoted to have alleged that ‘Culture is one of the two or three most complicated words in the English language’. Kroeber and Kluckhohn tried to break the troublesome intentions of finding a form-fitting description in 1952, by reuniting and scrutinizing 164 different takes on the definition. Although, they failed to conclude on what the basis of this portrayal should look like. Translation showed up to create bridges between cultures or identities, granting a ‘dynamic self’, breaking the rigidity of the terms (Martín Ruano, 2018, p. 262).

Gilbert (2018) highlighted the beneficial aspects of interdisciplinarity at some level between social contexts and translation. It is important for the TT to perform a good portray of the ST’s culture, for it to be considered competent. The code that represents linguistics, language, it’s ‘inextricably tied’ with the socio – cultural situation in which it gets developed (Nayar, 1986, p. 686). There are cultural referents, or markers, that make a particular social group to be recognisable, and these shouldn’t be able to get lost in the process of translation. If the aim of the translation is getting the original product around the globe, changing it majorly would only present a modified/ re-created good.

In this vein, Martín Ruano (2018) points out that translation has demonstrated to be an exceptional approach to culture and society merges, boosting inclusion, intercultural relations, and acknowledgment of different existing realities. Katan (2018) praised Audio – visual translation in particular for its manifestation of cultural elements worldwide. But there exists the commitment for translators to create an understandable

product, adequate for the TT's audience. Nayar wrote about the issue in his *The Language of Describing People*:

there are ethnic and cultural factors that make different descriptive parameters available and relevant. (...) description is controlled by the purpose of the description. (...) every language has a descriptive apparatus adequate for the community and culture it represents. (...) some descriptions are universal while others are rigidly language – specific. (1986, p. 690).

These parameters that Nayar mentions, are the ones that translators have to consider when performing their jobs. The decision on how the TT should embody the ST must be taken into consideration by translators, since they should be aware of the target audience and purposes of the TT. Nida, years earlier, had expressed ideas that supported these statements, by saying that the results could never be exact to one another, 'for interlingual communication always implies some differences in cultural setting' (1976, p. 64, retrieved from Katan, 2018, p. 27). Following ideas presented by Martín Ruano (2018), translating culture must be done with care to avoid emphasizing any cultural stereotypes for neither one of the cultures presented.

Altogether, the decision has to be always taken of the degree of change of the original works. Venuti (1995) took Schleiermacher's view as the most fortunate since only two methods existed when approaching translation: keep the meaning of the original text as much as possible or alter the ST so that the reader understands it easily (1995, pp. 19-20).

Risks are taken in both directions. On the one hand, if the translator chooses to 'move the reader towards the text', keeping as much of the original as its possible, the receiver community may not be able to understand the cultural marks of the ST; On the other hand, if the author is 'moved towards the reader', adapting references and changing them, the original meanings could be in danger of disappearing, if many tributes are altered, the TT may seem as a complete new work. Translators must make good use of their resources and knowledge.

Social pragmatics parameters of the communicative situation have also been declared in importance. Nayar (1986) adds that censorship, delicate issues, and taboo themes must be dealt with precaution between cultures.

The issue of translating culture specific prompts, or culturemes, relies almost completely on the translator's operations. The following two sections will argue about the adaptation of cultural referents from a ST to a TT, the best strategies to translate their

essence, depending on the audience, social situation, and overall intention of meaning from the original author.

3.5. Cultural references

Culturemes can help to the constitution of the different social contexts present in a ST. As Gilbert (2018) states, a social context is a system of connections that unifies people from a similar background, translators, readers, writers, and others. Merging people from a similar background may improve the recognition and the feeling of belonging and understanding when a text is received. Latour (2007) and Buzelin (2005) agree that scholars are able to create an image of society through the cultural patterns and referents they receive. Within culturemes a division could be made between fixed cultural referents, and those cultural marks that play word games (puns, jokes, and double senses). This section will put the focus on clear cultural referents and the different strategies for their presence in the TT.

