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The George Harris Show August 08, 2022, Part 5 Spanish to English Translation

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El Show de GH 11/08/2022 Parte 5

(The George Harris Show August 08, 2022, Part 5)

Spanish to English Translation

Jonathan Gerweck

B.A. Dual Degree: Communication Studies and Modern Languages & Cultures

Pforzheimer Honors Creative Thesis

Presentation: December 15, 2022 (11:30-12:00PM)

Graduation: December 22, 2022

Link to Original Video: <https://www.youtube.com/watch?v=kjV3IbVIn3g>

Approved by:

Jonathan Gerweck, Student

Dr. Antonia Garcia-Rodriguez, Faculty Advisor

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Thesis Advisor

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Abstract

This thesis is an attempt at a Spanish-to-English translation of part of a comedy skit by Venezuelan American comedian George Harris performed on October 11, 2022, in Miami, Florida. As an academic, I have been captivated by foreign languages since a young age and have studied German up to the collegiate level. After moving to New York and studying at Pace University, an educational institution that does not offer German, I decided to teach myself Spanish. I reached the Advanced level of the language within my second semester of officially studying it at Pace University. I believe that the future of America is within its Spanish speakers, and there is true power in communicating with someone within their native language. As immigration patterns continue to suggest a rise of Latino immigrants in the United States, Latino media has an opportunity to be appreciated, available, and translated for American audiences.

Throughout my academic studies of Spanish, I was consistently drawn to the culture and history of Venezuela. Notably, I was struck by the unimaginable effect of the diaspora of its people across the world since the rule of Hugo Chavez and Nicolas Maduro, as, at one time, Venezuela was once the wealthiest country in the world. I believe that Venezuela is misunderstood in the modern day on the global stage - particularly, within the United States. When proceeding with my thesis topic, I focused on translation and weighed between various options therein; I found myself constantly returning to Venezuela and wanting to work with a piece of media from the country.

With Communication Studies being one of my majors, much of my coursework covered media studies. Considering Venezuelan culture is not a widely known topic to most Americans, I decided to complete a translation of Venezuelan culture in the modern-day, and I selected George

Harris, a Venezuelan comedian, as the central focus of my translation. Despite their displacement worldwide, comedians like George Harris act as a cultural anchor to many Venezuelan Americans and exemplifies Venezuelan culture's magnitude in Miami, Florida. So, in order to translate a genuine, and comedic piece of modern Venezuelan Pop Culture, I researched translation studies, particularly within the translation of media (as today's world continues to spread foreign media to new audiences) and was not surprised to find that it is not without its flaws.

Introduction

As someone who has been fascinated by foreign languages since a young age, I often enjoyed consuming foreign media such as movies, TV shows, and video games. Whether it was watching a foreign film with English subtitles, or playing a Japanese video game with English dubbing, I realized that the study of foreign languages and implementing it into my career is a natural convergence of both Communications & Media Studies and Modern Language & Cultures subjects. For this reason, I decided to dual major and combine my curriculum with both of these passions of mine.

I recognize my bias as an American translating this media from Spanish to English, and with the guidance of Dr. Antonia Garcia-Rodriguez, I attempted a Spanish-to-American English translation of a comedy skit by Venezuelan comedian George Harris. As I will discuss in my literature review, an ideal media translation likely goes through multiple people of various backgrounds (at times, entire teams). Thus, though completed with common errors in mind, this translation cannot be "perfect" in nature. As one learns, translation is a creative and occasionally subjective process.

In preparation for this demanding project, which requires not only fluency in English and Spanish, but an understanding of both American and Venezuelan modern culture, advanced translation and comprehension skills were required. Throughout my professional experiences, I was fortunate enough to be able to complete four internships, which have all dealt with a certain level of intercultural and interlingual communication. Being able to employ my knowledge of the Spanish language, perfect my accent, and understand the colloquialisms of particular dialects was invaluable. I was able to do so within my work in assisting immigrant populations during the height of the COVID-19 pandemic in New York City, alongside my work with a legal nonprofit in Texas in their Released Children's program providing legal services (including translation) to children seeking legal status in the country. I also had the pleasure of a news writing internship that translated and aggregated news from Latin America. However, this thesis project was decided due to a personal fascination of mine with the formerly-named Gran Colombia (Venezuela, Colombia, Ecuador, Panama) region of Latin America. After moving to Astoria, a neighborhood of Queens, NY, I found myself surrounded by a multitude of Latinos from these countries. My spoken Spanish is most reminiscent of the Spanish spoken in these areas; thus, the slang and idiomatic expressions I'm most accustomed to are also from the countries mentioned earlier. Despite having my Spanish language experience greatly influenced by Venezuelans, I am aware that this translation cannot be perfect; no translation can be "perfect," as translation is a subjective and creative process. It is the voice of the translator(s) that naturally saturates a piece of media or writing. As discussed in my literature review, a variety of subconscious factors affect a translator when they begin to work on a piece. Nonetheless, I am not Venezuelan; I grew up speaking English as my first language, and I cannot "preview" the translation among different

groups of English and Spanish speakers in the same way that a professional translator or production studio might be able to.

Literature Review

Purpose

Translation Method and Linguistics are areas of study that should be under high scrutiny in today's world, yet often, they are not clearly defined or researched in the academic and professional world. Today, media from a plethora of countries are constantly being shared, such as via television, movies, and, perhaps most prominently, videos on social media. In this literature review, I provide background on the role of a translator, how they must possess a high level of cultural knowledge in both their source language and target language, the flaws of relying on mechanical translation, and modern techniques in composing a quality translation. I attempt to utilize sources that focus specifically on media (not solely text translation) since the piece that I translated was transcribed from a video source of comedian Harris's skit.

