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Lost in Translation:
An in-depth analysis of humour translation in Spanish
dubbed version of *Shrek* for young audiences.

Autor/es

Fátima Diarra Ons

Directora

Paula Buil Beltrán

Facultad de Filosofía y Letras
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ABSTRACT

The first instances of translation are said to be traced back to the Mesopotamian era, and ever since it has become a widespread practice. Even so, it is a rather subjective and, as a consequence, problematic field of study that continues to improve at present. The difficulties that the art of translation can come across are endless, but in this paper, the focus will be on the purpose of translation, taking into account the format and the audience for whom the translation is intended. The study subject in this dissertation is the Spanish dubbing of the movie *Shrek*, through which we will explore the challenges of translating an audiovisual humoristic production guided towards a young receiver. We will dive into the notions of domestication and foreignization and examine and comment on some translation strategies the translator decided to employ. A survey will also help us to acquire a better understanding of the effects the translation has on the public. This research dissertation aims to reach some conclusions about the adequation of the translation procedures carried out to meet the expectations required by the intended audience.

Key words: *Shrek, dubbing, translation strategies, domestication, foreignization, audience.*

RESUMEN

Los primeros ejemplos de traducción se remontan a la época mesopotámica, y desde entonces se ha convertido en una práctica muy extendida. Aun así, se trata de un campo de estudio bastante subjetivo y, en consecuencia, problemático, que sigue perfeccionándose en la actualidad. Las dificultades con las que puede toparse el arte de la traducción son infinitas, pero esta investigación se centrará en la finalidad de la traducción, teniendo en cuenta tanto el formato como el público al que va dirigida. El objeto de estudio de este trabajo es el doblaje al español de la película *Shrek*, a través del cual se explorarán los retos que plantea la traducción de una producción audiovisual humorística orientada a un público juvenil. Se ahondará en las nociones de domesticación y extranjerización. Además, se examinarán y comentarán algunas de las estrategias de traducción que el traductor decidió emplear. Esta investigación se complementará con una encuesta que ayudará a adquirir una mejor comprensión de los efectos que la traducción tiene en el público. El objetivo de este trabajo es extraer

conclusiones sobre la adecuación de los procedimientos de traducción empleados para satisfacer las expectativas del público destinatario.

Palabras clave: *Shrek, doblaje, estrategias de traducción, domesticación, extranjerización, público.*

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1. Introduction

After the introduction of the first talking films in the 1920's, an inconvenience arose. While silent films were universally understood and did not require any form of cultural or language adaptation, talking movies presented a new challenge, especially for European and North American film directors, as Professor Chiaro (2008) explains. This issue led to the emergence of the audiovisual translation. The two more common forms of putting forth the original message became subtitling and dubbing, and still to this day remain the most popular ones. While subtitling involves a visual effort, as it is presented in written form and superimposed on the screen, dubbing requires less effort from the viewer, for it replaces the original sound with a translated version. However, further challenges have emerged ever since regarding cultural adaptation and audience target, among others. The way to evaluate the adequation of a translation is subject to the effects it has on the receiver or, in other words, whether the movie becomes a success or not is decided by the receiver. Thus, this is the case when the film conveys the original message effectively, doesn't cause comprehension issues, and gives the viewer a feeling of intimacy and naturalness. For this reason, emphasis has to be put on the correct dubbing of an audiovisual production. In this dissertation, the focus will be on the Spanish dubbing of the movie Shrek as it is a movie not only guided towards a younger audience but is also highly humorous, which presents an ulterior challenge.

I have chosen the film Shrek to carry out this research project as it became an undeniable success when it first appeared in theatres in 2001. I grew up watching the saga and thoroughly enjoyed it. Two decades later, having acquired a higher knowledge of the English language and the translation field of study, it was only fair to explore the

world of audiovisual translation through my favourite childhood movie. *Shrek* marked a breakthrough in the audiovisual translation industry. Its translation seemed to have captivated both the adult audience and the young audience. For this reason, I want to explore the dubbing of this movie to determine to what extent the decisions made during the translation process led *Shrek* to become a cult favourite movie among many Spanish spectators.

1.1 Objectives

This dissertation's aim is to debate on whether the accuracy and fidelity of the Target Language (TL) (Spanish) is optimum for the Spanish spectator of all ages of the film *Shrek*. I will look at various examples from the film and compare and analyse their translation techniques to decide if they adequately conform to the TL cultural requirements. I will introduce the notions of 'domestication' and 'foreignization' and, through an analysis of the movie, I will determine whether the translation has been approached by domestication techniques or foreignization ones and the impact this has on the resulting translation.

1.2 Structure

This research paper will consist of eighteen sections. Firstly, I will introduce the theoretical framework with the concept of children's literature and its background. Next, I will tackle the subject of translation and its construction when it is aimed at a young receptor, exploring the ideas of domestication and foreignization carried out with the help of translation strategies, explained in the following section. Then, I will introduce the film *Shrek* and present its consequent analysis. This analysis will aim to determine whether domestication or foreignization is the preferred choice made by the translator

and how it negatively or positively has impacted the correct understanding of the movies, especially by the young public, paying special attention to the translation of humour. This section will comprise a dubbing strategies part, where I will present eight excerpts that will exemplify the outcome of the research, carried out through an extended analysis and comparison of the movie script and Spanish dubbing, as well as a survey analysis where I will attach the results of a survey conducted among spectators of the film that will further help us determine the degree of domestication or foreignization - as a result of how well or how badly the viewer was able to understand the movie. The discussion section will follow, where I will include a chart that comprises the various translation strategies presented in the translation process of the movie and a count to determine which ones predominate in the translation. Thanks to this, we will be able to answer the question of whether domestication or foreignization prevails and whether the translation techniques used help to a better understanding by the target audience thanks to a correct choice of language. Lastly, I will conclude by doing a recapitulation of the process of the dissertation and its outcome. The last section will be the bibliography. To conclude, I will attach the research corpus carried out for this paper.

2. Theoretical Framework

2.1 Children's literature

Literature for children is a highly valuable genre as it shapes the minds of the younger ones; thus, children can learn lessons and relate to their surroundings by encountering characters experiencing similar situations; they can also develop their imagination by coming across difficulties that force them to question things, such as how they would react to unforeseen situations while learning from the character's mistakes; at the same

time, they can also develop feelings like empathy, forgiveness, anger, distrust and love. And most importantly, they learn new concepts and acquire knowledge while having fun.

As Orquín (1989) explains, literature has an extraordinary power, and every great reader knows to what extent fictional characters have shaped their life and way of feeling and thinking.

This literature fascination is, then, accentuated when it is a young reader who confronts the imagination (Orquin, 1989, p. 15). As Etxaniz argues, the style, lexicon and even the language we use together with the characters, their role, and the attitude in favour or against certain stereotypes promote a specific (moral) discourse (2004, p.84). Children's literature is created with the aim and purpose of not only entertaining but also teaching valuable lessons, and therefore, there are many cases where children's literature is used to attract the general public. For this reason, we may find tales or their consequent movie adaptations references in everyday life scenarios, such as publicity billboards or advertisements. This literature is thought to be part of our childhood but somehow shapes us during our adult years. All of these factors must be taken into account when translating, whether it is a tale, a movie or a series, as it implies that it will have an impact on a child's mind for the better or the worse.

The fact that children are the principal receptors of this literature is in itself a challenge not only regarding its translation but also its writing. As children's literature has a wide range of readership besides children, the writer can easily find himself/herself trapped between trying to write for a young audience but at the same time reaching an adult one. As Alla (2015, p.16) mentions, "to preserve multiple levels in the text, the conventional one to be simply realised by the child reader; the other one only understandable to adults, is one of the biggest challenges for translators of

children's literature". Furthermore, Alla highlights the idea of asymmetry in children's literature, that is, as the two parts of communication are not equal, communication structures become asymmetrical. She states:

Children's literature differs from adults' literature in that the authors of children's books and their audience have a different level of knowledge and experience. It is adults who decide on the literary form and it is they who decide what to publish and what to sell without giving the children a chance to decide for themselves (2015, p.16).

For this reason, as Stolze (2003, p.209) states, it is the translator who is in charge of managing how to compensate for the children's lack of foundation information without resorting to the oversimplification of the original, thus turning it into a text that lacks any form of difficulty, challenge or foreignness for them.

2.2 Translation

The art of translation refers to the transformation of a source language (SL) into a desired TL for the receptor to be able to comprehend it, whether it is a text, a movie or any sort of oral communication (conversation, speech, music or film audio, among others). It encompasses a wide range of genres, such as literary, scientific or humoristic, and thus, the register used will vary. According to the source material, there will be various possible techniques involved in order to put forward the best translation possible. The "bridge metaphor" is used by Muñoz-Basols (2015, p. 160), and it compares the crossing of a river by a firm and strong bridge, which allows us to cross confident enough to be able to appreciate the surroundings without any worries, and thus it symbolises a good translation in which one can immerse in the target culture (TC) and enjoy the experience. In this paper, I will discuss the domestication and

foreignization within the semiotic, pragmatic and communicative dimensions of the movie *Shrek*.

Dubbing, along with subtitling, is one of the most widespread and practised audiovisual translation modalities worldwide. Its origins date back to the late 1920s, given the need to translate new sound films into other languages and cultures (Chaume, 2013). More specifically, dubbing into Spanish is today fully standardised and widespread, as it covers a wide field of different films and languages, trying to improve its quality daily. Unlike subtitling, dubbing gives us a more realistic and immediate version of the film. However, dubbing is a practice that only seems to deserve the attention of critics and the public when errors and mistakes appear, especially if they are funny (Martínez, 2016). The public tends to always be very demanding without being aware of the work, effort and dedication this entails.

It is also worth noting that in the case of animated films, another factor comes into play: the receiver of the film. It is usually targeted, at least in part, to the younger audience. As Belenguer (2019) says, the centrality of the receiver conditions the use of non-literal techniques in the Spanish translation since it is necessary to adapt the product to the target audience. However, *Shrek* has other difficulties when it comes to translating part of its diverse audience. It is a comedy with very humorous notes that need to be adapted to the TL by means of translation techniques such as adaptation, discursive creation, equivalence, modulation and variation, among others. These methods ensure that the message given in the original version (OV) is not lost and that the naturalness of the dialogue is maintained, following the line of humour at the same time.

The difficulties of translation can bring even more translation issues, such as the case of paternalistic behaviour in children's literature translations, a term coined by Lorenzo (2014, p.36). In her work, she explains:

Entendemos que un traductor actúa de forma paternal al elaborar el texto meta (TM) cuando incluye elementos que el autor había dejado implícitos en el TO, explica (mediante paráfrasis intratextuales, notas a pie, etc.) ciertos referentes o alusiones que considera difíciles de entender por los jóvenes receptores o cuando va aún más allá y elimina de manera intencional referencias o alusiones a aspectos que considera dañinos para el joven lector (censuras temáticas e ideológico-políticas.)

It is a very common practice that can be seen in multiple translations. The translator decides to change, omit or expand on the meaning of the original text in order to better adequate it to the TL. Lorenzo (2014) differentiates between two types of paternalistic translation: omitting paternalisms and explanatory paternalisms. The latter encompasses the inclusion of paratexts, intratextual explanations, the explanation in the source text (ST) of elements implicit in the target text (TT), the substitution of one element for another, domestications, ideological paternalisms and paternalisms to overcome lack of abilities and disabilities.

For this and many more reasons, some of which will be portrayed in the analysis of *Shrek*, the translation process is considered a highly unpredictable task where various outcomes can be accepted, and, thus, the receptor must be open to heterogeneity.