Authors like Nida and Tabor (1969) treated the idea of cultural translation as an opposing one to linguistic translation, due to ‘cultural incongruity’, but, since the late 1970s, theories have been treating translation as useful for intercultural relations (Martín Ruano, 2018). Words have different importance for the social identities of the different cultural – linguistic groups. Some languages have further options in vocabulary for specific terms than others, resembling the significance of those concepts for the culture, which makes it harder for the translator to find an adequate equivalent when rendering a ST from a richer language (in terms of vocabulary) to a poorer one in a TT. The job should be done carefully not to discriminate meanings, but transcribing resourcefully, rejecting those marks that don’t enhance the understanding of the TT, and bearing always in mind what Nayar (1986) would consider to be one of the most important factors, the purpose of the descriptions.

In words of Ellen Carter ‘Studying the translation of popular fiction usually means using popular fiction to study something else’ (2018, p. 431). Famous landmarks, customs, gastronomy examples, remarkable people, cultural or political movements, and specific expressions are types of cultural referents that, when present in a text, help to create the image of the society resembled. In concordance with these ideas, Gilbert would add that ‘Neither translators nor their translations exist outside social context. The exchange of meaning through translation (...) presupposes social relations and reflects social organization’ (2018, p. 225).

Conway (2012) studied that cultural translation dissolved the walls between social communities and audiences from all over the world creating dynamic relationships, and evolving into an ‘act of negotiation’ (Tessicini, 2014) amid what should be considered the most relevant aspects. Nina Cuciuc accentuates the following aspects as some of the most difficult marks to translate in folklore stories: ‘a) la traduction des titres; b) la traduction des noms propres; c) la traduction des jeux mots, des paranomases, des assonances; d) la traduction des tropes et des figures de pensée; e) la traduction des proverbes, des dictons et des expressions idiomatiques’¹ (2011, p. 139), in essence, the translation of cultural features. Carter (2018) proposes for the discussion of translation quality to be fulfilled through the analysis of popular fiction translation, as they hold a higher quantity of cultural referents to help the readers create a fictional space easy to relate with.

There exist different strategies to translate cultural referents from a ST into a TT, ‘a) la traduction adaptée; b) la traduction ethnocentrique; c) la traduction littérale’² (Cuciuc, 2011, p. 139). In addition, Cuciuc (2011) also proposes the existence of the translation – adaptation, that replaces sociocultural terms in the ST for equivalents in the TT. Translators may choose to maintain the cultural referent if it is recognisable and meaningful worldwide. Others adopt the distinct translation strategies to determine corresponding marks in the TT’s culture, but through the presentation of different referents to keep its original meaning. For Nayar (1986) the purpose of description governs the ‘choice of parameters’ and, therefore, the extents of the modulations.

That ‘choice’ puts the importance of translation again on the translator’s role. Reading the social cues of the receiver community, the translator must decide between performing a literal or adapted translation. Coherence could be an extra aspect to consider, maintaining the same style and choices of translation for all the cultural referents that appear through the text, as it may be beneficial for the reader’s understanding.

We now move to explore other type of culturemes, those that care more about the form of expression and less about the resemblance of specific cultural marks.

¹ ‘a) the translation of titles; b) the translation of proper names; c) the translation of word games, paranomasias, assonances; d) the translation of tropes and thought figures; e) the translation of proverbs, sayings, and idiomatic expressions’ (Personal translation).

² ‘a) adapted translation; b) ethnocentric translation; c) literal translation’ (Personal translation).

3.6. **Puns, jokes, and double senses**

Translation interests are the shifting factors that determine the strategies to perform. For authors like Carter (2018) changes made to a ST to produce a TT often intend to increase and ensure its 'readability'. Pym defined cultural translation to some extents as 'translation without translations' (2014, p. 144), propelling the suggestions on how formal cultural marks should be dealt with in the translation process. The idea is not so much that of translating words from one language to another, but that of representing a specific intention of meaning, expressed with a cultural remark, with a different cultural remark of the TL that implies the same content.

