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Trabajo Fin de Grado

Translation of Colloquialisms in the Dubbing of "My Fair Lady": A Qualitative Analysis of Challenges and Strategies

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ABSTRACT

The translation of colloquial language presents numerous challenges for the translator, since this type of language can play a significant role in certain films. Consequently, it is crucial to convey the same level of colloquial register in such instances, in order for the target text to have the same effect on the audience as the source text. This issue can be observed in the film "My Fair Lady", since all characters make extensive use of colloquial speech, especially Cockney speakers whose colloquiality is derived from the use of non-standard features. Therefore, this dissertation carries out a qualitative analysis of the translation techniques used in the Spanish dubbing of this film, with the objective of assessing whether the dubbed version of the film can convey a comparable level of colloquial register to that of the target text and to determine whether the same type of colloquial language has been employed.

RESUMEN

La traducción del lenguaje coloquial plantea numerosos retos al traductor, debido a que este tipo de lenguaje puede desempeñar un papel importante en determinadas películas. Por lo tanto, es crucial transmitir el mismo nivel de registro coloquial en esos casos, para que el texto meta tenga el mismo efecto en el público que el texto de origen. Este problema puede observarse en la película "*My Fair Lady*", ya que todos los personajes hacen un amplio uso del habla coloquial, especialmente los hablantes de *Cockney*, cuya coloquialidad se deriva del uso de los rasgos no estándar. Por consiguiente, en este trabajo de fin de grado se ha llevado a cabo un análisis cualitativo de las técnicas de traducción empleadas en el doblaje al español de esta película, con el objetivo de evaluar si la versión doblada de la película puede transmitir un nivel de registro coloquial comparable al del texto meta y determinar si se ha empleado el mismo tipo de lenguaje coloquial.

Tabla de contenido

1. Introduction

The present dissertation considers the translation of colloquial language since they pose a challenge for translators. The existence of lexical, phonetic or grammatical features that do not exist in other languages, such as Spanish, makes it an interesting topic to explore. For instance, in the film selected for analysis, the use of dialectal features and idioms are both recurrent, presenting a challenge for the translator, given that these features do not exist in Spanish.

The film "My Fair Lady" (1962), directed by George Cukor, has been selected for my analysis as it provides an opportunity to examine how the challenges of translating colloquial language have been overcome. Therefore, the principal objective of this dissertation is to conduct a qualitative analysis of the translation techniques employed in the Spanish dubbed version of the film. However, although this dissertation focuses on translation for dubbing, synchronisation will not be analysed as it would require a separate research project.

In order to carry out the qualitative analysis, it is first necessary to propose a theoretical framework to identify what can be considered as colloquial language and the challenges they pose when it is translated. Additionally, the film presents a number of dialectal features that are specific to Cockney and thus relevant to the analysis. Consequently, an overview of the most distinctive features of this dialect has been compiled. This, together with the information about dubbing and its translation techniques, have been put into practice to carry out the analysis and its discussion.

The scripts of both the Spanish translation done by Jean Lawrence and the original English version have been gathered from two online sources: linguetic.co.uk[1] and

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[1] https://www.linguetic.co.uk/res2movies7a.html

academica.edu[2], although with some minor changes. In order to obtain the results, the different types of colloquial words have been codified according to the pertinent translation technique used. Once the data had been collected, the Figures with the percentage of the translation techniques were discussed to ascertain whether the colloquial register of the source text (ST) has been conferred into the target text (TT). In essence, the ultimate objective of this dissertation is to try to discern whether the Spanish translation for dubbing conveys a comparable level of colloquial register as that of the ST, and to identify whether the translation of the TT has employed the same type of colloquial language, while analysing the translation techniques used.

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[2] https://www.academia.edu/8175359/My_fair_lady

2. Theoretical framework

2.1. Colloquial language

Fattah & Salih (2022, p. 79) define colloquial language as an "all-embracing concept that is used by linguists to signify the informal interaction, and to act as a representative of all the varieties of informal language such as slang, vernacular, vulgar and jargon (when occurring in informal context)". Additionally, it is typically spoken rather than written, and is "used in conversation among ordinary or educated people" (Barzegar, 2010, 3rd paragraph).