2.2.1 Translating humour

As we will see, the particularities of humorous texts and the creativity associated with humour, and by extension, its translation, imply constant decision-making from both linguistic and cultural points of view. Among the different ways of tackling the text, the

translator may select only some elements of the humorous aspect of the original, compensate for the lack of humoristic TL equivalence, construct the humoristic element in a completely different way, or omit it altogether. This can lead to discrepancies concerning the role given to the translator, as Muñoz-Basols (2015, p.161) puts it:

Estas decisiones, o su combinación, cuestionan dicha labor mediadora, dada la necesidad en el caso del humor de hallar una solución que implique cierto grado de creatividad, lo cual puede producir un acercamiento, pero a la vez, un distanciamiento entre lenguas y culturas.[...] Así, el traductor deberá ser capaz de interpretar el significado sociocultural que rodea al acto de la traducción (Muñoz-Calvo, 2010: 2-3), y entender la forma y el sentido propios del humor antes de proceder a su traducción.

The idea of equivalence in translation is what translators primarily aim for, according to the translation company BLEND: "When a word or phrase means exactly the same thing in both languages, we call that an *equivalence*." Therefore, it is thought to be an ideal translation strategy in order to attain the same effect of the ST in the TT. To be able to practise the technique of equivalence, the translator must not only have enough grammatical and lexical knowledge but also he or she should have a deep expertise of both cultures. According to Muñoz-Basols "humorous equivalence" is the conscious process that leads the translator to be able to produce or reproduce a humorous or entertaining component or effect in the target text so that the receiver perceives this effect. (2015, p.161).

As Muñoz-Basols indicates, there are also other aspects to be taken into account in the analysis of humour, such as personal factors (preference for a particular style of humour) and cognitive factors (individual response to a humorous stimulus:

processing time, intensity of the response or lack thereof) among others. Humour may also be expressed or complemented by suprasegmental features, such as tone, imitation of an accent, intonation, facial expressions, body movements, or other techniques associated with humour, such as irony, parody or sarcasm, whose semantic and pragmatic components may require a greater cognitive effort on the part of the receiver. As we have seen, the translation of the humorous aspect of a text can be conditioned by numerous extra-linguistic elements and for this reason, the translator will have to take into account the nature of the ST and all of its implicit connotations in order to put forward an accurate translation. Thus, we are going to have a deeper look at the genre that concerns us, the translation of literary and audiovisual production aimed towards children.

2.2.2 Translating children's literary and audiovisual production

In children's literature, multimodality can be found in graphic design (typography), in the use of drawings and images, or in the oral component that characterises this type of literature. The translator of children's literature will have to take into account several notions when translating:

La literatura infantil, dado su componente lúdico, incluye a menudo escenas, lugares o personajes que se describen en clave de humor.

Son frecuentes los juegos de palabras, las rimas, los componentes visuales que –además de entretenér al lector y cumplir una función pedagógica– contribuyen a su desarrollo cognitivo
(Kümmerling-Meibauer y Meibauer, 2015: 27).

As García de Toro explains, writing for children requires careful consideration of certain factors. For example, the text should be catered to children, that is, it should be comprehensible for them according to their linguistic and cognitive levels, with recurrent adaptations, including literary and historical references, foreign words, proper names, and weights and measurements, among others. She further develops this idea also posing that a problem of cultural adaptation may arise as a consequence of “adapting all foreign cultural references” that could “prevent[s] the young reader from getting to know the world and the foreign culture” but, on the other hand “keeping these elements in their source form may mean that the reader will not understand them – therefore implying a rejection by the readers and even perhaps an economic failure for the publisher” (García de Toro, 2020, p.466).

Nonetheless, she adds that some subjects need to be adapted to consider them appropriate for children, which Klingberg (1986, p.58) denominates ‘purification’. Some of these can be violence, sex, and racist or homophobic references. Another important topic is images, as García de Toro states: “Interaction between text and image is one of the most prominent features of children’s literature. Text and image can tell the same story – images complete the verbal information in the text – but they can also be used to extend information” (2020, p.467). We might also encounter different types of translations based on the moral and ideological procedures of the varying countries (García de Toro, 2020), where the initial translations may show opposing ideologies from those produced in the upcoming editions. An example is the translation into German of Anne Frank’s Diary, where the representation of German people and their acts was translated in a rather mellow way.

2.2.3 Domestication VS Foreignization

Translation has been explored from both linguistic and political perspectives in the past. However, since the cultural turn in translation in the 1970s, it has shifted its focus to cultural and historical approaches. As Nida (2001, p.82) puts it: “For truly a successful translation, biculturalism is even more important than bilingualism, since words only have meanings in terms of cultures in which they function.” In the coming years, translators began to incorporate the notion of culture as playing a big role in the translation process.

The idea that our language reflects our culture and surroundings has become prominent, and by taking this into account, translation can be divided into foreignization and domestication. Venuti (1995) explained the differences between these two strategies by saying that “you can bring the author back home” or “sending the reader abroad”. In ‘The Translator’s Invisibility’ (1995), Venuti explains the terms, being domestication the strategy that endeavours to create a translation that is clear and readable while incorporating the elements of the source culture (SC) in order to make it more understandable and relatable to the TC. Additionally, domestication techniques strive to approach the SC to the TC, while foreignization aims to adjust the reader of the TC to the SC (Lindfors, 2001). This way, foreignization requires that the translator gets close to the original terminology and expressions used by the author in order for the target reader to interpret the meanings of the ST as close to the ST as possible, keeping its foreignness. The aim is to maintain the differences between the SC and the TC (Venuti, 1995). Also, this type of translation may give the reader new information about the SC, but, at the same time, it further intensifies the difficulty of understanding. Domestication, on the other hand, demands that the translator gets closer to the TC, that is, through a translation that is closer to the reader’s understanding of the TL and

familiarisation with it. This is achieved by taking into account the linguistic nature of the TL and using expressions common to it (Pertanika, 2016).

There is an ongoing debate on whether domestication or foreignization is the better-suited form of translation. For example, Klingberg (1986, p.11) rejects the technique of domestication because he believes that in the original author's writing, the specific circumstances of their audience are already considered and that an “adaptation is already implicit in the source text” and, thus, the translator should not further transform the author's original design. Klingberg differentiates between unnecessary adaptations and acceptable ones, which do not incorporate foreign elements into the skopos of the ST author's style. Nevertheless, this theory is questioned by some other authors. Such is the case for Morrow (2000), who supports the idea that adaptation is neither a positive nor a negative technique, for he says the purpose of translating literature is for the receiver to understand the ideas the author tries to convey, and not to immerse themselves into the foreign culture of the ST. He also points to the idea that all translated works are adaptations in their intrinsic nature, for translating entails transforming.

2.2.4 Translation strategies

The word strategy is a widely used term that can be found in various contexts, including the translation field. And to properly introduce the topic, these are some general definitions of the term:

- A plan of action designed to achieve a long-term or overall aim (Oxford Languages).

- A detailed plan for achieving success in situations such as war, politics, business, industry, or sport, or the skill of planning for such situations (Cambridge Dictionary).
- A systematic plan consciously adopted, adapted and monitored to improve one's performance in learning. (International Literacy Association).

Even though the word strategy can be very general, as it is possible to apply it to various study fields, in this section of the dissertation, it is important to understand the term's meaning so as not to use it vaguely or generate confusion. Following this remark, while the terms 'translation strategies' and 'translation techniques' are widely used interchangeably, according to the AIETI (Asociación Ibérica de Estudios de Traducción e Interpretación) there appear to be slight differences in their use regarding the step of the translation process they are involved in. Thus, translation strategies can be considered procedures employed by translators in order to solve the translation problems that may arise, with the actual solution through translation techniques.

To dive deeper into the world of translation strategies and techniques, we first need to tackle the notion of 'translation problems'. These can arise in any category of the language. Miremadi (1991) divides translation problems into two main categories: lexical and syntactic. Regarding lexical problems, he believes that even though words designate concepts, they may not be able to substitute another one of a different language that refers to the same concept. When it comes to syntactic problems, Miremadi believes that two or more languages cannot share the same structure; that is, there are many differences in the way languages construct sentences, including word classes, grammatical relations, word order, style and pragmatic aspects.

In order to solve these problems, the translator will put into practice the use of translation techniques, which, according to the AIETI are:

Adaptation	Making a shift in culture.
Amplification	Adding clarifications (explicatory paraphrasing, footnotes, etc.).
Borrowing/Loan	Incorporating a word or expression from another language into a TT.
Calque	Giving a literal translation of a foreign syntagm that expresses a new concept or expression.
Compensation	Including an element of information or a stylistic effect in a different place.
Description	Replacing a term or expression with a description of its form and/or function.
Discursive creation	Establishing a temporary equivalence that could never be anticipated out of context.
Established equivalent	Using a term or expression recognized (by a dictionary, through language use) as an equivalent.
Generalisation	Using a more general or neutral term.
Linguistic amplification	Adding words without a grammatical or normative need to do so.
Linguistic compression	Summarising words without a grammatical or normative need to do so.
Literal translation	Giving a word-for-word translation of a syntagm or expression, but not of a single word.
Modulation	Changing the point of view, focus or cognitive category.
Particularisation	Using a more precise or specific term.
Variation	Changing linguistic or paralinguistic elements that affect linguistic variation.
Omission/Reduction	Suppressing an element of information.

Substitution	Changing linguistic elements for paralinguistic elements or vice versa.
Transposition	Changing a grammatical category.

3. Shrek analysis

3.1 Contextualisation

Shrek is loosely based on a 1990 children's picture book by William Steig. But it has now turned into a widely watched saga, not only by children, to whom it was originally guided but by the general public too. It deals with the story of a stinky and scary ogre who one day decides to leave his home to explore the world and ends up marrying an ugly princess. In the first animated movie produced from this book, *Shrek* (2001), the story follows this original plot but with a notably more complex storyline.

The original text of *Shrek* to be analysed in this dissertation is originally English but, in addition to its Spanish translation by Sally Templer, it has been translated into more languages, including Romanian, French, German and Arabic. The comic feature film is based on the story of an ogre named Shrek, played by Myke Myers in the OV and dubbed into Spanish by Juan Muñoz, who stopped behaving like one when he met Fiona, played by Cameron Diaz, and in the Spanish dubbing by Nuria Medavilla, his future wife, with whom we will see him form a family as the saga progresses. Shrek is accompanied by his faithful friend Donkey, played by Eddie Murphy, and dubbed into Spanish by José Mota.

The comic and humorous nature is undeniable in this saga, as well as the wide and ambiguous audience for which it is intended. Therefore, it is full of cultural connotations, and, above all, of intertextuality, which, as Rabadán (1994, p.132) explains, "son los rasgos intertextuales los que identifican a un texto dado como perteneciente a un determinado sistema cultural". This, along with other practices, is found within the semiotic dimension of the film, which encompasses everything related to the signs of a society: the ideological and cultural aspects. Hatim and Mason integrated the study of pragmatics and semiotics into their book *Discourse and The Translator* (1990). In this book, they constructed an analysis model of context, "constituting three dimensions, [...] the communicative dimension, the pragmatic dimension and the semiotic dimension, which can be interpreted as who talks to whom, for what purposes and through which social cultural semiotics." (Xu, Jin, 2023). Thus, some of the translation problems that we may find during the analysis of the film that concern the communicative dimension can be due to temporal variation, geographic variation, social variation or the presence of an idiolect. Some other issues regarding the pragmatic dimension can be related to implications, ambiguity, irony and humour. Meanwhile, in the semiotic dimension, the main problems in the translation process revolve around cultural references, word games, proper nouns and food.

3.2 Dubbing strategies

Example 1

Time stamp (TS)	Source Text (ST)	Target Text (TT)	Strategy
0:07:29	Those guards! They thought they was all of that.	Esos guardias venían todo chulos .	Variation
0:07:31			

In the scene before this one, Donkey is being chased by some guards when he bumps into Shrek, who helps him to get rid of them by fighting them. In this excerpt, the one speaking is Donkey, and we can see how he employs a highly colloquial language with the use of the verb “was” instead of “were” in the ST. The need to convey the same informal tone led Templer to resort to the variation technique, and thus, had to change the sentence structure to add the idiomatic expression “todo chulos”, popular in the TL. There has then been a change in the overall sentence structure where the exclamation mark has been dropped in the TT, as well as a change in the verb choice: “venir” instead of “think”. Nonetheless, the message is perfectly conveyed, and the humorous tone that characterises Donkey is maintained.