The discovery of the insufficiency of the literal translation in fiction belongs to Gouvanic (1997), who found appropriate to include institutional structures and socio-economic groups. He later would study (2007) how Duhamel approached his works, by adapting the strategies to the different variable genres of his translations. Not only does the lack of cultural equivalents affect the translation, but also controversial topics, pronunciations, and different meanings that a word may have in diverse linguistic regions. Martín Ruano emphasizes the high care that has to be taken regarding the translation of 'what is culturally considered to be improper and unacceptable, or to what is considered to be sacred' (2018, p. 262). Dealing with double senses, a complete re-creation of terms may be needed, as puns and jokes may not be understandable nor translatable to make sense in a language different from the original. As abovementioned, taboo, politeness, and censorship should be contemplated as well, as translation is 'always a site of ideological encounters' (Calzada, 2003, p. 2). If the form of the object of translation present in the ST allows it, a half-adaptation may be performed, for occasions in which the TT has a receiver community with a similar, slightly altered, expression.

Audio-visual translation has been a subject of globalization in the later decades, with dubbing and subtitling, cinematographic stories reach the world almost completely. Díaz Cintas expressed that 'censorship forces, manipulation, power and ideology are topics that remain vastly unexplored in subtitling' (2012, p. 282). This idea could enhance the importance on further investigation of these translation practices, beneficial to the improvement of the resulting products. According to Martín Ruano (2018), the accurate adaptation of puns, jokes, and word games promotes to a better portrayal of both societies involved, an upgrade in the credibility of the identities shown to the audiences.

The methodology then, uses a similar sequence on steps for the translation of this cultural marks. Firstly, the translator must be aware of the sender and receiver

communities, the referents they show and their meaning for the culture of the ST. Secondly, they should conduct research for equivalents in both meaning and form. Finally, the decision of executing a half-translation/adaptation if a cultural mark from the language community of the TT matches the meaning and form conveyed by the ST; or choosing to operate a complete translation, with referents from the TL that represent similar terms to the original ones.

The next sections will provide an explanation on the objectives and methodology used for the development of this research paper, as well as the results and conclusions brought by the analysis of hypotheses in real examples.

4. Objectives

Having conducted detailed research, it is found that the existing studies do not fully cover the investigation on how specific aspects of translation occur. The principal purpose of this dissertation is to understand how translation functions when it has to deal with cultural issues, and to answer some questions specially about the translation performed on anagrams and culturemes.

Regarding anagrams, there exists an intention to solve the problems that may surface in characters' recognition, among admirers from different cultures, when the translation of their name, formed by an anagram, presents disparate identities from one culture to another. In addition to the study of how languages choose to alter the original name for it to apply to the TL.

Concerning culturemes, its main purpose is to contrast and organize the criteria used when electing the best equivalents. Furthermore, we aim to deal with the subject of how to choose adaptations that produce one TT able to function and be understandable for divergent audiences (age frame, social status, background education, etc.) at the same time.

5. Methodology

The succeeding ‘results’ chapter, will analyse examples of translations performed on nominal anagrams and culturemes from two movies that belong to the fiction/ ‘pop culture’ environment. As abovementioned, the motivation behind this investigation is the lack of previous information found for these practices, especially in relation to the translation of nominal anagrams. Likewise, to look at the rearrangements of products for their acceptance and success in the widest group of society possible.

The procedure will go as follows in the first section: a chart will be presented with a representative number of languages and the way in which the translation of the nominal anagram, which denotes the villain character of the *Harry Potter* movie saga, is performed in each of them; sub-groups will be made upon those languages that use similar strategies; the analysis of each approach, the meaning of the final product, and ratio of its success for recognition purposes will be presented. Special cases will also be studied. The charts presented will be formed by the compilation of examples collected from the translated books, movies, and ‘wiki’ internet pages that treat the saga (*Harry Potter Wiki*, Accessed May 17, 2022).

In the second section a similar method will be followed: starting with the search for cultural elements in the English and Spanish variants of the first *Shrek* animated movie. Only two TTs have been studied to provide an analysis of the whole movie and a wider spectrum on the recurrence of different translation strategies, rather than of a short sample of the picture in many languages. The analysis focuses on the variable approaches to translation, instead that on how each language adapts one category; this will lead to the conformation of lists and diagrams that classify the examples according to the type of cultureme they serve as, and on the translation techniques they use; those figures will be scrutinized to reach final conclusions.