The Role of the Translator

A concise summary regarding the role of the translator can be observed in the following excerpt of translation theorist, historian, and translator Lawrence Venuti from his book *The Translator's Invisibility*:

The translation must be seen as a *tertium datum*, which "sounds foreign" to the reader but has an opaque quality that prevents it from seeming a transparent window on the author or original text: it is that opacity—a use of language that resists easy reading according to contemporary standards—that will make visible the intervention of the translator, his confrontation with the alien nature of a foreign text. (Venuti 190)

In this excerpt of his composition, Venuti conveys a universal translation concept: the best translation is the kind that you would never know was translated in the first place. The best translator is an “invisible” translator. To connect it to media, the translator’s ultimate job is to translate the “foreign media,” albeit “alien” to the target audience, and do so without bringing attention to the “intervention” of the translator (such as the audience finding themselves confused with the translation, not understanding the words used in the translation, etc.).

Understandably, a translator cannot be perfect. Translators will naturally have to make subjective decisions and interpret the source material in ways other translators may interpret completely differently, regardless of familiarity between the two languages. Sociologist Steve Berneking, in his article “A Sociology of Translation and the Central Role of the Translator,” analyzes how knowledge of the source and target language is only one of the aspects that affects a translator. He lists a variety of “sociocultural factors affecting and affected by the translator,” including “technology, power, norms, status, social roles within teams, translation as a source of social change, gender, age, language prestige, process and (translation) procedure” (279). Through this analysis, we can attempt to understand the challenges a translator is presented with and the subconscious factors that affect the translator. He writes, “The translator... becomes the central object of analysis and research, recognizing the cognitive, cultural, and social constraints under which the translator operates” (272). Berneking provides a profound insight into the processes a translator must undergo in order to produce a quality translation. The translator must translate the media and fit it into a cultural framework that the target audience will understand. This can also be regarded as “localizing” the work, which I will describe later in this review. Thus, the translator is not only tasked with simply changing words into different languages. They must also act as “creative and constructive agents” (Berneking 280). This is the art of translation:

a good translator must be creative. Understandably, some texts require a higher level of creativity than others due to the translator's need to infer the source material and adapt it to their target audience.

It's Not Just Language: The Importance of Understanding Foreign Cultures

Academic institutions and international organizations have their methods of testing foreign language comprehension. This may include reading, writing, and/or listening and speaking tests. However, it is impossible to "test" someone's comprehension of a foreign culture. Translation naturally can expose this problem. In a study examining and polling foreign language, translation, and linguistic university students of Arabic, Kurdish, and Persian backgrounds, researchers attempted to pin down common reasons why translators make mistakes (Rahimi et al.) 189 students were polled, and the following five reasons were listed as explanations of a bad translation job: "a lack of professional training, a lack of proper educational system, a lack of sufficient words and expressions in the [target language], translators' excessive reliance on machine translation, [and] a lack of cultural knowledge. (Rahimi et al. 93) Upon discovering this article, I expected an analysis of the need for cultural knowledge. However, I was surprised to see that the study mentions mechanical translation, which I will also review in the next section. The authors concluded that "a lack of cultural experience will create cultural barriers while translating certain culturally specific terminologies that are related to festivals, ceremonies, customs, conventions, myths, scientific discoveries, and literature." They highlight the importance of "cultural exchange and exposure" for the translator (Rahimi et al. 93). Through this report, we can gather that knowledge of a language can only assist a translator up to a certain level. However, without proper exposure and exchange between

the translator and the language in which they are interacting with language, mistranslation can occur.

The importance of high cultural competency in addition to language fluency is further exemplified in “Designing and Developing Questionnaires for Translation Tutorial,” in which the authors discuss the importance of cultural context and fitting a translation within the target audience’s culture. The authors express that a translation “must not only mean the same, denotatively (or, a dictionary, literal meaning), but more importantly, must mean the same connotatively (or, a more contextual meaning).” (Tuleja et al. 93) Both “Students’ Perceptions of Translation: Art, Craft and/or Science?” and “Designing and Developing Questionnaires for Translation Tutorial” convey the utter importance of using cultural context and understanding more than just the language itself. Furthermore, it should be noted that both articles deal with different target audiences: academic and commercial/marketing-based. This can be extrapolated across all translation audiences, but particularly with media, it is not difficult to understand that cultural knowledge and knowing how to frame one culture into another is quite important. In the case of the comedy skit, I translated, this involved constant code-switching between Latino and American cultures. This concept is easy to identify in terms of theory, but the implementation needed to translate across cultures is perhaps one of the hardest tasks for the translator to perform; the aforementioned “creativity” is especially present when media must undergo a cultural translation.

Mechanical Translation

Mechanical translation (often shortened to MT) is perhaps society’s most prominent form of translation. In an era where software like Google Translate, among many other free translation technologies, exists, the average person likely has used or actively uses translation software

when they interact with virtual media that can easily be copied and pasted with little thought, free of charge, and with absolutely no human interaction. Scholars as early as 1987 have identified the plethora of problems and translation errors that computerized and automatic translation can produce. Taking this knowledge and applying it to what was already identified in the prior section regarding context and cultural competency, we can understand that mechanical translation is flawed. Linguist Nadezhda Riabetseva identified a large number of problems in her article “Machine Translation Output and Translation Theory.” Within her article, she outlines specific problems she has come across in her English-to-Russian translation that can be applied to English translations in general, but what she writes also shares a lot of similarities with what I came across when translating between English and Spanish. She discusses the topics of “Untranslated words, lexicographic mistakes, failure in speech pattern translation, erroneous rendering of prepositions” (especially prominent between English and Spanish translation), “failures in grammatical agreement, incorrect translation of homonyms, inaccuracies in rendering passive groups, incorrect word order, lexical concordance,” and “failure in noun group translation.” (Riabtseva 37-40) Though I will not dissect each of her findings, this is meant to show just how many issues can arise when translating mechanically.