Example 2

Time stamp (TS)	Source Text (ST)	Target Text (TT)	Strategy
0:08:08	'cause you definitely need some Tic Tacs or something.	¿Qué tal un caramelito de menta ?	Generalisation
0:08:11			

The context of this scene is the same as that of the previous excerpt. Right after this line, Shrek screams at Donkey to scare him away, but it does not work; instead, he focuses on Shrek's bad breath. Templer has opted to use a general term in the TT to refer to the more specific term used in the ST; otherwise, it would not have the same funny effect on the Spanish audience due to the lack of reference in the TC. Tic tacos are well-known sweets in the SC, but they are not so much in the TC; thus, the humour would not be appreciated if the translator used the same brand name. What she did was use a general term that encapsulates the idea of sweets to solve the bad breath issue. This way, the TC spectator can recognise the joke without necessarily knowing the brand. Templer uses the words "caramelito de menta" to encompass the widespread idea of having menthol sweets to improve bad breath. But to also maintain the colloquial tone of the sentence, marked by the abbreviation "cause", she has decided to use the diminutive form of the word "caramelo", which takes away the seriousness of the situation. In my opinion, the choice of translation is adequate for the correct understanding of the ST. Nevertheless, I do consider it too safe an option, whereas using an equivalent would also fit the translation of this passage, as there are widely known Spanish sweet brands that the translator could have used to attain the same humoristic effect, such as *mentolín*.

Example 3

Time stamp (TS)	Source Text (ST)	Target Text (TT)	Strategy
0:10:11 - 0:10:13	Can I stay with you, please?	Puedo quedarme, please?	Borrowing / Loan

This scene is located in Shrek's swamp; Donkey and Shrek have just arrived, and Donkey is begging Shrek to let him stay the night. Donkey's line "Can I stay with

you, please?” is translated as “Puedo quedarme, please?” keeping the ST word “please” intact. The reason for this is to maintain the humorous tone that characterises Donkey throughout the movie. By saying “please” instead of “gracias”, Templer has decided to use the loan/borrowing strategy where a foreign word is employed in the TT, which, in this case, is the same as that of the ST. The use of the foreign term by Donkey contrasts with the old-fashioned and always resented-looking image that Shrek gives off. Moreover, the use of the word “please” is recurrent in the TC’s everyday colloquial speech, which brings closeness to the spectator. I believe the use of this technique is also related to the idea of synchrony, for in this scene Donkey is in a close-up, and we can see the movement of his mouth very neatly; thus, by using the original term, there is no need to try to find a word that matches it. In my opinion, the translation is spot on, as it further enhances Donkey’s humoristic tone already present in the scene and perfectly creates lip synchrony.

Example 4

Time stamp (TS)	Source Text (ST)	Target Text (TT)	Strategy
0:10:35	I’m making waffles.	Prepararé churros .	Adaptation
0:10:36			

During this scene, Donkey is asking Shrek to let him sleep in his house; he is getting cosy in the place, jumping on an armchair and daydreaming about the things they would do during the sleepover, and he concludes by saying that in the morning he would make waffles. Despite having European origins, waffles are also a typical breakfast option in North America; however, Spanish culture is not as highly influenced by that breakfast custom. Thus, in order to translate this term, the translator could opt

for a generalisation technique, as we found in the last excerpt so that the idea could be vaguely conveyed but lacking that cultural perspective. The other option is to use the adaptation technique, that is, to find an equivalent TL term that expresses the same message as the SL; this way, even though the literal wording refers to different things, the idea is perfectly conveyed for it adequates to the culture's notion of what it is considered a typical Spanish breakfast. For this reason, I find the use of the word "churros" to be an adequate translation.

Example 5

Time stamp (TS)	Source Text (ST)	Target Text (TT)	Strategy
0:19:34 - 0:19:37	Do you think maybe he's compensating for something?	¿A ti te parece que tendrá algún tipo de complejo?	Modulation

In this scene, Donkey and Shrek arrive at Lord Farquad's castle. There is an upward pan, which comprises a very high tower in the middle, and there is a comic element found in Shrek's following line: "Do you think maybe he's compensating for something?" due to Farquad's height, as he is quite a short man and his castle is huge. Nevertheless, the joke has a double meaning, and while children will only understand one of them, the adult spectator can locate the second punch, which has a sexual tone. The sexual note of the joke is further emphasised by Donkey not being able to understand it; that is, he embodies the younger spectator, implying that the joke is not meant to be understood by everyone. The need to maintain the sexual tone has led the translator to completely change the line. Otherwise, the joke would not have been understood by the Spanish audience. Templer decided to use the modulation technique; that is, she changed the linguistic structure in order to introduce an expression popular

in the TC that would preserve the original meaning. The Spanish notion of “complejo” is highly linked to physical attributes. Thus, I believe the term and the way it is introduced perfectly transmit the humour without having to explicitly present the joke.

Example 6

Time stamp (TS)	Source Text (ST)	Target Text (TT)	Strategy
0:45:35 - 0:45:37	What's your problem? What you got against the whole world anyway?	¿Cuál es tu problema, tío ? ¿Qué tienes tú contra el mundo, eh ?	Linguistic amplification

The setting of this scene is in the mountains. Shrek and Donkey are looking at the stars when Donkey asks about what they will do with their swamp, to which Shrek reacts angrily and begins to shout, saying how the swamp is only his and not theirs. During this argument, Donkey asks: “What's your problem? What you got against the whole world anyway?” to which Templer decided to add some words not present in the ST, thus using the linguistic amplification strategy. She adds the words “tío” and “eh”. She did this in order to convey the highly colloquial tone presented in the ST, marked by informal grammar: for instance, “What you got” instead of “What have you got”. And, given that disrupting the grammar in this line would have not sounded natural to the Spanish spectator, she added the two words as they are frequently used in colloquial settings in the TC, thus approaching the ST tone. I think it is a difficult line to translate as it presents a grammatical challenge, and I believe the outcome to be rather positive as it perfectly encompasses and transmits the original idea.

Example 7

Time stamp (TS)	Source Text (ST)	Target Text (TT)	Strategy
0:49:03 - 0:49:04	She's as nasty as you are.	Ahora vas y lo cascás.	Discursive creation

In this scene, Shrek, Fiona and Donkey are walking through the woods after breakfast. All of a sudden, Shrek burps, and unexpectedly, Fiona does too. The scene follows with Donkey saying “She’s as nasty as you are”. The line has been translated as “Ahora vas y lo cascás”, which is far from the original meaning of the line. Templer could have opted for a literal translation: “Es tan desagradable como tú”, but she decided to use the discursive creation strategy and substituted the ST line for an ephemeral equivalence. The idiomatic expression employed is utterly unpredictable out of the context of this scene. Nonetheless, besides bringing a completely different meaning to the scene, the choice is not arbitrary, as it is a widely known expression in the TC for it is characteristic of Donkey’s dubbing actor, José Mota. By using this expression, Templer is winking at the Spanish audience that can recognise José Mota as the dubbing actor. As mentioned previously, “Ahora vas y lo cascás” means nothing like the ST line, but nonetheless, fits the scene and the idea of Fiona being rather vulgar for a princess whilst at the same time bringing naturalness and closeness to the Spanish audience.

Example 8

Time stamp (TS)	Source Text (ST)	Target Text (TT)	Strategy
01:15:08 - 01:15:10	This hocus- pocus alters nothing.	Todo este abracadabra no cambia nada.	Equivalence

During this scene, Shrek arrives at Fiona and Farquaad's ceremony to declare his love for her. She then decides to show him and everybody at the wedding her big secret, thus turning into an ogre as the sun sets. To which Farquaad says: "This hocus-pocus alters nothing", meaning that the wedding was still valid and he had, as a consequence, already become king of Duloc. The use of "hocus-pocus" refers not only to magic but also to a 1993 movie that acquired the same name. This was translated by Templer as "Todo este abracadabra no cambia nada". This line does not present too high a degree of difficulty in translation as it only requires a TT equivalence to be found. Thus, Templer utilised the Spanish equivalent of "hocus-pocus" to "abracadabra", as well as adding the word "Todo" to add even more emphasis to the scene.

3.3 Survey analysis

A survey was conducted among 40 people of different ages but with the same cultural background to establish whether *Shrek* is appropriately translated for the Spanish public. The outcome, as seen in Figure 1, shows that less than half of the surveyors found the humour in the movie ideal, although no one found it inadequate. On the other hand, general jokes and idioms were more widely understood, as Figure 2 depicts, with 70% of the answers being positive.

¿Encontraste el humor en Shrek adecuado para tu contexto social y cultural?

40 respuestas

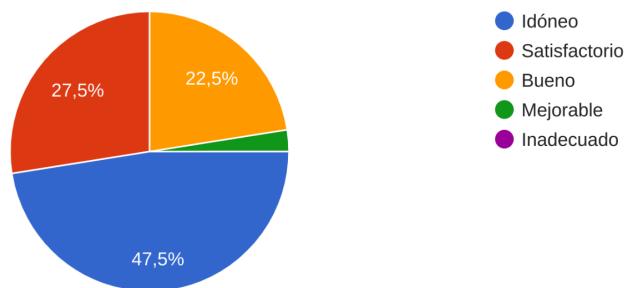


Figure 1. Socio-cultural accuracy

¿Entendiste todas las bromas/chistes/frases hechas que aparecen en la(s) película(s)?

40 respuestas

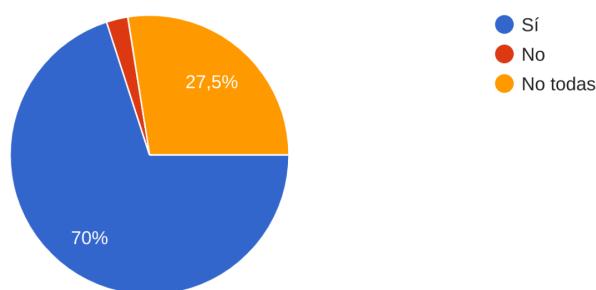


Figure 2. Degree of humour comprehension in adults

Although the majority of children found the movies funny, as shown in Figure 3, only 33% perfectly understood the punch, as Figure 4¹ depicts. But age is a significant factor and needs to be taken into account when evaluating this, as it could just be a case of lack of cultural knowledge due to their young age.

¹ In Figure 4, we find a significant drop in surveyees' answers as they do not have infants, resulting in their incapability to reply to the question.

Si tienes hijos en edad de primaria o secundaria, ¿encontraron la(s) película(s) entretenida(s)/divertida(s)?

40 respuestas

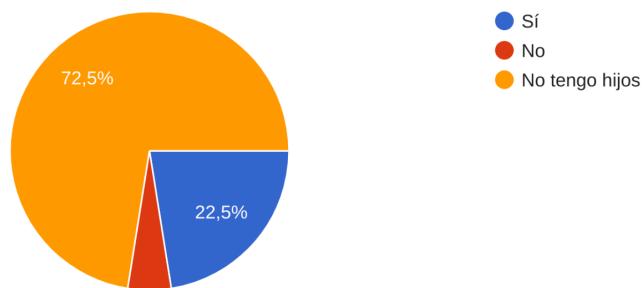


Figure 3. Adequacy of humoristic translation for children

¿Entendieron todas las bromas/chistes/frases hechas?