6. Results

6.1. A nominal anagram in *Harry Potter*

Lord Voldemort is the antagonist character of the *Harry Potter* book/movie saga. An important stage in the development of the story and of his portrayal is the revelation of his real name, Tom Marvolo Riddle. Towards the end of the second movie, a scene occurs in which the truth about his persona is transmitted to the main character through the rearrangement of Tom's name into an anagram that reads "I am Lord Voldemort". This is a key point in the plot, as it personifies the prohibited myth that the villain represents and provides a new character to later be studied and developed.

As studied in the previous sections, the translation of anagrams can represent challenges, as the referential 'theme' (Saussure, 1906/9) may need of alterations to properly perform the resulting anagram. The main issue in this case, is that the 'theme' is the characters proper name, meaning that, the formal adjustments made change the character's identity. Problems could arise concerning the global recognition of the villain. Although the visual images were not changed in the translated versions of the movie, subtitles were added to the scene to provide the translated anagram to the target audience.

The following charts only exemplify a sample of the numerous languages in which the saga has been translated to.

CHANGE	LANGUAGE/S
Second name	Italian, Brazilian Portuguese, Hebrew, Turkish, German, Russian, Czech, Slovak, Spanish.
Surnames	French, Finnish, Norwegian, Swedish, Hungarian.
Complete name	Icelandic, Dutch, Danish.
Special Cases	Romanian, Arabic.

Table 1. Type of change and languages

As shown in Table 1, three main types of changes can separate the languages in sections: those languages in which the alterations are only performed in the character's second name; those languages that need a complete recreation of the middle name and surname; and the languages that provide a new name altogether. In addition, there are some special cases that will be dealt with in which the changes also convey the anagram itself, or the omission of components.

LANGUAGE	NAME	ANAGRAM
English (original)	Tom Marvolo Riddle	I am Lord Voldemort
Italian	Tom Orvoloson Riddle	Sono Lord Voldemort
Brazilian Portuguese	Tom Servolo Riddle	Eu sou Lord Voldemort
Hebrew	Tom Vandolo (באנדול) Riddle	Ani Lords Voldemort
Turkish	Tom Marvoldo Riddle	Ben Lord Voldemort'um
German	Tom Vorlost Riddle	Ich Bin Lord Voldemort
Russian	Tom Narvolo (Нарволо) Riddle	Ya Lord Volan-day-morte
Czech	Tom Rojvol Riddle	Jsem Lord Voldemort
Slovak	Tom Marvolosom Riddle	Som Lord Voldemort
Spanish	Tom Sorvolo Ryddle	Soy Lord Voldemort

Table 2. Languages that perform changes in the second name

Those languages shown in table 2 represent an example of the translations that only altered the character's middle name. The essence of the character remains intact thanks to the continuation of presence of both name and surname. Moreover, the variations made to the second name are subtle, maintaining almost exact vocalic sequences. The changes aren't then either noticeable or disrupting.

Attention has to be brought to the fact that some languages can be considered to fail in the performance of the translation, regarding the lack of usage of all signs owned by the name to create the anagram. These 'missing/leftover letters' are simply overlooked, not only in these, but in all the instances shown in the following tables.

In the cases of languages that are presented in their particular character's alphabet, like Hebrew or Russian, the translation's alteration is better understood when transcribed to Indo-European figures.

Within the languages of table 2, Spanish may be seen as a special case, as it changes the middle name, but also the Latin 'i' from the original's surname to the 'y' needed in the TL. Although there is a change, it does not necessarily present a problem, as the surname remains almost exact as the original, and continues to be as recognizable.

Table 3 proceeds to accentuate those languages in which alterations are made to both middle name and surname, only enduring the presence of the character's principal name. The loss of the surname creates a new barrier for the global public to easily recognise the villain's presence in other languages.

LANGUAGE	NAME	ANAGRAM
French	Tom Elvis Jedusor	Je suis Lord Voldemort
Finnish	Tom Lomen Valedro	Ma(ä) olen Voldemort
Norwegian	Tom Dredolo Venster	Voldemort den store (Voldemort the Great)
Swedish	Tom Gus Mervolo Dolder	Ego sum Lord Voldemort (Latin)
Hungarian	Tom Rowle (Rovel) Denem	Nevem Voldemort

Table 3. Languages that perform changes in the totality of the surnames

Some interesting cases among these could be that of Norwegian, whose anagram provides an utterance holding a different meaning than the original, providing a less objective result with the addition of personality traits; Swedish, that chooses to present the anagram in Latin, rather than in the language the rest of the TT is performed in; and Hungarian, that breaks the ‘w’ in the middle name ‘Rowle’ to create two ‘v’ signals for the creation of the anagram ‘Nevem Voldemort’.