To bring this into the context of English and Spanish, we must first recognize that English is a Germanic language and Spanish is a Romance language stemming from Latin. Automatically, concepts such as “failures in grammatical agreement, inaccuracies in rendering passive groups,” and “incorrect word order” are natural problems that can arise in translating between English and Spanish, particularly when utilizing MT. Spanish verbs, depending on dialect, can have up to 7 different conjugations within a certain verb tense (yo, tú, el/ella/usted, vos, vosotros, nosotros, ustedes), whereas English sticks to a conjugation system of singularity or

plurality. Furthermore, modern Spanish has (depending on the country and dialect) about 16 different verb tenses. Understandably, translating conjugation and verb tense across the two languages is a difficult task that often leads to error, but MT cannot distinguish perfectly between the two. Without going into vast detail, passive verbs are constructed via a completely different method in English and Spanish. Lastly, there are many times that Spanish allows the variation of Subject-Verb-Object formation when creating sentences that an MT can only sometimes rearrange appropriately.

However, perhaps the most critical MT error, arguably in translation itself, falls under Riabtsseva's section "Lexicographic Mistakes." She writes, "Lexical stylistic mistakes are detected when an English word has as its [target language] equivalent word of non-technical style" (37). This excerpt identifies the complexity of idiomatic and stylistic language, as it often can be computed with complete inaccuracy by a machine, but also, such language is quite a barrier for the translator to navigate.

How to Compose the "Perfect" Translation

In this last section of my literature review, I will discuss modern, efficient translation methods and related vocabulary employed to reduce translation errors. In most circumstances, particularly within the media industry, it is never a sole "freelance" translator in charge of an entire translation. The majority of media today, as Reinhard Schaler, a linguist from the University of Limerick, describes, is either "localized" and/or "internationalized." He explains, "Localization is the linguistic and cultural adaptation of digital content to the requirements and the locale of a foreign market; it includes the provision of services and technologies for the management of multilingualism across the digital global information flow" (209). As seen in his definition of localization, Schaler references "services and technologies." Media goes through many different

levels of review when it is passed on to international markets. Today, media is often localized and adapted with respect to the target culture. This is an exceptionally prominent (creative) concept in translation in which the translator decides to optimize giving the media consumer the same “feeling” per se as in the source text. In context, it may involve the omission of a scene in a film that may not be understood by a foreign audience or the need to edit the scene (perhaps objects, symbols, etc.) that foreign audiences may find offensive. The other alternative outlined by Schaler is “internationalizing” media, the “preparing of digital content for use in different languages” (211). In practice, this would involve the writer or writing team to generalize the media they’re creating in order to deduce to the furthest extent the need to localize the media.

In the case of video games, Brazilian university professor Marileide Dias Esqueda outlines how video games, particularly those within major production studios, have entirely third-party and/or departments solely for translating and/or localizing. Some of the titles of those who work within these industries are “localization manager, translator, localization coordinator,” along with testers in both the source and target language to review the translations (714). However, it is virtually impossible to have this much force behind every media translation that exists. In the case of the comedy skit I translated, it was logistically impossible to employ a team of English speakers and Venezuelan Spanish speakers to review my writing. As we can imagine, with smaller media companies and/or solo artists creating a specific medium, there is not much of a budget or meaningful effort that can be devoted to crafting a translation that the target audience will perfectly understand.

Conclusion

In my literature review, I covered the quintessential role a translator plays in crafting their translator, which in reality, is a creative endeavor composed of various steps. I spoke about the

need for cultural knowledge of both the source and target language of a translation and the need to fit a translation into multiple cultural frameworks - a highly subjective and complicated task. Furthermore, I discussed the flaws of mechanical translation, hence, reiterating the need for linguistically and culturally competent humans to be involved in the translation process. Lastly, I reviewed standard translation methods today, including the localization and internationalization of media, and how quality, modern translations should have multiple levels of reviewal and teams; however, it is instead a luxury of funding and time to be able to process a translation and receive and respond to its feedback. With this in mind, I hope you, as the reader, can understand the level of care that went into my creative translation. Naturally, my subjectivity and lack of resources (such as a multifaceted reviewal or localization team) can lead to understandable translation error.