12 respuestas

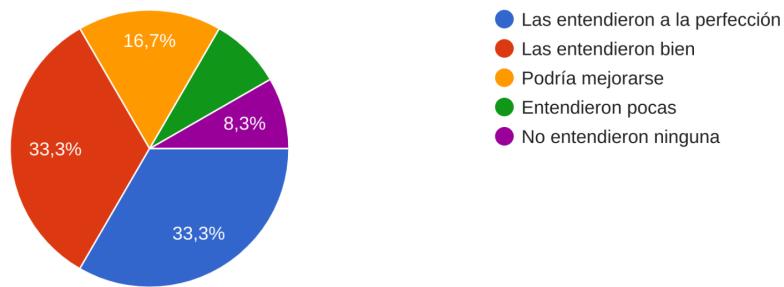


Figure 4. Degree of humour comprehension in children

4. Findings

Taking into account Figure 5, where we can see a comparison of translation strategies proposed by three different scholars, Aixelá (1996), Davies (2003), and Venuti (1995), I have arranged the translation strategies extracted from the film *Shrek* (the corpus found in the 'Annex' section of this dissertation) in two categories 'Domestication' and 'Foreignization' in Table 1. This division is based on whether the various strategies are aimed at approximating the ST to the TC or, on the contrary, at distancing it, thus retaining the original value.

	Aixelá (1996)	Davies (2003)	Venuti (1995)	
1	Repetition	Preservation	Foreignization	
2	Orthographic Adaptation			
3	Linguistic Translation			
4	Synonymy			
5	Extra-textual Gloss	Addition		
6	Intra-textual Gloss			
7	Limited Universalization	Globalization		
8	Absolute Universalization			
9	Naturalization	Localization	Domestication	
10	Deletion	Omission		
11	Autonomous Creation	Creation		

Figure 5. Translation strategies proposed by Aixelá (1996), Davies (2003), and Venuti (1995).

DOMESTICATION	FOREIGNIZATION
Adaptation	Amplification
Amplification	Borrowing/Loan
Compensation	Calque
Compression	Literal translation
Description	
Discursive creation	
Established equivalent	
Generalisation	
Linguistic amplification	
Modulation	
Omission/Reduction	
Particularisation	
Substitution	
Transposition	

Variation	
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Table 1. Categories of translation strategies in *Shrek*

The range of translation procedures in the 342 excerpts extracted from the movie *Shrek* are presented in the following table:

Strategy	Count
Adaptation	21
Amplification	0
Borrowing/Loan	4
Calque	0
Compensation	1
Compression	1
Description	4
Discursive creation	56
Established equivalent	41
Generalisation	8
Linguistic amplification	61
Literal translation	2
Modulation	66
Omission/Reduction	19
Particularisation	21
Substitution	1
Transposition	7
Variation	60
TOTAL	373

Meanwhile, in Figure 7, we can see that the prevailing translation strategies are modulation, linguistic amplification, variation and discursive creation. All of which belong to the domestication approach of translation. The least employed ones are compensation, compression and literal translation.

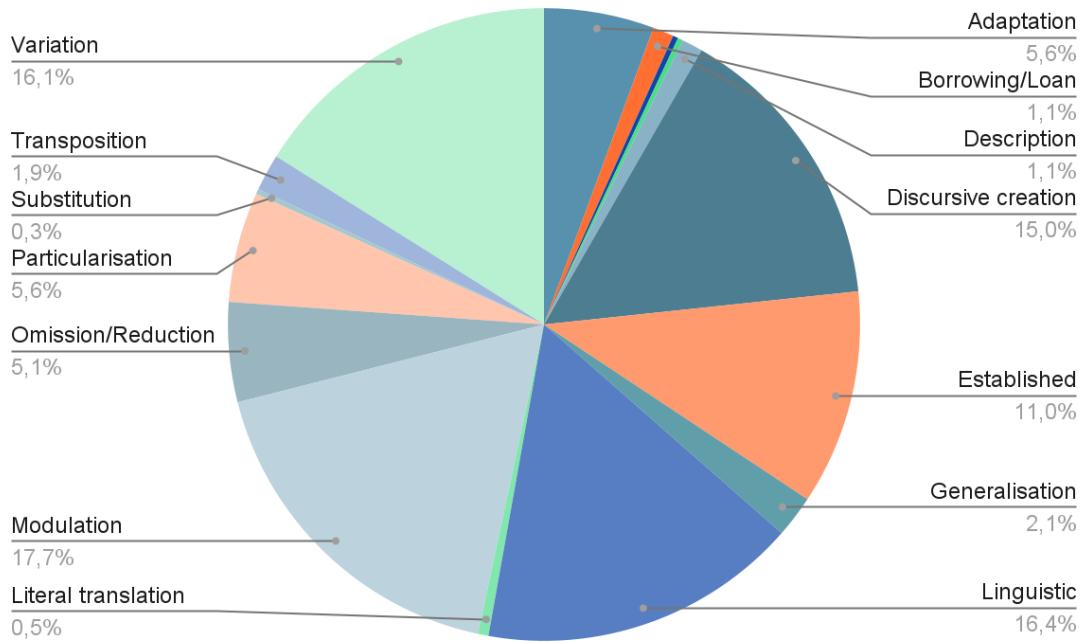


Figure 7. Percentage chart

Coming back to the questions posed at the beginning of this research paper: Is the translation of the movie *Shrek* optimum for the Spanish spectator of all ages? Is it approached by domestication or foreignization techniques? After reviewing the survey results presented in section 3.3, we may conclude that the Spanish translation of the movie Shrek is a domestication work aimed at catering to the culture of the Spanish audience. Through various instances of linguistic amplification, Templer elaborated on the original ideas to convey notions closer to the TC. We find numerous instances of discursive creation in which Templer aimed to create temporal equivalences to convey the humorous tone of the source material. Additionally, there are multiple instances of

modulation and variation in which she altered the point of view, linguistic elements, tone, structure, and other aspects to ensure that the final product was a movie that the Spanish audience could easily comprehend and enjoy due to the effective domestication work.

5. Conclusion

As was mentioned at the beginning of this dissertation, this is a research project to explore the dubbing of the movie Shrek into Spanish, and, for this reason, it all began with the viewing of the film of discussion. Then, the dissertation continued with an outline of the ideas I wanted to figure followed by doing lots of reading to elaborate a theoretical framework where we familiarised ourselves with the concept of literature for children and the needs that it requires, as well as the notions of domestication and foreignization among others. Next, I extracted excerpts and created the corpus which comprehends the translation and analysis of the movie's script, with which I later elaborated a dubbing breakdown of eight lines obtained from it. A survey was also conducted to convey the impressions that the movie made directly to the audience. Lastly, a count of the translation strategies found was presented in a table, and through a graphic, we discussed the outcome.

Based on the results extracted from the research and the corpus, we confidently concluded that domestication techniques prevail in the translation of the movie Shrek, as the corpus revealed that modulation, linguistic amplification, variation and discursive creation are the most reiterated translation techniques employed. That is the translator aimed to familiarise the movie to the Spanish audience. We can argue that children were a priority in the translation process, as the survey results show in Figures 3 and 4, where most children found the movie funny and entertaining, and more than half of the young

surveyors understood the jokes, puns and idioms. Moreover, we have located multiple interventionist techniques, which move away from the original text to get closer to the spectator in fragments, where there is no apparent translation problem. The reason behind this is to meet the humoristic expectations of the younger audience and create humour understood by them, as well as by adults.

This research paper has been of great help to showcase the hurdles that the translator has to overcome to provide a good translation, for their work is a much more complex process than the mere translation of a text from one language to another. The aim is not only to translate but to make the audience feel as if they are watching a Spanish movie altogether. Templer has exceeded expectations in regards to the correct transformation of the movie for it to be enjoyed by a completely different culture than the one which the movie was intended for.

As for the future, the research conducted in this paper may serve as a starting point in any new possible audiovisual translation research of any given genre, as well as for future in-depth studies in the field of the saga *Shrek*.

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Annex

Time stamp	Source Text	Target Text	Strategy
0:00:44 - 0:00:48	Once upon a time there was a lovely princess.	Érase una vez que se era una hermosa princesa.	Equivalence
0:01:21 - 0:01:24	Like that 's going to happen.	Y voy yo y me lo trago.	Discursive creation
0:03:37 - 0:03:40	Yes, well, actually, that would be a giant.	Sí, bueno, en realidad eso sería más propio de los gigantes .	Modulation
0:03:47 - 0:03:49	They'll shave your liver.	Abren de un tajo el hígado.	Particularisation
0:03:52 - 0:03:54	Actually, it's quite good on toast.	Es deliciosa untada en pan.	Linguistic amplification
0:04:18 - 0:02:21	This is the part where you run away.	Y ahora viene cuando os toca salir perdiendo el culo .	Linguistic amplification
0:04:52 - 0:04:53	Your flying days are over.	Se te acabó el volar.	Transposition
0:05:06 - 0:05:07	Don't turn me in.	No me traspases .	Particularisation

0:05:13 - 0:05:15	This Little wooden puppet.	Questo muñeco de Madera.	Loan
0:05:42 - 0:05:43	He is quite a chatterbox.	Ya le digo que es todo un charlatán.	Equivalence
0:05:44 - 0:05:45	Talk, you boneheaded dolt...	¡Habla, cabeza de chorlito! ¡Habla!	Equivalence
0:06:13 - 0:06:19	You might have seen a housefly, maybe even a superfly, but I bet you ain't never seen a donkey fly.	¡Habréis visto a un ciervo volante , o un cuervo echao p'alante , pero seguro que no habéis visto a un asno volante!	Variation
0:07:01 - 0:07:05	Oh really? You and what army?	No me digas. ¿Tú y cuántos más?	Variation
0:07:29 - 0:07:31	Those guards! They thought they was all of that.	Esos guardias venían todo chulos.	Variation
0:07:31 - 0:07:33	Then you showed up, and bam!	Entonces vas tú, ¡y pumba!	Equivalence
0:07:33 - 0:07:35	They was trippin' over themselves like babes in the woods.	Han salido corriendo como gallinas.	Equivalence

0:07:36 - 0:07:38	Oh, that's great. Really.	No sabes cuánto me alegro.	Modulation
0:07:40 - 0:07:43	Now why don't you go celebrate your freedom with your own friends?	¿Y por qué no vas a celebrar tu libertad con tus amiguitos ?	Modulation
0:07:48 - 0:07:50	I'm not goin' out there by myself.	Y no pienso irme por ahí yo solito .	Modulation
0:07:53 - 0:07:55	You're mean, green, fightin' machine.	Eres verde, fuerte, da gusto verte.	Variation
0:07:55 - 0:07:57	Together we'll scare the spit out of anybody that crosses us.	Juntos no habrá quien se atreva a tosernos .	Equivalence
0:08:08 - 0:08:11	'cause you definitely need some Tic Tacs or something.	¿Qué tal un caramelito de menta ?	Generalisation
0:08:14 - 0:08:20	I had strong gases leaking out of my butt that day.	Pasé el día zurrándome unos gases espantosos.	Modulation

0:09:03 - 0:09:05	Grab your torch and pitchforks.	Protegeos, que viene el come-niños.	Equivalence
0:09:09 - 0:09:10	Nope.	Mira tú, no.	Linguistic amplification
0:09:11 - 0:09:12	Really really.	De verdad de la buena.	Linguistic amplification
0:09:13 - 09:09:14	Man, I like you.	Me caes bien, tronco.	Equivalence
0:09:23 - 0:09:28	You got that kind of I-don'tcare-whatnobody-thinksof-me thing.	Que tienes pinta de « me importa un comino lo que la gente piense de mí».	Equivalence
0:09:3 - 0:09:34	Whoa! Look at that. Who'd want to live in a place like that?	Uf, madre. ¿Quién sería capaz de vivir en eso?	Modulation
0:09:38 - 0:09:42	You know you are quite a decorator.	No sabía que eras un genio decorando.	Discursive creation