There are also languages, like the ones shown in table 4 (among others), who choose to introduce a complete original nominal referent. This approach breaks completely with the transferral of the character’s identity, portraying a new personality that does not correspond to their equal counterparts.

LANGUAGE	NAME	ANAGRAM
Icelandic	Trevor Marvolo (not used) Delgome	(Ég) Eg er Voldemort
Dutch	Marten Asmodon Vilijin	Mijn naam is Voldemort!
Danish	Romeo G. (Gåde - Riddle) Detlev Jr.	Jeg er Voldemort’

Table 4. Languages that present a completely new name

Icelandic chooses to insert the original middle name into their character’s name, although this is just made for recognition purposes, as it is not used in the construction of the final anagram; Dutch designates one of the ‘i’ letters of the surname to perform as an exclamative mark in the anagram, creating a stronger message; Danish adopts an abbreviation in the middle name, needed for the anagram, that represents the term “riddle” in Danish, illustrating the original character’s surname.

Concluding this section regarding the translation of nominal anagrams, table 5 exemplifies languages that symbolize special cases. The Romanian translations approach the process by means of the change of middle name and surname, and extension of the main name. The interesting part of this sample is the alteration of the resulting anagram as well, changing the villain's alter ego from 'Voldemort' to 'Cap-de-mort' ('head-of-the-dead'). Here, not only is there an identity switched, but also a modification and enlargement of the personality traits for the character.

The Arabic portrayal chooses to evade the issue and eliminate the referential name completely, just offering the anagrammatic result. This strategy may not seem the best to adopt, as it deprives the character from its original identity, and the audience from the shocking plot moment of the truth's reveal.

LANGUAGE	NAME	ANAGRAM
Romanian	Tomas Dorlent Cruplud	Lord Cap-de-mort
Arabic	-	أنا لورد فولدمورت (I am Voldemort)

Table 5. Special cases

The subsequent section will focus on the analysis of the adaptation of culturemes and humour between the original *Shrek* movie and the translated Spanish version. Results will focus on the study of different strategies for the portrayal of cultures and how the translator fulfilled the re-creation of the initial script.

6.2. Culturemes in *Shrek* (English vs. Spanish)

Shrek is an animated 2001 movie, directed by Andrew Adamson and Vicky Jenson. This is a comedy motion picture for children, that adults also can enjoy thanks to its hidden puns and jokes, that may pass unnoticed among younger audiences. Throughout the extent of the footage, many culturemes are used to create comedy and a comfortable, recognizable environment for the public. Although the styles of the different statements seem to combine with each other, a division can be made between the most used approaches to translation. The main categories found to symbolize culturemes are by means of expressions, by omissions or changes in the discourse, specific cultural referents, puns or double senses, and rhymes.

The widest category is found to be that of the use of expressions. It consists of words or phrases that are specific to each cultural group. It actually encompasses any other group, as culturemes may be seen as specific expressions belonging to each society.

Hence, expressions have been differentiated as a category itself, to reunite those culturemes that wouldn't completely apply to other divisions, or that compel idioms of each population.