A Translation Excerpt (Video Timestamp: 3:06-3:50) & Process Used

1

¡Wuh! Pa' que pa' tapar un hueco! En mi país los huecos tienen nombre, este es el hueco es la gorda entonces, coño tú sabes esta gorda la derecha, sube, sube, sube, sube, vas a ver una mata que tiene toda la calle escocherada toda, tienes que darle a la redoma así volteada cuidado con esa mata porque ya raíces se salieron y ya los carros dejan allí más o menos el piñón, entonces tienes que tener cuidado pasa hay dos muros más, hay un letrero que dice "Putá, ¡te amo!", ahí está mi casa. Así son las direcciones en nuestro país, pero por favor, las calles llenas de huecos por donde tu vayas, en un país petrolero petrolero las calles llenas de huecos por todos lados, hueco, en este país tú vas a cualquier ciudad de este país y no hay huecos, entonces tú dices: "Que arrecho este país!"²

Wait! But why should we fill the holes? In my country, every hole has a name, "This is the hole, by where the fat woman lives, you know, fuck, you know the fat lady is there on the right, go up, up, up, up, and you'll see a tree that has ruined the whole street, you have to go circle around it, carefully, around the tree because its roots are coming out about to hit the front of the car, so, you need to be careful because there are two more walls, then a sign that says "Bitch, I love you!", and there's the house you were driving to. These are how you give directions in our country, but wow, the streets you're driving through are filled with holes in an oil country, streets filled with holes everywhere. In this country, you go to any city in the nation, and there aren't any holes, so then you say, "This country's amazing!"⁴

1. To transcribe the Spanish, I proceeded to listen to the audio recording, noting every pause with punctuation marks, and continued listening to and playing back certain sections until I was able to catch every word.
2. "Arrecho" does not have a clear and direct translation, in Venezuelan slang, this translates to "incredible", "amazing", etc.
3. Spanish uses notably more profanity than English. Translating as an American, I was forced to often "dumb down" the harsh profanity which even given the context of a Late-Night comedy show, may be considered offensive.
4. In general, this section is culturally significant in how a Venezuelan breaks down road conditions and just how common holes are in Venezuela that they remember which neighbor lives by which hole in the road. Comedian George Harris ends by applauding America, solely based on the fact that, in his opinion, holes in the road here are not as common as in his home country.

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Translation

GEORGE

Aquí, aquí yo traje un video de una, de una venezolana que se ve, que ha afectada a lo que ocurre hoy en mi país diciéndole a la gente de Venezuela que se regrese, porque el metro ahora es gratis. Ai, yo le digo que tierna! ¡Qué bonita! Ojalá la pise el metro. ¡Que bella, que cuchi! Yo traje el video. Ponme el video, Claudio, ponme. ¡Mira! ¡Que linda!

I brought, I brought a video of a, a Venezuelan woman who has been touched by what's happening these days in my country, telling the people of Venezuela to go back, because now, the subway is free! Wow, how splendid! Beautiful! I hope the subway runs her over. How lovely, delightful! I have the video here. Play it, Claudio. Watch! How wonderful!

TIKTOK

[Se le “Ver hasta el final”, “desde el metro de caracas”, “nada es gratis todo tiene su precio”]

[The video reads: “Watch until the end”, “From the Caracas metro”, “Nothing in life is free”]

MUJER DEL TIKTOK

Mira, ven desde aquí desde el metro de Caracas para todas estas personas que están fuera del país

ir a ver ya no sea circula ya esto está más que pelado mi hermana y para lo que le gusta usted es gratis, o sea el metro gratis, entendido? ok entonces ven hace donde están en que se ven ante de donde están está pasando trabajo por allá para lo que le gusta usted es gratis mamita o sea el metro gratis en que se ven ante de donde están está pasando trabajo por allá pagando todos los servicios mente que quitó es gratis mamita te gusta así, es más clarita.

WOMAN FROM TIKTOK

Look, come right here to the Caracas subway for all these people outside of the country to go and see...no joke sister, it's free, that is, the metro is free, you understand? Okay so doesn't matter if you're going to work or what, it's free momma, everywhere, all services free.

HOMBRE DEL SEGUNDO TIKTOK

¡Que viva Maduro buenas así funciona el metro de caracas aquí vamos para el capitolio hasta caño amarillo! Buena suerte!

MAN FROM SECOND TIKTOK

Long live Maduro! This is the Caracas metro and here we walk to the capital, to the station Caño Amarillo. Good luck!

MUJER DEL SEGUNDO TIKTOK

Caño amarillo, que suerte!

WOMAN FROM SECOND TIKTOK

Caño Amarillo! What luck!

GEORGE

¡Que desastre! Claro, el metro ahora es gratis, pero el metro ahora se quema en medio del túnel y tienen que salir a pie. ¡Que lindo, que bello!

¿Claro ese es el juego a mí, o sea porque uno emigra a este país? Porque aquí hay luz... aquí no hay dengue ni hemorrágico ni el otro, aquí no hay ninguna de esas cosas o sea (o sea) aquí tú llegas a un supermercado la comida se pida, cae se cae de por su propio peso. Tu tocas una vaina y se cae. ¡Coño se cayó esa verga! Tú llegas a donde sea y hay de todo, hay oportunidades, o sea uno no se viene aquí porque coño me gusta el calor de aquí de verdad que si la humedad, porque eso te da pa' los poros, uff te los pones bien bonitos, y el pelo te los deja chévere.

What a mess! Yeah, the subway's free, but the train breaks down in the middle of the tunnel, and now these people have to walk to the next station. How nice, how wonderful! Sure, it's a joke to me, so why would anyone want to immigrate to this country? Because here we have electricity, here there're no dengue or disease, you don't have any of these things! I mean, you go to a supermarket, get your food, things are falling off the shelves

**because of their own weight. You touch something, and it falls. Shit, it fell to the ground!
You go anywhere, and there's everything, opportunity. Yeah, you don't come here because
you like the heat or the humidity that beautifully ruins your hair or clogs your pores; oof,
those pimples look good on you!**

¡Marico! Uno se viene pa un país que no conoce que no es suyo y tiene que aprender otro sistema y tiene que hacer otras cosas, tiene que pagar unos impuestos diferentes y tienes que hacer todo lo que uno hace tiene que aprender aquí uno cuando viene pa acá de vacaciones, o cuando te muestran las fotos te dicen coño no arrechísimo y hay autopistas, ¡y no hay huecos! ¿Como? Pero si hay llueve, pero no hay hueco porque cuando hay hueco montan un elevado.