0:09:45 - 0:09:47	That is a nice boulder.	Es un pedrusco de diseño.	Discursive creation
0:09:57 - 0:09:58	You know, I do too.	¡ Igualito que yo!	Variation
0:09:59 - 0:10:01	Like I hate it when you got somebody in your face.	Y tampoco soporto a los plastas.	Modulation
0:10:01 - 0:10:04	You're trying to give them a hint, and they won't leave	Les tiras indirectas y no se abren.	Variation
0:10:11 - 0:10:13	Can I stay with you, please?	Puedo quedarme, please?	Loan
0:10:16 - 0:10:20	Please! I don't wanna go back there! You don't know what it's like to be considered a freak.	No quiero volver, no sabes lo que es que te consideren un monstruo.	Equivalence
0:10:32 - 0:10:34	We can stay up late, swappin' manly stories.	Trasnocharemos contándonos las batallitas.	Equivalence

0:10:35 - 0:10:36	I'm making waffles.	Prepararé churros .	Adaptation
0:10:43 - 0:10:45	Oh well, I guess that's cool.	Oh, ya, supongo que es lo suyo .	Discursive creation
0:10:59 - 0:11:01	I mean, I do like the outdoors	No sí, a mi me gusta estar aquí a la fresca .	Variation
0:12:16 - 0:12:17	I am outside.	!Si estoy fuera!	Linguistic amplification
0:12:27 - 0:12:28	But what choice do we have?	¿Qué le vamos a hacer?	Modulation
0:12:28 - 0:12:31	It's not home, but I'll do just fine.	No es nuestra casa, pero nos apañaremos .	Modulation
0:12:34 - 0:12:38	I found some cheese.	Aquí hay queso de bola .	Linguistic amplification

0:12:49 - 0:12:51	Dead broad off the table.	La chica muerta fuera de la mesa.	Variation
0:13:47 - 0:13:49	Hey, don't look at me. I didn't invite them.	Oye, tío , yo no les he invitado.	Omission / Linguistic amplification
0:13:49 - 0:14:00	He huffed and he puffed and he... signed an eviction note.	Sopló, sopló... firmó una orden de desahucio.	Adaptation
0:14:03 - 0:14:08	Who knows where this Farquad guy is?	¿Quién sabe dónde está ese tal Farquad?	Equivalence
0:14:15 - 0:14:17	Anyone at all?	¿No hay nadie?	Modulation
0:14:29 - 0:14:31	Do not get comfortable.	No se os ocurra acomodaros.	Linguistic amplification
0:14:32 - 0:14:34	Your welcome is officially worn out.	Vuestra presencia aquí es non-grata.	Discursive creation
0:14:59 - 0:15:00	I love it!	¡Me mola!	Variation

0:15:56 - 0:16:02	Run, run, run, as fast as you can. You can't catch me. I'm the gingerbread man.	Corred, corred. Corred todo cuanto gustéis . Porque al hombre de jengibre jamás atraparéis .	Discursive creation
0:16:08 - 0:16:12	You, and the rest of that fairytale trash poisoning my perfect world.	Tu, y el resto de esa chusma de fantasía que envenena mi mundo perfecto.	Particularisation
0:16:16 - 0:16:21	I've tried to be fair to you creatures. Now my patience has reached its end!	La equidad ha inspirado el trato que os he dado, pero mi paciencia ya se ha agotado.	Discursive creation
0:16:28 - 0:16:33	Do you know the muffin man?	De acuerdo, os lo diré. ¿Conocéis vos, conocéis a Mambrú ?	Adaptation
0:16:33 - 0:16:34	The muffin man?	¿Has dicho Mambrú ?	Adaptation
0:16:34 - 0:16:35	The muffin man.	Si Mambrú .	Adaptation

0:16:35 - 0:16:38	Yes, I know the muffin man, who lives on Drury Lane?	Si, me suena mucho Mambrú ¿Mambrú se fue a la guerra?	Adaptation
0:16:38 - 0:16:41	Well, she's married to the muffin man.	Si, mire usted, mire usted que pena.	Adaptation
0:16:41 - 0:16:43	The muffin man?	No se cuando vendrá.	Adaptation
0:16:43 - 0:16:44	The muffin man!	Do re mi do re fa	Adaptation
0:16:44 - 0:16:46	She's married to the muffin man.	Si viene por la Pascua, mire usted...	Adaptation

0:17:14 - 0:17:19	Mirror, mirror on the wall. Is this not the most perfect kingdom of them all?	Espejo, espejito mágico, decid, ¿no es este el reino más perfecto y feliz?	Adaptation / Linguistic amplification
0:17:36 - 0:17:46	So, just sit back and relax, my lord, because it's time for you to meet today's bachelorettes.	Milord, os suplico que os pongáis cómodo, porque ya sin más dilación, veremos lo más florido del mercado, las Solteritas de Oro.	Linguistic amplification / Discursive creation
0:17:52 - 0:17:53	She likes sushi and hot tubing anytime.	Le gusta el sushi y el jacuzzi .	Omission
0:18:03 - 0:18:05	Although she lives with seven other men, she's not easy.	Aunque viva con siete hombres, no es una ligona .	Modulation
0:18:06 - 0:18:10	Just kiss her dead, frozen lips and find out what a live wire she is.	Besa sus fríos labios mortecinos y descubrirás cuánta pasión despierta en ella .	Modulation

0:18:21 - 0:18:26	But don't let that cool you off. She's a loaded pistol who likes pina colada and getting caught in the rain.	Pero que no se enfríe el ánimo. ¡Ella es pura dinamita! Le encanta la piña colada y bailar bajo la lluvia.	Equivalence
0:19:18 - 0:19:20	We're going to have a tournament.	Vamos a organizar un señor torneo.	Linguistic amplification
0:19:24 - 0:19:28	But that's it. That's it right there. That's Duloc. I told ya I'd find it.	Y ahí lo tienes. Ahí está Duloc. Ogro de poca fe.	Discursive creation
0:19:34 - 0:19:37	Do you think maybe he's compensating for something?	¿A ti te parece que tendrá algún tipo de complejo?	Modulation

0:20:52 - 0:21:19	Welcome to Duloc such a perfect town Here we have some rules Let us lay them down Don't make waves, stay in line And we'll get along fine Duloc is perfect place Please keep off of the grass Shine your shoes, wipe your... face Duloc is, Duloc is, Duloc is perfect place.	Ahora estás en Duloc ciudad ideal Hay que respetar la norma especial No hay que urdir, ni tramar, ni la hierba pisar Duloc es un gran lugar No me seas tan mulo Nunca enseñes tu... cara Duloc es, Duloc es, Duloc es un gran lugar.	Discursive creation
0:21:26 - 0:21:29	Wow! Let's do that again!	¡Guau! Voy a tirar otra vez.	Particularisation
0:21:43 - 0:21:45	All right. You're going the right way for a smacked bottom.	Oye, tú sigue así y te daré un azote en el culo.	Modulation
0:21:59 - 0:22:03	If for any reason the winner unsuccessful,	Y si por cualquier razón el vencedor fracasara en su empeño,	Linguistic amplification
0:22:28 - 0:22:29	Oh! What was that?	Pardiez, ¿qué es eso?	Variation
0:22:32 - 0:22:34	Ah, that's not very nice.	Eso no está pero que nada bien.	Linguistic amplification

0:22:52 - 0:22:54	Can't we just settle this over a pint?	¿No podríamos arreglarlo con una cervecita ?	Variation
0:22:54 - 0:22:56	Go ahead! Get him!	¡Matad a la bestia!	Omission / Particularisation
0:22:57 - 0:22:59	All right then.	A vuestra salud.	Discursive creation
0:23:31 - 0:23:34	Hey, Shrek, tag me! Tag me!	¡Déjame a mí! ¡Por fa! ¡Por fa!	Variation
0:24:11 - 0:24:16	Thank you! Thank you very much! I'm here till Thursday. Try the veal! Ha, ha!	¡Gracias! Son muy amables. Últimas funciones. Precios populares.	Discursive creation
0:24:48 - 0:24:51	Where you dumped those fairy tale creatures!	Donde tú has aparcado a esas criaturas.	Particularisation
0:24:52 - 0:24:53	Indeed.	¿Ah, sí?	Modulation
0:24:56 - 0:24:59	I'll make you a deal. Go on this quest for me, and I'll give you your swamp back	Hagamos un trato. Si esta misión tú cumples yo tu ciénaga te devuelvo.	Transposition
0:25:00 - 0:25:02	Exactly the way it was?	¿ Igualita que estaba antes?	Variation
0:25:02 - 0:25:25	Down to the last slime- covered toadstool.	Hasta el último excremento de conejito .	Variation
0:25:06 -	As good as gone.	Desaparecerán	Particularisation

0:25:07			
0:25:15 - 0:25:16	Let me get this straight.	A ver si lo he entendido.	Modulation
0:25:23 - 0:25:24	Is that about right?	¿Vapor ahí la cosa?	Modulation
0:25:24 - 0:25:27	Maybe there's a good reason donkeys shouldn't talk.	Me parece que ya sé por qué los burros no deberían hablar.	Linguistic amplification
0:25:27 - 0:25:28	I don't get it.	No lo entiendo, tío.	Linguistic amplification
0:25:29 - 0:25:35	Why don't you just pull some of that ogre stuff on him? Throttle him, lay siege to his fortress, grinds his bones to make your bread, the whole ogre trip.	¿Por qué no le has montado un pollo en plan ogro? Degüello y destrucción. Ya sabes , lo de comer carne humana cruda y esas cosillas.	Linguistic amplification / Modulation
0:25:35 - 0:25:47	Oh, I know what. Maybe I could have decapitated an entire village and put their heads on a pike, gotten a knife, cut open their spleen and drink their fluids. Does that sound good to you?	Oh, ahora caigo. A lo mejor debería haber decapitado toda una aldea y clavar sus cabezas en estacas. Y con un cuchillo afilado abrir sus barrigas y beber sus fluidos. ¿Te habría gustado eso?	Discursive creation / Linguistic amplification
0:25:53 - 0:25:54	Example?	Pon un ejemplo.	Linguistic amplification
0:25:58 - 0:26:00	Ogres are like onions.	Un ogro es como una cebolla.	Transposition

0:26:15 - 0:26:16	You get it?	¿Lo captas?	Equivalence
0:26:24 - 0:26:26	You know, not everybody likes onions.	Las cebollas no gustan a todos.	Transposition
0:26:28 - 0:26:29	Cakes have layers	¡Y tienen capas!	Linguistic amplification
0:26:29 - 0:26:30	I don't care...	Me importa un pito ...	Equivalence
0:26:39 - 0:26:41	You know what else everybody likes? Parfaits.	También hay pastelitos que tienen capas.	Generalisation
0:26:41 - 0:26:46	Have you ever met a person, you say, "Let's get some parfait," they say, "Hell no, I don't like no parfait"? Parfaits are delicious.	¿Tú sabes de alguien que si le dices: « Tío , ¿nos comemos unos pasteles?» Diga « Paso no me gustan»? Los pasteles molan .	Linguistic amplification / Discursive creation
0:26:47 - 0:26:49	You dense, irritating, miniature beast of burden!	Pedazo de cacho de trozo de mula en miniatura.	Discursive creation
0:26:52 - 0:26:53	End of story.	Se acabó el asunto.	Equivalence
0:26:53 - 0:26:54	Bye-bye!	¡Bye bye!	Loan
0:26:59 - 0:27:02	Parfaits may be the most delicious thing on the whole damn planet.	Pues para que lo sepas los pasteles son lo más rico del mundo.	Linguistic amplification
0:27:07 - 0:27:08	I'm making a mess.	Me estoy poniendo perdido.	Equivalence