CATEGORY OF CHANGE	ENGLISH	SPANISH ³	MINUTE ⁴
Expressions	Like that's ever gonna happen	Y voy yo y me lo trago	1.28.40
	This is the part where you run away	Y ahora es cuando os toca salir perdiendo el culo	1.25.34
	Fool	Tarugo	1.23.37
	You and what army?	¿Tú y cuántos más?	1.22.30
	They was trippin' over themselves like babes in the woods	Han salido corriendo como gallinas	1.22.10
	Together we'll scare the spit out of anybody that crosses us	Juntos no habrá quien se atreva a tosernos	1.21.51
	Cause your breath stinks!	¡Te canta el aliento!	1.21.34
	That I don't care what nobody thinks of me thing	Tienes pinta de me importa un comino lo que piense la gente de mi	1.20.15
	Where you dumped those fairy tale creatures	Donde tú has aparcado a esas criaturas	1.04.10
	We wear our fear right out there on our sleeves / wait a second, donkeys don't have sleeves	Los asnos llevamos el miedo pintado en la cara / un momento, los asnos no os pintáis la cara	1.00.06
	Together, one little baby step at a time	Muy despacito y con Buena letra	59.44
	Really, really	De verdad de la buena	59.44
	Shut, up	Cerrar, hocico	57.40
	I have helmet hair	El casco me deja marca	49.00
	No, this is one of those drop-it and leave-it alone things	No, esto tiene que ver con lo de olvídalo y no toques las narices	42.55
	She's as nasty as you are	Ahora vas y lo cascás	38.54
	Hold the phone	Jo con la princesa	36.43
	Okay, I'm on it	Está chupao	35.58
	And then next thing you know, you're on your back	Y luego, acto seguido, se estira la pata	32.40
	I think I need a hug	Creo que necesito mimitos	32.13
	I don't even wanna hear it / And I know you two were diggin' on each other. I could feel it	No te hagas el longui / Sé que vosotros estáis engatusaos, lo huelo.	30.05
	I ain't playing no games	Me está entrando el canguelo	28.47
	You ate the princess	Caníbal, te has tragado a la princesa	28.23
For stabbin' me in the back	Puñalada trapera	17.22	

³ References from the Spanish translation in 2001, retrieved from Netflix.

⁴ Minutes left of movie, as marked in the Netflix's version.

	Where there's a will, there's a way, and I have a way	Quien la sigue la consigue, y yo sé cómo conseguirlo	16.00
	This is precious	Esto no tiene precio	13.01

Table 6. Translation of culturemes by means of expressions in *Shrek*

The translator must hold knowledge of both languages' contexts, and the context of the utterance itself within the text. By knowing the meaning of the wording, the translator can present a new remark that holds the meaning-essence of the original, but for the receiver community. Although the expressions may sometimes be worded in a very different way, like the change of positiveness to a negative production in that of the minute 13.01, the global meaning is left intact, and the essence is correctly portrayed in the resulting TT.

CATEGORY OF CHANGE	ENGLISH	SPANISH	MINUTE
Omissions/Changes	(-)	Quedarme a la fresca	1.18.36
	I found some cheese!	¡Aquí hay queso de bola!	1.16.56
	I told ya I'd find it	Ogro de poca fe	1.09.48
	I'm here till Thursday. Try the veal	Últimas funciones, precios populares	1.04.50
	You dense, irritating, miniature beast of a burden	Pedazo de cacho de trozo de mula en miniatura	1.02.10
	Sure, it's big enough, but look at the location	Si, es bastante Amplio, pero no es muy soleado	1.00.24
	(-)	Tú pa lante como un machote	59.44
	10-foot wall around my land	Un muro de 3 metros para cercarla	43.20
	Rotisserie style	Al estilo mi abuela	31.55
	I guess it's just my animal magnetism	No seas lame burros	16.00
	You got to got to try a little tenderness	Pues tu dale dale tu ternura y tu amor	14.14

Table 7. Translation of culturemes by means of omissions/changes in *Shrek*

Many other translation moments are fulfilled by omissions or entire changes in the utterances. Phrases omitted in the ST appear like additions to the TT, possibly to accentuate the comedic means or the better portrayal of the receiver community.

Changes are made to increase the resemblance of the Spanish population, emphasizing their interest and importance given to the warm and sunny climatic zones, reference in the minute 1.00.24, their Latin-like actions driven by passion and feelings, 14.14, or the strong family ties, those from where they get some part of their knowledge, through transmission of recipes or advises, minute 31.55.