Dude! You come to a country you don't even know, that isn't yours, and you have to learn a new system and a bunch of new things, you need to pay all these different taxes, and you need to do all of it, and learn all of it yourself. People come here on vacation, and they show you their photos and say "Holy Shit! They have highways with no holes!" "What? And if it rains, there're no holes because they even elevate the highways!"

¡Wuh! Pa' que pa' tapar un hueco! En mi país los huecos tienen nombre, este es el hueco es la gorda entonces, coño tú sabes esta gorda la derecha, sube, sube, sube, sube, vas a ver una mata que tiene toda la calle escocherada toda, tienes que darle a la redoma así volteada cuidado con esa mata porque ya raíces se salieron y ya los carros dejan allí más o menos el piñón, entonces tienes que tener cuidado pasa hay dos muros más, hay un letrero que dice "Putá, ¡te amo!", ahí

está mi casa. Así son las direcciones en nuestro país, pero por favor, las calles llenas de huecos por donde tu vayas, en un país petrolero petrolero las calles llenas de huecos por todos lados, hueco, en este país tú vas a cualquier ciudad de este país y no hay huecos, entonces tú dices: “Que arrecho este país!”

Wait! But why should we fill the holes? In my country, every hole has a name, “This is the hole, by where the fat woman lives, you know, fuck, you know the fat lady is there on the right, go up, up, up, up, and you’ll see a tree that has ruined the whole street, you have to go circle around it, carefully, around the tree because its roots are coming out about to hit the front of the car, so, you need to be careful because there are two more walls, then a sign that says “Bitch, I love you!”, and there’s the house you were driving to. These are how you give directions in our country, but wow, the streets you’re driving through are filled with holes in an oil country, streets filled with holes everywhere. In this country, you go to any city in the nation, and there aren’t any holes, so then you say, “This country’s amazing!”

Cuando tú llegas a este país tú te enamoras del sistema a que tu no entiendes a la gente de tu cuadra. Bueno, hay que sacrificar ciertas cosas, claro, hay que sacrificar ciertas cosas, osea deja a la gente tu cuadra, deja a la gente que te vio nacer, a tus colegios, tus historias, tus costumbres, tus características, no puedes ahora tienes que acostumbrarte a otra vida, y te acostumbre y te casas con una persona que el amor no es de tu cultura, y no entienden ciertas cosas que a ti los 31 de diciembre te dan ganas de llorar y los gringos como:

When you get to this country, you'll fall in love with the system that the people from your block don't understand. Sure, you need to make a few sacrifices, yep, make a few sacrifices, that is, leave the people from your old street, those who saw you grow up, your colleagues, your stories, your customs, your characteristics...but now you need to acclimate to a new life, and you will acclimate and fall in love with a person that is not from your culture, and not understand certain things like how on New Year's we like to cry, the gringos are like:

“Why are you crying?” “Leave me alone, leave me alone.” “I don't understand.” “Yesenia why are you crying...tell me, please we're having fun, Yesenia, no, no I'm sad.

“Why are you crying?” “Leave me alone, leave me alone.” “I don't understand.” “Yesenia why are you crying...tell me, please we're having fun, Yesenia, no, no I'm sad.

O sea no entienden muchas cosas y te tienes que acostumbrar a todo y tiene que acostumbrar. Y uno decide: venir y renunciar a todo lo que dejo en su corazón allá, y venirte a emprender porque nuestros países se convirtieron en esa cosa folclórica, bizarra, extraña...tenebrosa en muchos momentos o sea una cosa que uno no entiende yo sé que muchas personas que vienen a mi Show que vive en mi país a veces se entiende un poquito se duele cuando yo digo esas palabras porque dicen “Bueno, yo vivo allá.”

That is, they don't understand a lot of things, and you need to reacclimate to everything that changes. And one must decide: come and renounce everything, leave their heart back

in Venezuela, because our country's transformed into something folkloric, bizarre, strange, terrifying in many moments, you know, one thing that you may not understand, I know that a lot of people come to my show and live in my country and sometimes, they say it hurts when I say these things, "Hey, I live there!"

Yo sé. Yo también vivía. Yo no nací Suiza como la muchacha, no. Yo nací allá, yo sé, yo sé, yo sé que duele, yo sé que molesta porque cuando yo vivía allá uno quería que las cosas fueran bien, o sea, yo quiero lo mejor para Venezuela y para el resto del continente porque uno se da cuenta que cuando un país se jode, puede infectar al otro. Nos pasó en esta era, o sea, nosotros somos testigos de que un país puede joder a toda una región completa, o sea, no es que un país se jode y el mundo: "hay bueno se jodió!"

I know, I had lived there. I wasn't born in Switzerland like this one girl, no. I was born there, I know, I know, I know that it hurts. I know that it's annoying because when I had lived there, you always wanted the best for us, that is, I want the best for Venezuela and the rest of the continent because you know that when one country gets fucked, it can spread to the other ones like an infection. This happened in this era of history, you know, we are testaments of a country can screw up an entire region, that is, it's not like a country screws itself over and the world just says "Well, they're the only ones fucked!"