0:27:50 - 0:27:55	Ohh! Shrek! Did you do that? You gotta warn somebody before you just crack one off.	Buf! Tronco , ¿has sido tú? Jo, tío , podrías avisar antes de zurrarte .	Linguistic amplification / equivalence
0:28:02 - 0:28:04	Yeah, right, brimstone.	Sí, claro, a mí me vas a engañar .	Modulation
0:28:05 - 0:28:10	Don't be talking about it's the brimstone. I know what I smell. It wasn't no brimstone. It didn't come off no stone neither.	Oye, aquí estamos tú y yo solitos, así que no me digas que ha sido ese tal azufre. Cada uno que apechugue con lo suyo.	Discursive creation / Ampliation
0:28:28 - 0:28:31	Sure, it's big enough, but look at the location	Sí, es bastante amplio, pero no es muy soleado .	Discursive creation
0:28:44 - 0:28:47	Donkeys don't have layers. We wear our fear right out there on our sleeves	Los asnos no tenemos capas. Llevamos el miedo pintado en la cara .	Equivalence
0:28:50 - 0:28:51	You know what I mean.	Es una forma de hablar, tío .	Linguistic amplification
0:28:51 - 0:28:53	You can't tell me you're afraid of heights.	No irás a decirme que te dan miedo las alturas.	Transposition
0:29:00 - 0:29:03	I'm right here beside ya, okay?	Yo estaré todo el rato a tu lado, ¿de acuerdo?	Linguistic amplification
0:29:03 - 0:29:09	For emotional support. We'll just tackle this thing together one little baby step at a time.	Para darte mi apoyo moral. Ahora cruzaremos esto juntitos, muy despacito y con buena letra .	Equivalence

0:29:16 - 0:29:22	Okay, don't look down. Don't look down. Don't look down. Keep on moving. Don't look down	Vale. Yo no miro. Yo no miro. Yo no miro p'abajo . Tú no te pares. Tú p'alante como un machote.	Discursive creation
0:29:33 - 0:29:34	I don't have time for this.	Déjate de lamentos.	Adaptation
0:29:37 - 0:29:40	Just, Donkey, Let's have a dance, shall we?	Oh, ¿me concedes este baile? Vamos.	Modulation
0:29:47 - 0:29:51	Yes? Yes, do it. Okay.	¿Sí? ¿Quieres que lo haga? ¡Muy bien!	Transposition
0:30:18 - 0:30:20	I was talkin' about the dragon, Shrek.	Me refería al dragón tío .	Particularisation / Linguistic amplification
0:30:46 - 0:30:48	'Cause there's nothin' wrong with bein' afraid.	Aunque no pasa nada si tienes miedo.	Modulation
0:31:07 - 0:31:09	Shut ... up.	Cerrar... hocico.	Modulation
0:31:19 - 0:31:21	What makes you think she'll be there?	¿Y cómo sabes tú eso?	Generalisation
0:31:27 - 0:31:31	I'll find those stairs. I'll whip their butt too. Those stairs know which way they're goin'.	Cuando las encuentre, les voy a dar una paliza que no sabrán si suben o bajan .	Discursive creation

0:31:36 - 0:31:44	I'm gonna take drastic steps. Kick it to the curb. Don't mess with me. I'm the stair master. I've mastered the stairs. I wish I had a step right here. I'd step all over it	Escalón a escalón, las patearé para que se entere quién es el mata-escaleras . Menudo soy , si viera un solo escalón le marcaría con los cascos .	Discursive creation
0:33:04 - 0:33:06	I mean white, sparkling teeth.	¡Qué blancos y brillantes!	Omission
0:33:15 - 0:33:16	And you know what else?	And you know what else?	Linguistic amplification
0:33:17 - 0:33:21	You're a girl dragon! Oh, sure!	Eres una dragona, desde luego .	Equivalence
0:33:24 - 0:33:27	You're just reeking of feminine beauty.	Tú rezumas belleza femenina por todas tus escamas .	Particularisation
0:33:35 - 0:33:39	I'm asthmatic and I don't know if it'd work out if you're gonna blow smoke rings.	Soy asmático y no creo que lo nuestro funcione si echas anillos de humo y eso .	Linguistic amplification
0:34:22 - 0:34:27	I am, awaiting a knight so bold as to rescue me.	Sí, lo soy. Y estoy aguardando a un audaz caballero que me salve.	Linguistic amplification / Transposition
0:34:28 - 0:24:29	Now let's go!	Andando.	Variation
0:34:29 - 0:34:30	But wait, Sir Knight.	¡ Mas aguardad, señor!	Variation
0:34:31 - 0:34:36	This be-ith our first meeting. Should it not be a wonderful,	Es nuestro primer encuentro. ¿No deberían	Linguistic amplification

	romantic moment?	embargarnos la emoción y el romanticismo?	
0:35:27 - 0:35:28	It's on my to- do list.	Lo tengo en tareas pendientes.	Equivalence
0:35:32 - 0:35:35	You were meant to charge in, sword drawn, banner flying.	Hay que llegar al galope, espada desnuda, pendón al viento.	Particularisation
0:35:37 - 0:35:39	Yeah, right before they burst into flame.	Ya, antes de convertirse en caballeros a la brasa.	Discursive creation
0:35:45 - 0:35:47	Well, I have to save my ass.	A salvar a mi pollino.	Discursive creation
0:35:50 - 0:35:52	One of a kind.	Soy único en mi especie.	Equivalence
0:36:02 - 0:36:05	I don't want to rush into a physical relationship.	No quisiera embarcarme a tope en una relación física.	Variation
0:36:17 - 0:36:19	Let's just back up a little and take this one step at a time.	Rebobinemos y vayamos pasito a paso.	Particularisation / Equivalence
0:36:31 - 0:36:33	That's my tail! That's my personal tail.	Es mi cola personal e intransferible.	Linguistic amplification
0:37:10 - 0:37:12	Yeah, it's getting him to shut up that's the trick.	Sí, lo difícil es que esté calladito.	Variation
0:38:59 - 0:39:02	But thy deed is great, and thy heart is pure.	Grande es vuestra hazaña y puro es vuestro corazón.	Modulation

0:39:11 - 0:39:12	I hope you heard that.	Ya puedes tomar nota.	Discursive creation
0:39:24 - 0:39:26	I have helmet hair.	El casco me deja marca.	Discursive creation
0:39:27 - 0:39:29	I wouldst look upon the face of my rescuer.	Cuán desearía ver el rostro de mi salvador.	Variation
0:39:29 - 0:39:31	No, no, you wouldn't -'st.	No, no, nada de cuán no.	Discursive creation
0:39:36 - 0:39:38	That wasn't in the job description.	Eso no estaba en la orden de trabajo.	Equivalence
0:40:08 - 0:40:10	What is so funny?	No veo dónde está la gracia.	Discursive creation
0:40:45 - 0:40:47	Oh, you were expecting Prince Charming.	Oh, tú esperabas un príncipe de verdad.	Generalisation
0:40:53 - 0:40:54	This is all wrong.	Todo me sale mal.	Modulation
0:41:12 - 0:41:14	My true love.	Mi ena-mo-ra-do.	Modulation
0:41:16 - 0:41:18	Well, so much fornoble steed.	¿Qué ha pasado con el noble corcel?	Modulation
0:41:18 - 0:41:20	You're not making my job any easier.	Oye, princesa, no me compliques más el trabajo.	Modulation
0:41:24 - 0:41:26	You can tell Lord Farquaad that	Ya puedes ir a decirle a Lord Farquaad	Linguistic amplification

0:41:36 - 0:41:38	You wouldn't dare.	Ni se te ocurra.	Modulation
0:41:40 - 0:41:42	I'm right behind ya.	Soy tu sombra.	Compensation
0:41:53 - 0:41:56	Say there's a woman that digs you, right, but you don't really like her that way.	Tú le molas a una mujer, ¿vale? pero ella a ti para nada .	Variation
0:41:57 - 0:42:01	How do you let her down real easy so her feelings aren't hurt, but you don't get burned to a crisp and eaten?	¿Qué tiene que hacer uno para que lo pille sin ofenderse y no se te ase ni se te coma? ¿Qué haces?	Variation / Linguistic amplification
0:42:09 - 0:42:11	The sooner we get to Duloc the better.	Qué ganas tengo de llegar a Duloc.	Modulation
0:42:18 - 0:42:20	Let me put it this way, Princess.	Bien, pongamos las cosas en su sitio .	Discursive creation
0:42:20 - 0:42:24	Men of Farquaad's stature are in short supply.	No se puede decir precisamente que sea alto de miras.	Modulation
0:42:26 - 0:42:29	I don't know. There are those who think little of him.	Yo no lo sé, pero hay quien dice de él que no da la talla .	Adaptation
0:42:42 - 0:42:45	But I'll let you do the "measuring" when you see him tomorrow.	Pero dejaré que tú le midas cuando le veas mañana.	Literal translation
0:42:48 - 0:42:51	It'll take that long? Shouldn't we stop to make camp?	¿Tanto tardaremos? ¿No deberíamos acampar?	Literal translation

0:42:59 - 0:43:01	Time out, Shrek! Camp is starting to sound good.	Tiempo muerto, alto, esa idea de acampar me ha gustado.	Variation
0:43:02 - 0:43:05	I'm scarier than anything we're going to see in this forest.	Asustando no me gana nadie , ni aquí ni en el bosque.	Adaptation
0:43:06 - 0:43:08	I need to find somewhere to camp now!	¡Basta quiero acampar a la de ya!	Linguistic amplification
0:43:19 - 0:43:20	I don't think this is fit for a princess.	Esto no es para una princesa.	Omission
0:43:21 - 0:43:24	It just needs a few homey touches.	Le daré un toque hogareño.	Modulation
0:43:31 - 0:43:33	Well, gentlemen, I bid thee good night.	Bien, caballeros, os deseo buenas noches.	Variation
0:43:33 - 0:43:35	You want me to read you a bedtime story? I will.	¿ Entro y te leo un cuento para dormir? Se me da muy bien.	Linguistic amplification
0:43:40 - 0:43:41	Shrek, What are you doing?	¿Pero tú qué haces?	Variation
0:44:14 - 0:44:16	I know you're making this up.	Vale, tío , sé que te lo inventas.	Ampliation
0:44:22 - 0:44:24	That ain't nothin' but a bunch of little dots.	Mira, tronco , solo son puntitos.	Variation
0:44:35 - 0:44:38	Hey Shrek, what we gonna do when we get our swamp back anyway?	Oye ¿Qué haremos cuando recuperaremos nuestra ciénaga?	Omission

0:44:40 - 0:44:42	You know, when we're through rescuing the princess.	Cuando acabemos lo del rescate, la princesa y todo el rollo .	Linguistic amplification
0:44:49 - 0:44:52	The first thing I'm gonna do is build a ten-foot wall.	Y además pienso levantar un muro de tres metros .	Equivalence
0:44:54 - 0:44:58	You cut me deep, Shrek. You cut me real deep just now.	Me has hecho daño, ¿eh? Acabas de hacerme mucho daño.	Equivalence
0:45:01 - 0:45:04	I think this whole wall thing is just a way to keep somebody out.	Pienso que con esa idea del muro solo conseguirás que no entre nadie allí .	Modulation
0:45:07 - 0:45:08	Are you hidin' something?	Ocultas algo.	Modulation
0:45:08 - 0:45:10	Never mind, Donkey.	Anda, olvídaloo, Asno.	Linguistic amplification
0:45:11 - 0:45:13	Oh, this is another one of those onion things, isn't it?	Ah, esto tiene que ver con lo de las cebollas .	Omission
0:45:13 - 0:45:17	No, this is one of those drop-it and leave-it-alone things.	No, esto tiene que ver con lo de olvídaloo y no toques las narices .	Variation / Discursive creation
0:45:22 - 0:45:23	Oh, yes, you are.	Jo que no.	Omission
0:45:23 - 0:45:25	Donkey, I'm warning you.	Asno, te estás pasando.	Modulation