CATHEGORY OF CHANGE	ENGLISH	SPANISH	MINUTE
Cultural Referents	You definitely need some tic-tacs or something	¿Qué tal un caramelito de menta?	1.21.34
	Grab your torch and pitchforks!	¡Protegeos que viene el come niños!	1.20.36
	I'm making waffles	Prepararé churros	1.19.00
	The muffin man (popular song)	Mambrú (popular song)	1.12.52
	Can't we just settle this over a pint?	¿Una cervecita?	1.06.10
	Turn your head and cough	Di 33	36.07
	Does anyone know 'the Heimlich'?	¡Que alguien le haga un torniquete!	36.07
	Happily ever after	Comer perdices	12.35
	This Hocus-Pocus	Todo este abracadabra	11.42

Table 8. Translation of culturemes by means of cultural referents in *Shrek*

When translating specific cultural referents, utterances must be changed completely, it's not that these referents wouldn't be understood in the receiver community if a literal translation were to be fulfilled, but that by adapting them, they portray society in a better way. These cultural marks can come from diverse places, like the one's dealing with the gastronomy area, tic-tacs/caramelito de menta, waffles/churros; the one's representing social practices or encounters, those of minutes 1.20.36 and 1.06.10; or the one's that present movies, songs, or books from the cultural environment of the ST, the muffin man/mambrú, or Hocus-Pocus/abracadabra.

CATHEGORY OF CHANGE	ENGLISH	SPANISH	MINUTE
Puns/Double senses	You gotta warn somebody before you just crack one off (...) it was no brimstone. It didn't come off no stone neither	Podrías avisar antes de zurrarte (...) aquí estamos tú y yo solitos así que no me digas que ha sido ese tal azufre. Cada uno que apechugue con lo suyo	1.01.10
	Well, I have to save my ass	A salvar a mi pollino	52.47
	Men of Farquaad's stature are in 'short' supply	No es que sea 'alto de miras'	45.50
	There are those who think 'little' of him	Hay quien dice de él que 'no da la talla'	45.50

Table 9. Translation of culturemes by means of puns/double senses in *Shrek*

Puns and double senses are equally in need of a full re-creation in the TT. Their difficulty in translation relies on the need of linguistic precision in their performance in the ST, if one letter or word is altered, it may not achieve its purpose, and the comedic tone would be lost. Equal referents from the TL have to be presented for them to function.

CATHEGORY OF CHANGE	ENGLISH	SPANISH	MINUTE
Rhymes	You might have seen a housefly, maybe even a superfly	Habréis visto un ciervo volante, o un cuervo echao pa' lante	1.23.37
	You're a mean, green, fightin' machine	Eres verde, fuerte, da gusto verte	1.21.51
	Please keep off of the grass, shine your shoes, wipe your... face	No me seas tan mulo, nunca enseñes tu... cara	1.08.20

Table 10. Translation of culturemes by means of rhymes in *Shrek*

The translation of rhymes present similar challenges to the ones from puns and double senses, as their performance relies on the metrics aspect of the utterances. If the sentence allows it, some aspects from the original can be kept exact, just altering one part, like the example in minute 1.21.51; other approaches are those of maintain the 'hidden' rhyme and its solution, altering the previous phrases that lead to them, minute 1.08.20. Broadly, those culturemes that depend on the formal aspects, rather than the meaning, represent challenges to create a new, clever utterance that performs as nicely as the original, instead of just presenting an equivalent expression in the TT.

7. Discussion

Very limited amount of research has been made upon anagrams, and numerous works revolve around the above presented ideas from Saussure's *Vedic Cahiers* (1906/09). Indeed, all the inquiries found seem to focus on the existence of anagrams and formal aspects, rather than on the role they present within translations. Discussion could be made between similar examples from villains whose identities exist around mysteries. An equal case to the one studied in this work can be found in the children's book saga *Mostly Ghostly*, by R.L. Stine (*Casi Fantasmas* in its Spanish version).

The antagonist is a demon called 'Phears' (pronounced as the word 'fears'). The name has been found to be an anagram for the word 'Seraph', which is a type of celestial creature that exists in Judaism, Christianity, and Islam (Britannica Concise Encyclopedia, 2008). This case relates to the one studied in this dissertation as both characters hold names that hide an aspect of their reality through an anagram. For Voldemort, is his true identity; for Phears, is his angelic condition (in contrast with his demonic nature).