No, cuando Alemania se jodió, en la segunda guerra mundial, jodió al resto de Europa y si los gringos, y los ingleses, y el otro grupito no hubiesen ido en contra de Hitler, bueno, hoy todos

hablaríamos alemán todos nosotros. Dijéramos “gdgydgh”, una vaina de esa. “guten morning” y cosas hablaríamos “¿De dónde eres tú?” “guten morning Caracas.” ¡Porque Hitler hubiera agarrado el planeta entero, marico! Tuvieron que aliarse un poco y gente y unos tiros y unos asuntos y unas metralletas y una gente. Pa poder joder cuando un país se jode, yo deseo cuando tú dices a mí, “Coño, es que ustedes a veces piensan...” No, yo quiero que todo el continente este de pinga, pero nuestros continentes se han vuelto estas cosas brujeras, hechiceras, a creer en reboñadas, huevonadas en historias, en cuentos de caminos en cambios tú ves a estos carajos los ingleses los alemanes los gringos...

No, when Germany got screwed up, in the second world war, it screwed up the rest of Europe and if the gringos, the English, and other groups hadn't gone against Hitler, well then, today we'd all be speaking German! We would be saying “gdgydgh”, something like that. “Guten Morning”, we'd say [in Spanish] “Where are you from?” “Guten Morning Caracas.” Because Hitler would have taken over the entire world, dude! They had to create allyships, and there were many deaths, guns, submarines, and people involved. When a country screws itself over...I don't wish that on anyone, “Hey, bitch, you think that sometimes...” No, I don't want the whole continent to be pissed off, because our continent has become a place of witches, sorcery, believing in bullshits, stupid shit...However, you don't see these dumbasses in England, Germany, or America.

Tú crees que te guste o no te guste el que ahora está en el poder yo nunca he visto a Biden con un espada bueno yo creo que no se dónde la dejaría, “¿Dónde deje la espada?”, le preguntó a un

militar y “¿La espada?” “I don’t know, I used to have a sword, have you seen my sword” y la mujer: “Dios mío! ¡Perdió la espada otra vez! ¿Chico, esa espada no es nuestro vale esa espada es de Venezuela y ahora que vamos a hacer?” “A pues, pero yo la dejé aquí, chica.” O sea, sería un peo!

You think that I like or don’t like the one in power? Well, I have never seen Biden act with balls. Yeah, I don’t think I know where he left it “Where did I leave them?”, he asked to the military, and, “My balls?”, “I don’t know, I used to have a dick, have you seen my dick?”, and his wife, “Oh my god! He lost his dick again! Boy, that dick is not ours you know, that dick is from Venezuela, and now what are we going to do?” “Well, but I left it here, honey.” Oh, what a problem!

Traigo un video tan bonito, trae un video porque al abuelito le pasan un asco yo no tengo nada contra el abuelito porque al abuelito le pasa de todo. Lo que pasa claro es el presidente si el abuelito fuese actor uno dijera, “Coño, abuelito, tu si eres loco.” Pero es el presidente, pero el abuelito no encuentra ni siquiera la manga. Todos los días son un reto para el abuelito. Todos los días son una lucha es un encontrar. Pónme el video por favor, del presidente.

I brought such a beautiful video, I brought a video here because a real tragedy is happening to the grandpa Biden and I have nothing against the grandpa, but everything

bad seems to be happening to him. What's happening is if the grandpa was an actor, someone would say to him "Fuck, grandpa, you're crazy!" But he's the president, but the grandpa can't remember anything. Every day is a struggle for the grandpa. Every day is a struggle. Put up the video please, of the president.

¡No puede ser! ¡Alguien que lo ayuda por favor! "Imbécil aquí tienes esto." "No puede ser...ay no. ¡No puedo con tanto! Todos los días son una lucha"

"It can't be! Someone help him, please!" "Dumbass, here, take this." "It can't be, oh no. I can't with all this. Every day is a struggle!"

Todos los días son un reto. Señores, no es fácil vestirse al lado de un helicóptero no es fácil.

Every day is a struggle. Men, it's not easy dressing yourself next to a helicopter, it's not easy.

¡Mira! Hablando de lo que no terminé esa noticia, hablando de lo que arranque al principio, con respecto a la gente que está emigrando. Muchachos, yo le voy a decir una cosa un consejo que le doy desde acá desde Miami desde el Flamingo desde el Show de George Harris. Muchachos, si ustedes quieren emigrar, rebajen, oyeron. No es fácil tener sobrepeso y ser emigrante, no, las dos cosas no compaginan muchachos delgados oyeron para cruzar todas esas cosas hay que estar

flacos no se pueden venir con un barrigón coño estoy emigrando, coño.

Look. Going back to what I was talking about earlier, relating to the people who are immigrating. Guys, I'm going to say something, some advice, that I'm giving right here from Miami in Flamingo at the George Harris Show. Guys, if you want to emigrate, lose weight, and listen up. It's not easy to be overweight and be an immigrant no, the two things don't combine, guys, did you hear me? In order to cross the border, you have to be skinny, you can't come with a belly, dipshit!

Porque claro, traigo esta noticia: “Mujer quedó atrapada al cruzar el muro fronterizo de Estados Unidos.” Mi reina, yo te voy a decir ya espérate: “Una mujer quedó atrapada en el muro fronterizo corriendo con tan mala suerte que fue abandonada por los coyotes que intentaron cruzarla los agentes asignados en la zona fronteriza del sector de San Diego recibieron una llamada de auxilio y rescataron a la mujer emigrante que los traficantes, las personas, la abandonaron después de quedar atrapada entre dos columnas de acero del muro fronterizo que divide Tijuana con la ciudad de San Diego, California.” Bueno, pero...