McCrimmon (1972) argues that colloquial English is distinguished by brief and simple sentences that often employ incomplete grammatical structures, some slang terms and an extensive use of contractions and clipped words. Additionally, it often employs a personal and familiar tone to establish an intimate connection, while avoiding the use of formal words and relative pronouns, which are usually maintained in formal discourses. Moreover, specific classifications have been provided of what to include within colloquial English, such as the one by Partridge (1990) who includes single words, clipped words, contractions and phrasal verbs; Jalalpour & Tabrizi (2017) who mention aphorisms such as proverbs, adages, and clichés, and Iqbal (1999) who identifies tag questions, idioms, pause fillers, rejoinders, exclamations, clippings, phrases, slang, and reduplicatives. Other authors such as Ball (1958) also mention acronyms.

Another aspect that scholars such as Jalalpour & Tabrizi (2017) and Nikolov (2016), considers as part of colloquial language is dialect. According to Holmes & Wilson (2022, p. 692), vernacular speech is "an uncodified or unstandardised variety acquired at home and typically used for informal colloquial interaction with family and friends". It is also claimed that it is "used to refer to the language of a regional speech community" (Holmes & Wilson,

2022, p. 692) and that it has no official status. The term also refers to "the most colloquial variety in a person's verbal repertoire and to the variety used at home and with close friends, which may be a distinct language or a dialect" (Holmes & Wilson, 2022, p. 692). Therefore, this dissertation will consider certain features of the Cockney dialect as colloquial, based on this definition. For instance, Holmes & Wilson, (2022) discuss certain vernacular features that characterise colloquial English which are also present in Cockney, as it will be seen. These features include h-dropping, the pronunciation of the suffix "-ing" as /in/, plural subjects that tend to go with the singular form ("you was"), and the use of the past participle instead of the preterit ("he come"). Other colloquial features mentioned are the pronunciation of "my" as /mɪ/ and the use of "them" instead of "those" or "they".

2.1.1.   Challenges in the translation of colloquialisms

This section of the dissertation will examine the different approaches proposed by scholars for translating colloquial language. To be more precise, it will focus on the challenges that slang, vulgarisms and dialects pose, while also providing solutions that different scholars put forward.

As stated before, translating colloquial language is a difficult task, since it is subject to cultural barriers (Rangwala, 2014). According to Santika (2015, p. 129), to render cultural terms such as those mentioned above, the translator must have a comprehensive understanding of both the source language (SL) and the target language (TL), the topics and concepts of the text and the "cultural customs, religious beliefs, and historical backgrounds of the two texts" (Santika, 2015, p. 129). Additionally, Barzegar (2010) discusses how colloquial language is useful for the portrayal of characters and the creation of the desired environment. Therefore, if it is not properly translated, it might not cause the desired effect and "cause loss of communication" (Barzegar, 2010, 6th paragraph). For this reason, the translator encounters many problems when translating colloquial language. According to Dickins et al. (2002) errors

can occur in terms of register when the target text (TT) does not convey the same degree of formality as in the source text (ST). The second problem is "the failure of producing the same effect on the target audiences" (TA) (Barzegar, 2010, 6th paragraph). One reason they provide for this problem is that certain languages lack the same level of formality as the TL. An example of this is the use of the *usted* treatment in Spanish, which does not exist in English. Consequently, Barzegar (2010), deems as crucial the need to identify an equivalent in the TT that can fulfil the objectives that the ST has.

Regarding slang, Rittmayer (2009) identifies three challenges when translating this type of colloquial language. Firstly, there may be no equivalent slang term in the TL to the one in the ST. Conversely, the opposite situation can also arise, whereby there may be numerous equivalent expressions in the TL and a choice must be made, even if they may have different connotations. However, "the biggest problem in translating slang is censorship, either performed willingly by the translator, or imposed by some outside body" (Rittmayer, 2009, p. 6). For her, this can significantly alter the impact of the text, as slang is often crucial for character and plot development. According to Santika (2015), it is virtually impossible to recreate the same effects as in the TT by using an equivalent slang of the TL. Nevertheless, in an attempt to solve these issues, three techniques are frequently employed in the translation of slang (Butkuvienė & Petrulionė, 2010). These include literal softening, stylistic compensation and literal translation. According to Žilinskaité, (2012, p. 23), the purpose of literal softening is "to neutralise the negative meaning of slang words or expressions used in the source text", for instance, when translating rude slang that deals with sex and swearing. This scholar also explains that stylistic compensation "provides an opportunity to replace an element of the ST which does not have an equivalent in the TT" (Žilinskaité, 2012, p. 34). Lastly, regarding literal translation, it is used when the translation of the TT accurately reflects the ST (Ferriol, 2013).