The name was not translated to the further versions of the book, so, the anagram and the covert game of the pronunciation are lost, losing the enhancement of the character's nature. The two antagonists lose parts of themselves when their name gets altered or omitted in their translations, either losing their global recognition, or their 'hidden' trait with the lack of a translation for Phears in the translated books and movies of the saga. Voldemort's case is similar in his portrayal in the Arabic translation, as the omission of the original name erases the illusion game of his name, and obviously, his true identity.

Moving the focus to the translation strategies for culturemes, the field is more widely explored. Numerous authors have proposed particular takes on the cataloguing of strategies for the translation of cultural aspects: Newmark (1999), Vinay and Dalbernet (1995), or Molina (2006). Commonly, leaving their differences aside, they all make similar distinctions between those literal approaches, the ones that need of a higher range of creativity and social knowledge from all the communities involved.

According to the dissertation study by Merayo Alonso (2016) about the translation of culturemes in the popular TV series *Downton Abbey*, the further used strategies were those by means of equivalences, loans, and reductions. Similarly in some respects to the ones found in this dissertation (expressions, specific referents, or omissions), the more formal tone in the series has to be understood in contrast to the comedic tone of the movie, taking awareness of the impossibility for such contrasting tones to use completely equal strategies

It can be seen in Merayo Alonso's (2006) study, that the main aspects represented by culturemes are those of cultural heritage, on the pasts of the communities, the most physical aspects of culture, like famous landmarks. These conclusions do not completely concur with the results of this dissertation. As above seen, not many referents of cultural heritage exist in the *Shrek* movies. This may happen due to the fantasy appearance of the environment, that turns away from any possible specific referent of the real world.

The consecutive categories are the ones dealing with culture socially and linguistically, the actual ways that a specific group has of communicating between them, their expressions, idiolects, etc. Both papers agree on the high rate of use of social and linguistic cultural referents. The majority of culturemes are presented by means of expressions, these can be dealt with by different strategies, but a necessary tool for them to function, is the translator's knowledge of every target culture involved. The least used culturemes are the ones representing the natural environment of the regions they represent. As both dissertations investigate audio-visual fantasy works, makes sense that the aspect of natural environments is ignored mostly or completely.

8. Conclusions

The recollection of existing investigations and the later analysis of examples to contrasts the dissertation's hypotheses have brought some conclusive ideas.

Firstly, translation is a very subjective process. Many decisions must be taken upon the strategies to use when approaching a ST, and the production of an equivalent TT. The translator must hold adequate knowledge of both languages involved, both communities, and their cultures. In addition, a high understanding of social cues, appropriate equivalents and the audience's possible expectations is required.

Secondly, great care has to be taken to maintain the recognition of the imaginary character, so the receiver public from around the globe can obtain the same referents. There's no particular command to fulfil the translation of anagrams; each language can choose the approach taken. Some languages try to maintain as much of the original as possible, providing the receiver community with an already existing character from other language, but that they can implement in their own. Others may choose to simplify the change, by giving a new referent or eliminating aspects, risking identity and awareness of the character, in addition to the loss of important plot moments.

Finally, translators must acknowledge cultural referents, expressions, and idioms, so that, when they encounter one, they can recognize them, and introduce a style and meaning competent equivalent from the addressee community. Target audiences should also be familiar to the designated translator, to choose new referents that will be understandable and appreciated by the different publics. When translating texts to be received by different social groups at the same time, uniting age frames for example, translators should intent to prepare TTs that hold elements that satisfy all classes.

The results of this dissertation clarify that the use of personalized referents to the community improves the creation of a familiar habitat for the story to develop. An enjoyable atmosphere to different audiences from the same district, regardless of their differences. In addition, for the case of movies directed to younger audiences, the use of double senses can create discourses that kids can enjoy, while adults surrounding them can also appreciate. The higher categories of approaches to cultural translation seem to revolve around the use of linguistic means, rather than landmarks or specific people (strategies used, but on a minor rate).

Altogether, translation can be considered as a very personal process, in which the human factor, the translator/s, and their formation, are key factors for the success of the final product. Further research may need to be made upon the translation of anagrams,

especially nominal anagrams, as the field has few studies made, and the creation of rules for their translation could lower the loss of identity, reducing the translators choices to just deciding which rule works better for the environments involved in each situation. Culturemes might also be developed with sociological studies on why the reception of TTs is better when using linguistic references rather than visual ones.

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