Because yeah, I brought this headline: “Woman trapped while crossing the border at the United States.” My queen, I'm going to tell you something, just wait, “Woman gets trapped in the wall while crossing the border was unfortunately abandoned by the smugglers that tried to traffic her into the country. The agents assigned to this border zone near San Diego received a call for help and rescued the woman emigrating that the traffickers abandoned

her stuck in between two columns of metal at the border wall that divides Tijuana and the city of San Diego, California.

Mi reina, fijate esto, yo me imagino que los coyotes le dijeron, “Mire señora, nosotros le mandamos a usted una tira de papel, y esa tira de papel usted se la tenía que poner en la cintura, y usted la mando rota. Ya vemos por qué. Señora yo creo que usted no va a pasar.” ¿Qu qué? Me llama Fatimia la barriga. Tu no me conoces.” Claro los coyotes alrededor de usted sabrán, si no pasa, la abandonamos. La señora “corro ese riesgo” la señora se empinó para allá para muro, pero quedo como una horquetilla quedo atrapada. ¡Qué pena con los rescatistas! Imagínate tú te agarran las tetas...no saben por dónde agarrarse señora le tengo que agarrar un seno bueno mi amor será porque yo quede entre teta culo... Y no sé en que parte quedo atrapada o sea...duro. Imagínate los coyotes, “Ciao!”, espéreme. Adiós!”, le dijimos, osea, que vaina, muchachos rebajen no se pueden venir así por esto sobrepeso.

My queen, look at this, I imagine that the smugglers said to her, “Listen Ma’am, we gave you a tape measurer, you were supposed to put it around the waste, and you returned that tape broken. Now we see why. Ma’am I don’t think you’ll be able to fit. Wh-what? I’m Sherry the heavy. You don’t know me. Of course, the smugglers around you will know, if you don’t fit, you get abandoned. The woman “took the risk”, the woman fell back towards the wall but was stuck like a split end in the wall. How embarrassing it must have been for her to be rescued! Imagine having to grab her boobs, not knowing where to grab, “woman I have to grab a boob, love, because one boob and asscheek is in the United States, and the

others in Mexico. And I don't know what part is trapped, you know, harder. Imagine the smugglers, "Goodbye", they must've said to her. Long story short, guys, you need to lose weight, you can't cross like this being overweight.

Un científico francés, las noticias están, o sea, de locura. Ahora tomaron una foto de la NASA para ver la galaxia, no la vaina, ¡son un coñazal de galaxia! ¡Porque uno cree que es uno y uno y ya! O sea uno es uno su vecino *y su peo de uno que uno no puede comprar su carrito*, uno no puede vaciar su carrito de Walmart, de Amazon, que uno tiene su ansiedad. *_supeo y quiere rebajar. ¡Son un coñazal de galaxia! Y cada galaxia tiene un coñazal de planetas o sea, aquí no estamos solos ni por el carajo. ¡Entonces sacaron esa foto de la NASA, boom! Y un científico parece que es más inteligente que todos nosotros..."* Se confundió la foto de un salami con un nuevo planeta." Ponme la foto, Claudio!

A French scientist, the news is crazy, that is, crazy. NASA just took a photo of a new galaxy. There are so many damn galaxies! Because you think you're the only one, and then, another one appears. You know, it's just you and your neighbor and their business and what you may or may not spend your money on. What to fill your cart on Walmart and Amazon with, your mental state, and what's going on in your world. There are so many damn galaxies. Every galaxy has a shit ton of planets, that is, here we are not alone at all. So, they release these photos from NASA and boom! A scientist seems smarter than all of us, "They confused the photo of salami with a new planet." Put the picture up, Claudio!

Un salami con uno, ahí está. Salió eso y dijo, “Ese planeta que está en llamas.” ¡Coño de la madre, vale! “Un reconocido físico francés fue forzada disculparse por haber publicado una foto que dijo a ver si ido tomada por el nuevo telescopio de la NASA. ¡Mira! Los científicos están desconcertados, muchachos. Ustedes se acuerdan que uno de chiquitos. los padres de unos nos decían “Coño no me alcanza el tiempo para nada.” Eso es levantarme su ansiedad es una corredera cuando 7 de la noche. Bueno, y aquí en este país más, aquí uno no alcanza un coño el día: una ansiedad, un peo, bueno, parece que es cierto.

A salami, there it is. This was released, and it said, “This planet is on fire.” Motherfucker, okay then. “A renowned French physicist was forced to apologize for posting a photo that he said was taken by NASA’s new telescope. Look! The scientists are baffled, guys. You remember when we were little dreaming of being an astronaut, some of our parents would say “Fuck! I don’t have time for any of that shit.” Here, you wake up anxious running around up to 7 at night. Well, and here, especially in this country, you don’t have any damn time in the day for anxiety, little problems, yeah, that’s right.

Científicos están desconcertados porque la tierra gira cada vez más rápido. La tierra quiere girar para despedirnos a nosotros de esta verga. Dirán “¡Estas lacras que lo que hacen es joder!” Mira haaaaa, o sea, la tierra es un ser vivo la tierra dirá estoy mamada de la reboñada de la de Rusia con Ucrania a caridad. Plomo, plomo, ¡y plomo! Estoy mamado de la cantidad de los cohetes chinos lanzados para el espacio. Osea, la tierra quiere es sacudirse como un perro pulgoso. La

tierra dice: “Salgan de aquí hijos de puta! ¡Salgan!” Vamos a salir volando cuando yo me vea ya despidiendo. Bueno, mi amor, agárrense de las manos como el puma chévere, que chévere, osea, aquí no va a quedar pa nadie porque aja.