0:45:29 - 0:45:32	Oh, now we're gettin' somewhere.	Ahora empezamos a hablar clarito.	Discursive creation
0:45:32 - 0:45:33	Oh! For the love of Pete.	Por el amor del cielo.	Discursive creation
0:45:35 - 0:45:37	What's your problem? What you got against the whole world anyway?	¿Cuál es tu problema, tío ? ¿Qué tienes tú contra el mundo, eh ?	Linguistic amplification
0:45:46 - 0:45:49	A big, stupid, ugly ogre!	Mirad ese ogro feo y tontorrón.	Linguistic amplification
0:46:05 - 0:46:09	I didn't think you was just a big, stupid, ugly ogre.	No pensé que fueras feo y tontorrón.	Omission
0:46:52 - 0:46:54	Again, show me again.	Vamos , muéstramela otra vez.	Variation
0:46:58 - 0:47:00	Mirror mirror	Espejo, espejito	Variation
0:48:12 - 0:48:17	Mmm, yeah, you know I like it like that. Come on, baby. I said I like it.	Sabes que me encanta. Vamos, muñeca, súbete a mi silla y cabalguemos.	Discursive creation
0:48:28 - 0:48:30	What's all this about?	¿Qué estás haciendo?	Modulation
0:48:30 - 0:48:39	You know, we kind of got off to a bad start yesterday. I wanted to make it up to you. I mean, after all, you did rescue me.	Bueno, sé que ayer no empezamos precisamente con buen pie , y quería compensártelo. Verás , al fin y al cabo, tú me has	Adaptation

		rescatado.	
0:48:43 - 0:48:46	Well, eat up. We've got a big day ahead of us.	Venga, a comer . Hoy nos espera un largo día.	Variation / Modulation
0:48:58 - 0:48:59	Well, it's no way to behave in front of a princess.	Eso no se hace delante de una princesa.	Modulation
0:49:03 - 0:49:04	She's as nasty as you are.	Ahora vas y lo cascás.	Discursive creation
0:49:26 - 0:49:31	And I am rescuing you from this green...beast.	Y te he rescatado de las manazas de esa... bestia.	Linguistic amplification
0:49:44 - 0:49:46	Oh! Of course! Oh, how rude.	¡Mon Dieu! Qué rudo, Oh, là, là.	Loan
0:49:56 - 0:50:26	I steal from the rich and give to the needy. He takes a wee percentage, But I'm not greedy. I rescue pretty damsels, man, I'm good. What a guy, Monsieur Hood. Break it down. I like an honest fight and a saucy little maid... What he's basically saying is he likes to get... Paid. So...When an ogre in the bush	Apoyo a los pobres, robo a los ricos. Se queda un porcentaje, aunque solo el pico. Rescato damiselas, qué virtud. Es genial, Monsieur Hood. A bailar. Me encanta pelear y a las mozas conocer... Lo que dice de verdad es que lo suyo es jo...	Discursive creation

	<p>grabs a lady by the tush. That's bad. That's bad. When a beauty's with a beast it makes me awfully mad.</p> <p>He's mad, he's really, really mad.</p> <p>I'll take my blade and ram it through your heart, keep your eyes on me, boys</p> <p>'cause I'm about to start...</p>	<p>vial. Con el ogro no hay lugar, otra bestia sin cesar. Qué mal, qué mal.</p> <p>Qué mal, qué mal. Que una bestia diga sí</p> <p>a mí me pone fatal.</p> <p>Fatal, el tío está fatal.</p> <p>Con mi daga fiel te voy a atravesar,</p> <p>atención, observad, que voy a empezar...</p>	
0:50:36 - 0:50:37	Man, that was annoying.	¡Qué plasta de tío!	Discursive creation
0:51:06 - 0:51:07	Uh, shall we?	Em, ¿nos vamos?	Modulation
0:51:09 - 0:51:11	Hold the phone.	Jo con la princesa.	Discursive creation
0:51:16 - 0:51:17	Where did that come from?	¿Cómo has hecho eso?	Modulation
0:51:28 - 0:51:30	There's an arrow in your butt!	¡Tienes una flecha en el pandero!	Variation

0:51:31 - 0:51:32	Oh, would you look at that?	¿Quién iba a decirlo?	Modulation
0:51:37 - 0:51:40	Shrek's hurt. Shrek's hurt? Oh, no, Shrek's gonna die.	¿Que está herido? ¿Está herido? Oh, no. Se nos muere.	Variation
0:51:40 - 0:51:41	Donkey, I'm okay.	Asno, no pasa nada.	Modulation
0:51:41 - 0:51:47	You can't do this to me, Shrek. I'm too young for you to die. Keep your legs elevated. Turn your head and cough. Does anyone know the Heimlich?	No me hagas esto. Soy muy joven para que mueras. Las piernas en alto. Di 33. ¡Que alguien le haga un torniquete!	Adaptation
0:51:53 - 0:51:56	Blue flower, red thorns. Okay, I'm on it.	Flor azul, espinas rojas. Está chupao.	Discursive creation
0:52:06 - 0:52:07	For getting rid of Donkey.	Para deshacerme de él.	Modulation
0:52:08 - 0:52:09	Now you hold still, and I'll yank this thing out.	Ahora estate quieto y te arrancaré este chisme.	Particularisation
0:52:09 - 0:52:11	Ow! Hey! Easy with the yankin'.	¡Ay! Ey, cuidado con los tirones.	Modulation / Variation
0:52:12 - 0:52:14	I'm sorry, but it has to come out.	Ya, lo siento, pero tengo que sacártela.	Modulation
0:52:14 - 0:52:15	No, it's tender.	No, no, que es delicado, no.	Linguistic amplification
0:52:22 - 0:52:25	Okay. What do you propose we do?	Muy bien. Dime, ¿qué propones que hagamos?	Linguistic amplification

0:52:32 - 0:52:34	Hold on, Shrek! I'm comin'!	¡Aguanta, voy a salvarte!	Omission
0:52:36 - 0:52:39	Ow! Not good.	Ay, ¡ ha dolido!	Modulation
0:52:46 - 0:52:48	Nothing happened. We were just, uh -	No es lo que parece , tan solo estábamos...	Modulation
0:52:54 - 0:52:56	Oh, come on! That's the last thing on my mind.	¡Vamos! Eso es lo último que se me ocurriría en la vida.	Discursive creation
0:54:43 - 0:54:46	Shrek thinks Lord Farquaad's compensating for something, which I think means he has a really...	Shrek dice que Lord Farquaad intenta compensar algo, yo creo que lo que pasa es que la tiene muy...	Particularisation
0:54:57 - 0:55:00	I mean, look at him. He doesn't look so good.	No sé, mírale tú. No no no tiene buen aspecto.	Linguistic amplification
0:55:00 - 0:55:01	What are you talking about? I'm fine.	¡ Qué tontería! ¡Estoy muy bien!	Modulation / Linguistic amplification
0:55:03 - 0:55:07	[...] and then next thing you know, you're on your back. Dead.	[...] y luego, acto seguido se estira la pata. Se muere.	Discursive creation / Equivalence
0:55:13 - 0:55:18	I didn't want to say nothin', but I got this twinge in my neck, and when I turn my head like this, look, Ow! See?	Sí, lo he sufrido en silencio. Reconozco que tengo tortícolis y cuando tuerzo la cabeza. ¡Ay! ¿Lo véis?	Modulation / Particularisation
0:55:19 - 0:55:20	Who's hungry? I'll find us some dinner.	¿ Tienes hambre? Iré a buscar la cena.	Variation

0:55:20 - 0:55:21	I'll get the firewood.	Y yo a por leña.	Omission
0:55:23 - 0:55:25	Oh, man, I can't feel my toes!	Oh, vaya, no siento mis dedos .	Generalisation
0:55:28 - 0:55:30	I think I need a hug.	Creo que necesito un mimito .	Variation
0:55:39 - 0:55:40	This is really good.	Está pero que muy rico.	Linguistic amplification
0:55:42 - 0:55:43	What is this?	Oye, ¿qué es?	Linguistic amplification
0:55:44 - 0:55:46	Uh, weed rat. Rotisserie style.	Rata de hierbajo. Al estilo mi abuela .	Discursive creation
0:55:47 - 0:55:48	No kidding.	¡No me digas!	Equivalence
0:55:51 - 0:55:53	Well, they're also great in stews.	Y estofadas son todo un manjar .	Discursive creation
0:55:53 - 0:55:57	Now I don't mean to brag, but I make a mean weed rat stew	En serio , y no es por fardar, pero preparo un estofado que está de muerte .	Linguistic amplification / Discursive creation
0:56:02 - 0:56:04	I guess I'll be dining a little differently tomorrow night.	Me parece que mi cena de mañana será muy diferente.	Variation / Modulation
0:56:06 - 0:56:09	Maybe you can come visit me in the swamp sometime.	Tal vez algún día podrías ir a verme a mi ciénaga.	Variation
0:56:09 -	I'll cook all kind of stuff for you. Swamp toad soup,	Y te cocinaré todo mi repertorio. Sapo a la	Discursive creation / Adaptation

0:56:14	fish eye tartare, you name it.	jardinera, pato a la ciénaga... Lo que tú pidas.	
0:56:35 - 0:56:45	I, um, I was wondering...are you...(sighs) Are you gonna eat that?	Esto, cómo decírtelo, ¿oye, tú...? Ah ¿tú vas a comerte esto?	Modulation
0:57:01 - 0:57:02	Wait a minute.	Echa el freno.	Adaptation
0:57:07 - 0:57:10	Yes! Yes, that's it. I'm terrified.	¡Sí! ¡Sí, eso es! Me da un pánico tremendo.	Modulation
0:57:11 - 0:57:12	Don't feel bad, Princess.	No hay que avergonzarse.	Modulation / Omission
0:57:26 - 0:57:29	Ohh! Now I really see what's goin' on here.	Ahora veo muy clarito lo que está ocurriendo aquí.	Variation
0:57:29 - 0:57:30	Oh, what are you talkin' about?	Eh, oye, ¿a qué te refieres?	Particularisation
0:57:30 - 0:57:31	I don't even wanna hear it.	No te hagas el longui	Adaptation
0:57:33 - 0:57:35	And I know you two were diggin' on each other. I could feel it.	Y sé que vosotros estáis engatusaos , lo huelo.	Adaptation
0:57:36 - 0:57:37	You're crazy.	Ah, tonterías tuyas	Variation
0:57:39 - 0:57:41	Oh, come on, Shrek.	Espabilo, tío.	Variation
0:58:45 - 0:58:46	It's very spooky in here.	Me está entrando el canguelo.	Discursive creation

0:59:02 - 0:59:03	It's okay, it's okay.	No grites, tranquilo.	Particularisation
0:59:09 - 0:59:11	Oh, my God! You ate the princess.	¡Caníbal! ¡Te has tragado a la princesa!	Discursive creation
0:59:28 - 0:59:30	You're... different.	Estás ho... diferente.	Linguistic amplification
0:59:34 - 0:59:35	You are what you eat, I said.	Lo que se come se cría.	Equivalence
0:59:40 - 0:59:41	What do you mean?	¿Cómo?	Generalisation
0:59:49 - 1:00:02	"By night one way, by day another. This shall be the norm... until you find true love's first kiss... and then take love's true form."	«De noche una apariencia, durante el día otra. Esa será la norma... Del primer beso de amor verdadero surgirá... sí, la verdadera forma».	Variation
1:00:06 - 1:00:07	I didn't know you wrote poetry.	¡Escribes poesías!	Omission
1:00:18 - 1:00:20	This horrible, ugly beast!	¡En este horroroso y feo engendro !	Particularisation
1:00:38 - 1:00:43	All right, all right. Calm down. Look, it's not that bad. You're not that ugly.	Vamos, vamos, vamos. Tampoco estás tan fea. No estás tan mal.	Omission