With regard to vulgarisms, Pušnik (2016) argues that translating language that is emotionally charged and culture-specific can be challenging, given that each culture has their own restrictions and vulgar words. This is why, "even if a translator has correctly assessed the connotative meaning and intensity of a word, it remains questionable whether the word is acceptable in a given community" (Pušnik, 2016, p. 23). Additionally, Cintas & Remael (2007, p. 196) argued that even if slang, vulgar language and interjections are often toned down or elided, this is not always an optimal solution, as this type of language "fulfils specific functions in the dialogic interaction", in addition to being crucial for characterisation and plot purposes. To solve these issues, Cintas & Remael (2007, p. 196) proposed finding an "equivalent that is deemed appropriate in the context" after evaluating the connotations it has in the source culture (SC).

Many scholars have provided insight into the field of the translation of dialects, for instance, Ramos (2005) discusses the linguistic, extralinguistic and pragmatic challenges of translating social and geographic dialects. The first occurs since dialects are linguistic varieties that deviate from the standard, often having their own morphology, syntax, and phonetics (Taffarel, 2013). At the same time, they can cause comprehension and re-expression problems of the dialect in the TL (Taffarel, 2013). Extralinguistic issues arise because dialects carry culture-specific connotations (Ramos, 2005). For this reason, it is important to consider "the level of acceptance of the dialect in the TL and the potential impact on readers, as this may lead to ideological issues"[3] (Taffarel, 2013, p. 83). Lastly, according to Ramos (2005), pragmatic problems are linked to the purpose of use, such as characterisation and humour, as well as the conditions of reception, including ideology and the client. A number of scholars have provided different approaches to these problems. However, this dissertation will focus on the solutions provided by Marco (2002), and Fons (2011).

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[3] Translated by author

Marco (2002) presents two solutions for translating dialects. The first is a translation that eliminates any dialectal trait, whereby the translator opts for the standardisation of the text. The second approach is one in which these traits are made visible, therefore the translator attempts to preserve the dialect to some extent, if not completely. By transferring dialectal traits into the TT, he argued that the translation can transgress language, which may involve the incorporation of non-standard traits and lexical errors, among other features. With regard to this option, the translator may employ marks of an existing dialect or create a new one. Nevertheless, this is not always the case, as the translator may choose not to transgress the language and instead opt for a colloquial register in the TT. In accordance with the solutions provided by Marco (2002), Fons (2011) classifies the translation techniques for dialect into four main categories, which are neutralisation, colloquial translation, violation of linguistic norms and dialectal translation. Additionally, he suggests compensation as a useful alternative to translate dialect "when what is important is the function and therefore the desire to distinguish in the TT between standard language and marked elements" (Fons, 2011, p. 132).

2.2. Audiovisual translation

Audiovisual translation (AVT) is defined by Chaume (2013, p. 105) as "a mode of translation characterised by the transfer of audiovisual texts either interlingually or intralingually". At the same time, these audiovisual texts convey information through two communication channels: the acoustic channel, for instance, words or soundtracks; and the visual channel, that includes images with linguistic signs and movements (Chaume, 2013). According to Chaume (2013, p. 105), the challenge of AVT is to create dialogues that imitate a "prefabricated spontaneous mode of discourse" while simultaneously conforming to time and space constraints imposed by the images. AVT includes various fields, such as dubbing, subtitling, voice-over, fandubs, and audiodescriptions (Chaume, 2013).

2.2.1. Dubbing

Dubbing is a form of AVT commonly used in Europe, America, and some Asian and North African countries (Chaume, 2020). As defined by Chaume (2020, p. 1), dubbing "consists of replacing the original track of a film's (or any audiovisual text) SL dialogues with another track on which translated dialogues have been recorded in the TL. The remaining tracks are left untouched". Moreover, an essential process in dubbing that has an undeniably "direct impact on the translation process and product" (Chaume, 2004, p. 35) is synchronisation (also called adaptation or adjustment). It "consists of matching the TL translation and the articulatory and body movements of the screen actors and actresses, as well as matching the utterances and pauses in the translation and those of the source text" (Chaume, 2004, p. 43). It is worth noting that Fodor (1962) was the first to talk about synchronisation in his book "Film Dubbing: Phonetic, Semiotic, Esthetic and Psychological Aspects", in which he identified three types of synchronies: phonetic (later also referred to as lip synchrony), character, and content.