Scientists are baffled as the Earth spins faster and faster. The earth wants to turn around and say goodbye to this bullshit. It says, “All these people do is fuck around.” Look, for example, the Earth is a living being, it says “I’m fucking tired of Russia’s takeback with Ukraine. Pow, pow, pow! I’m tired of the number of Chinese rockets launched into space. I mean, the Earth wants to shake like a dog with fleas. The Earth says, “Get out of here you sons of bitches, get out!” We are going to fly away when I see myself already saying goodbye. Well, my love, hold hands like El Puma (Venezuelan Singer), how cool, I mean, everyone’s going to run away.

Bueno este audio que traigo a continuación ustedes saben que a mí me mandan muchísimos audios señores. Me encantan, me mandan muchísimos audios, unos son regulares y otros son extraordinarios me lo manda un maracucho que le da como consejos a como emigrar a su gente o sea, está como hablando en unos audios y un maracucho le dice, “Como, mira, te voy a dar unos concejos si es emigrar yo te puedo decir como es la vaina para venirse a Los Estados Unidos.” Pónme, por favor, el audio.

Well, this audio clip coming up next, you know, you guys send me many great audio clips. I love them. You guys send me so many, some are normal, and some are just extraordinary. A person from Maracaibo sent me what seems to be advice on how to emigrate, that is, he's speaking in a few clips, and the person from Maracaibo says, "Like look, I am going to give you a bit of advice on how to emigrate and I will tell you what it's like to come to the U.S." Bring the audio up, please!

HOMBRE DEL AUDIO

Cuando paséis hermano, cuando pasen por esa verga, vos te le tiráis encima, ¡papa... papa! ¿Pero qué? Detente, ¡stop! hermano te parecéis maldita sea le decía hermano dame un abrazo, déjame darte la mano. Vos parecéis el padre mío nojoda. Hermano, vos parecéis a mi padre o a mi tío. Vine por esta verga pase por tantos países, me tire en balsa, pasé por un río, por un tronco de madera. ¿Hermano y vos creéis que Venezuela está mejorando? Eso es mentira del gobierno. Si yo me vengo por este verguero a pies es porque Venezuela esta jodida partía en dos, si no, no me hubiera venido. ¡Los papeles americanos, nojoda! Yo me llego a ir para esa verga las aseguro, ¡hermano, que me ahogo con los pelos de las tetas de cualquier marico de ella! ¡Hermano, yo me veo casándome con un marico de esos...negro blanco catire ojos verdes lo que sea! Lo que venga lo que venga es, ve poner que el maldito sea un "Brooklyn" de esos, un negro de esos de 3 metros, eso sí que no se le antoje de quererme coger a mi ese maldito, pero...Nos casamos un lenguazo y toda verga le doy delante de todo el mundo, ¡va pues! ¡Coño, cuidado! Lo hacen los artistas contimas yo que soy, un pendejo, ¡ya van a ver!

Dude, whenever you cross, when you cross that bitch, whenever you go over it...hey...man...man! But what? Stop! Bro, you look like shit I was telling him, give me a hug! Let me lend you a hand. You look like my Dad, no way. Dude, you look like my father or my uncle. I fucking came here, through so many countries, on a raft, I went through the river on a piece of wood. Dude, and you think Venezuela is getting better? This is a lie from the government. I came to this shit show on foot because Venezuela is fucked, it's split in two parts, if it wasn't, I wouldn't have come here. A green card, Hell yeah! I came here for that shit, and I'll get them. Dude, I would kiss the feet of any man or woman to get papers. Man, I would get married with any dude, black, white, blonde, green eyes, whatever! I'll meet, I'll meet, any dude off the street in Brooklyn, some tall guy, whatever, 7 feet tall, I may not feel like having sex with him, but, we'll get married in a split second, I'll give him all the sex he wants in the world, and boom! Damn, gotta be careful! This is what scammers do, and that's what I'll be, an asshole. You'll all see!

GEORGE

¡Bravo! Los papeles me ahogo en los pelos de las tetas, no, ¡no es que los maracuchos dan para tanto! Maracaibo ha dado tanto, tanto! ¡No, los maracuchos increíbles! Tú sabes lo que es decirle a un compadre tuyo me ahogo con los pelos de las tetas de cualquiera de estos. Esto es increíble. Maracaibo es grande, grande prodigioso! No, no puede por eso inventaron las gaitas, son increíbles, cada dicho, cada cosa, cada...Maracaibo, ¡lo máximo! Los amo, los amo, porque son

de verdad, son únicos, son únicos en el país y en el planeta, son únicos. Ese audio esta bueno pa' mandarlo para la inmigración. Un carajo de inmigración un guarda de inmigración me dice, me dice, "Mira que traigan a los maracuchos y los nacionalicemos porque, o sea, esta gente mira pa que no den culo, vale, no puede ser. No, no, no, no, no, es de verdad extraordinario, extraordinario.

Bravo!...The people from Maracaibo are incredible! You know what it's like to tell a friend of yours, I'm choking on the hair of the tits of some woman! This is incredible. Maracaibo is great, remarkable! No, not because they invented the gaitas [Venezuelan folk music], they're incredible because of every word, every saying...Maracaibo, the best! I love you guys, I love you guys, because they are really unlike anywhere else, the only ones like that in the country and the world, they're special breeds. That audio is great to send to immigration. A dude at immigration, an immigration guard tells me, "Look, they bring the people from Maracaibo, and we nationalize them because, I mean, these people watch so that they don't give ass, okay, it can't be...No, no, no, no, no, it's truly extraordinary.