1:00:43 - 1:00:48	I ain't gonna lie. You are ugly. But you only look like this at night. Shrek's ugly 24-7.	Mira, no, no te mentiré, así eres fea. Pero solo doce horas al día , y Shrek lo es todo el año .	Modulation
1:00:48 - 1:00:54	But Donkey, I'm a princess, and this is not how a princess is meant to look.	Pero Asno, soy una princesa. ¿Y dónde se ha visto una princesa con este aspecto?	Variation
1:01:29 - 1:01:31	But I like you anyway!	¡Pero tú sí que me gustas mucho!	Linguistic amplification
1:01:34 - 1:01:37	I'm in trouble. Okay, here we go.	Lo llevo fatal. En fin , vamos allá.	Variation
1:01:42 - 1:01:44	Take a good look at me, Donkey.	Vamos, ya lo ves.	Modulation / Omission
1:01:44 - 1:01:48	I mean, really, who can ever love a beast so hideous and ugly?	¿Quién podría amar a un engendro horroroso y feo?	Omission
01:01:52 - 01:01:56	My only chance to live happily ever after is to marry my true love.	Mi única posibilidad de ser feliz y comer felices es casándome con mi amor verdadero.	Equivalence
01:01:57 - 01:01:59	Don't you see, Donkey?	¿No lo entiendes , Asno?	Modulation
01:02:05 - 01:02:07	You at least gotta tell Shrek the truth.	Entonces cuéntale la verdad a Shrek.	Modulation
01:02:08 - 01:02:11	No! You can't breathe a word.	¡No! No digas a nadie una palabra.	Equivalence

01:02:11 - 01:02:13	What's the point of being able to talk if you gotta keep secrets?	¿De qué me sirve hablar si no puedo contar nada?	Modulation
01:02:16 - 01:02:18	I won't tell him. But you should.	No se lo diré. Díselo tú.	Variation
01:02:19 - 01:02:23	I just know before this is over, I'm gonna need a whole lot of serious therapy. Look at my eye twitchin'.	Antes de que acabe esto, verás como tengo que ir al psiquiatra. ¡Mira el tic del ojo!	Variation / Particularisation
01:03:00 - 01:03:02	There's something I want...	Quiero hablar de...	Modulation
01:03:30 - 01:03:32	There's something I have to tell you.	Quería decirte algo importante.	Linguistic amplification
01:03:49 - 01:03:5	Yeah? Well, it does.	¿Ah, no? Pues mal creído.	Variation
01:03:56 - 01:03:58	Princess, I've brought you a little something.	Te he traído un pequeño presente.	Particularisation
01:04:04 - 01:04:05	What'd I miss? What'd I miss?	¡ Qué modorra! ¿Qué pasa?	Discursive creation
01:04:07 - 01:04:08	Who said that? Couldn't have been the donkey.	¿Quién lo ha dicho? ¡ Los burros no hablan!	Modulation
01:04:12 - 01:04:15	As promised. Now hand it over.	Antes lo prometido. Entrégamela ahora.	Linguistic amplification
01:04:20 - 01:04:23	Take it and go before I change my mind.	Cógela y vete, no sea que cambie de parecer.	Equivalence

01:04:29 - 01:04:33	I have never seen such a radiant beauty before.	Debo deciros que jamás había visto una belleza tan deslumbrante.	Linguistic amplification
01:04:46 - 01:04:48	Oh, that is so sweet.	Oh, sois todo un encanto.	Adaptation
01:04:58 - 01:05:01	Princess Fiona, beautiful, fair, flawless Fiona	Princesa Fiona melifluia, flamante y florida Fiona.	Particularisation
01:05:18 - 01:05:20	I'll start the plans, for tomorrow we wed!	Iniciaré los preparativos. ¡Mañana será la boda!	Variation
01:05:29 - 01:05:31	Oh, anxious, are you? You're right.	Oh, el ansia os commueve. Ciento.	Linguistic amplification
01:05:41 - 01:05:42	Fare-the -well, ogre.	Id en paz , ogro.	Variation
01:05:43 - 01:05:45	Shrek, what are you doing? You're letting her get away.	Tío, pero ¿qué haces? ¿Dejas que se largue?	Variation
01:05:45 - 01:05:47	Yeah? So what?	Sí, que se largue.	Discursive creation
01:05:53 - 01:05:55	You're great pals, aren't ya?	Sois muy amiguitos, ¿no es así?	Variation
01:06:00 - 01:06:12	I told you, didn't I? You're not coming home with me. I live alone! My swamp! Me! Nobody else! Understand? Nobody! Especially useless, pathetic, annoying, talking donkeys!	Eh, te lo dejé muy claro. No volverás a mi casa conmigo. Allí vivo yo solo. ¡Es mi ciénaga! ¡Mía! ¡Y de nadie más! ¿ Queda claro? ¡De nadie más! Y aún menos de un inútil, patético, charlatán	Linguistic amplification

		y cargante asno.	
01:08:41 - 01:08:44	I would think, of all people, you would recognize a wall when you see one.	Creía que eras un experto mundial en reconocer muros, tío.	Discursive creation
01:08:50 - 01:08:52	It is around your half. See that's your half, and this is my half.	Y rodea tu mitad, ¿lo ves? Ahí tu mitad y aquí la mía.	Compression
01:09:08 - 01:09:09	You let go!	¡Suelta tú!	Variation
01:09:13 - 01:09:15	Hey, hey, come back here. I'm not through with you yet.	Eh, eh. Aún no he acabado contigo.	Omission / Discursive creation
01:09:15 - 01:09:16	Well, I'm through with you.	Pues yo contigo sí.	Omission
01:09:16 - 01:09:25	Uh-uh. You know, with you it's always, "Me, me, me!" Well, guess what! Now it's my turn! So you just shut up and pay attention!	Jo, tronco, tú siempre estás con lo mismo. ¡Yo, yo y yo! Pues entérate, ahora me toca a mí, tío, ¡así que cállate y escucha!	Variation
01:09:25 - 01:09:31	You are mean to me. You insult me and you don't appreciate anything that I do! You're always pushing me around or pushing me away.	Eres muy malo conmigo. Me insultas y no aprecias nada de lo que hago. Siempre me estás dando órdenes o me estás echando.	Linguistic amplification / Variation
01:09:31 - 01:09:36	Oh, yeah? Well, if I treated you so bad, how	¿Ah, sí? Pues si de verdad te trato tan mal, ¿por qué	Variation / Linguistic amplification

	come you came back?	narices has vuelto?	
01:09:36 - 01:09:39	Because that's what friends do! They forgive each other!	¡Porque es lo que hacen los amigos! ¡ Siempre se perdonan!	Linguistic amplification
01:09:41 - 01:09:45	You're right, Donkey. I forgive you... for stabbin' me in the back!	Tienes toda la razón. Yo te perdono... ¡por tu puñalada trapera !	Linguistic amplification / Equivalence
01:09:46 - 01:09:51	Ohh! You're so wrapped up in layers, onion boy, you're afraid of your own feelings	¡Ay! Te tapas con tus capas, tío cebollón . ¡ Temes tus sentimientos!	Variation
01:09:52 - 01:09:53	Go away!	¡Piérdete!	Discursive creation
01:09:53 - 01:09:55	There you are, doing it again just like you did to Fiona.	¿ Lo ves ? Ya estás otra vez. Igual que con Fiona.	Modulation
01:10:09 - 01:10:12	She wasn't talking about me?	De modo que no hablaba de mí...	Linguistic amplification
01:10:15 - 01:10:18	Uh-uh, no way. I ain't saying anything You don't wanna listen to me.	No saldrá una palabra de mi hocico. El señor nunca escucha.	Discursive creation
01:10:53 - 01:10:56	What are you asking me for? Why don't you just go ask her?	Eso no me lo preguntes a mí, pregúntaselo a ella.	Modulation
01:10:57 - 01:10:59	The wedding! We'll never make it in time.	¡ Oh, no! ¡La boda! No llegaremos a tiempo	Linguistic amplification

01:10:59 - 01:10:03	Ha-ha-ha! Never fear, for where there's a will, there's a way and I have a way.	No temas, tío. Quien la sigue la consigue. Y yo sé cómo conseguirlo.	Variation / Equivalence
01:11:11 - 01:11:13	I guess it's just my animal magnetism.	Glamur animal que tiene uno.	Discursive creation
01:11:15 - 01:11:17	Aw, come here, you.	Esto se ha ido.	Discursive creation
01:11:17 - 01:11:20	All right, all right. Don't get all slobbery. No one likes a kiss ass	Quieto, no me sobes. No me seas lameburros.	Discursive creation
01:11:20 - 01:11:24	All right, hop on and hold on tight. I haven't had a chance to install the seat belts yet.	¡Arriba! Agárrate fuerte, aún no hay cinturones de seguridad.	Variation
01:12:06 - 01:12:09	Excuse me. Could we just skip ahead to the "I do's"?	Disculpe. ¿Podríamos pasar a los «Sí, quiero»?	Equivalence
01:12:17 - 01:12:19	Go ahead, have some fun. If we need you, I'll whistle.	Muy bien, muñeca. Si te necesitamos ya te silbaremos.	Discursive creation / Variation
01:12:23 - 01:12:25	Shrek, wait, wait! Wait a minute! You wanna do this right, don't you?	Oye, para, para, un momento. No querrás pringarla, ¿no?	Modulation
01:12:25 - 01:12:27	What are you talking about?	Oye, ¿a qué viene esto ahora?	Modulation
01:12:27 - 01:12:33	There's a line you gotta wait for. The preacher's gonna say, "Speak now or forever hold	Tienes que esperar a que el que les casa diga lo siguiente: «Hable ahora o	Description / Equivalence

	your peace." That's when you say, "I object!"	calle para siempre , entonces vas y gritas «yo objeto».	
01:12:35 - 01:12:36	Hey, wait. What are you doing?	Para , para. ¿Qué haces?	Linguistic amplification
01:12:40 - 01:12:41	Please her?	¿Gustarla?	Discursive creation
01:12:41 - 01:12:46	The chicks love that romantic crap!	A las tías les va ese rollo.	Discursive creation
01:12:46 - 01:12:49	All right! Cut it out. When does this say the line?	Vale, cállate ya . ¿Cuándo dice eso el que los casa ?	Modulation / Description
01:13:01 - 01:13:03	Mother Fletcher! He already said it.	Madre , ya lo ha dicho.	Omission
01:13:03 - 01:13:04	Oh, for the love of Pete!	Oh, por el amor del cielo .	Equivalence
01:13:23 - 01:13:29	Really, it's rude enough being alive when no one wants you, but showing up uninvited to a wedding...	Ya es una grosería completa estar vivo cuando nadie te soporta . Pero ¡presentarse a una boda sin ser invitado...!	Particularisation
01:13:46 - 01:13:4	And what do you know about true love?	¿Qué sabrás tú de amor verdadero?	Variation
01:13:51 - 01:13:58	Oh, this is precious. The ogee has fallen in love with the princess!	Oh, esto no tiene precio . ¡El ogro se nos ha enamorado de la princesa!	Discursive creation / Variation
01:14:11 - 01:14:19	Who cares? It's preposterous! Fiona, my love,	¡Qué más da! ¡Es un completo absurdo ! Fiona,	Variation / Equivalence

	we're but a kiss away from our "happily ever after." Now kiss me!	amor mío, estamos a un beso de comer perdices . Venga, bésame.	
01:14:56 - 01:14:58	Well, uh, that explains a lot.	Eso lo aclara casi todo .	Modulation
01:15:08 - 01:15:10	This hocus-pocus alters nothing.	Todo este abracadabra no cambia nada.	Equivalence
01:15:10 - 01:15:14	This marriage is binding, and that makes me king! See? See?	Este matrimonio es válido. Y eso me convierte en rey, rey, rey .	Substitution
01:15:51 - 01:15:53	I'm a donkey on the edge!	¡Soy un asno cabreado!	Description
01:15:57 - 01:16:00	Celebrity marriages. They never last, do they?	Los matrimonios famosos no suelen durar mucho.	Variation
01:16:03 - 01:16:04	Go ahead, Shrek.	Cuando quieras.	Modulation
01:17:29 - 01:17:31	But you are beautiful.	Pero si ya eres muy hermosa .	Linguistic amplification
01:19:24 - 01:19:26	And they lived ugly ever after.	Y vivieron feos y comieron perdices.	Equivalence
01:19:34 - 01:19:36	Oh. Oh. I can't breathe. I can't breathe.	Ay, no puedo más. No puedo más.	Generalisation