To produce a natural-sounding translated AVT or to achieve what Chaume (2005, p. 145) calls the "reality effect", it is crucial to create a realistic appearance, that is, to "naturalise the text", in which the viewer is unaware that what they are watching is a dubbed version. This scholar also suggests that visual synchronisation, including isochrony, lip and kinetic synchrony, is the most effective method of achieving this. This is because when the text matches the mouth and the movements of the characters, and maintains the same duration, it gives the impression of the "reality effect" that Chaume (2005) referred to.

As explained by Chaume (2004), lip or phonetic synchrony refers to the accurate matching of the translation to the screen actor's lip movements, especially in close-ups and extreme close-up shots where lip movements are detailed. Additionally, it is particularly important the pronunciation of open vowels, bilabial and labio-dental consonants that are

visible on screen. Another type of visual synchrony is isochrony, which is the process of ensuring that the timing of the dialogue on screen is respected during the translation (Chaume, 2004). For instance, it is crucial to guarantee that the actor's voice can no longer be heard when the character has stopped talking, or vice versa. For this reason, Chaume (2004) argues that viewers are more likely to notice faults in the dubbed version when there are deficiencies in isochrony. Lastly, regarding kinetic synchrony, the TT should accurately reflect the body movements of the actors on screen, in order to avoid contradicting the image.

2.2.2. Translation techniques

This dissertation will consider the classification of AVT techniques by Ferriol (2013) with the dubbing translation techniques of Hayes & Bolaños-García-Escribano (2022). Ferriol (2013) proposed a new taxonomy of translation techniques based on previous proposals made by previous scholars. These techniques were originally explained in Spanish, but I translated them into English.

Table 1. AVT translation techniques. Ferriol, 2013, p. 119-122.

Accepted equivalent	The use of a term or expression that is recognized by the dictionary as an equivalent of the term in the TL.
Adaptation	One cultural element from the SL is replaced with another from the TL.
Amplification	The introduction of details not formulated in the ST: information, explanatory

	paraphrases, which fulfil a metalinguistic function. It also includes the addition of information not present in the ST
Calque	It is the literal translation of a word or expression from another language.
Compression	The synthesis of linguistic elements.
Description	Consist of replacing a term or expression with a description of its characteristics and function.
Discursive creation	Establishment of an unpredictable and out-of-context temporary equivalence.
Enlargement	The addition of linguistic elements that serve the phatic function of the language, or elements which are not informatively relevant, such as adjectives that describe an obvious quality presented on the screen
Generalisation	The use of a more general or neutral term.

Literal translation	The translation accurately reflects the ST, but the number or order of the words can differ.
Loan	When a word or expression is integrated without modification in the TL. It can be pure if the words are not changed in the TL or naturalised if they standardised the spelling of the words in the TL.
Modulation	The change of point of view, approach or cognitive category compared to the formulation of the ST; it can be lexical and structural.
Omission	The complete deletion of information in the TT.
One by one translation	Each word in the original text has a counterpart in the translation. However, some words in both texts have different meanings when taken out of context.
Particularisation	The use of a more precise or concrete term.
Reduction	The removal of some words in the SL. As previously mentioned, some SL words are

	removed in dubbing to ensure synchronisation.
Substitution	The replacement of linguistic elements by other paralinguistic elements (intonation, gestures) or vice versa.
Transposition	The change of grammatical category or voice.
Variation	The change of linguistic or paralinguistic elements affecting aspects of linguistic variation. For instance, changes in textual tone, style, social dialect, or geographical dialect.
Word by word translation	To translate a phrase with the same amount of words and in the same order. The grammar and the primary meaning is also respected.

Hayes & Bolaños-García-Escribano (2022) proposed four strategies for dubbing accents: domestication, foreignisation, standardisation and a hybrid mode. Firstly, domestication is used to adapt the ST to the TT, making it less strange to the target culture (TC). In this case, it replaces an accent with another one that is familiar to the TL audience. Conversely, foreignisation renders the translation stranger to the TC. Therefore, the accent of the ST "is replaced with a foreign accent in English belonging to the language of the original"

(Hayes & Bolaños-García-Escribano, 2022, p. 220). Regarding standardisation, it involves rendering an accent in a neutral way into the TL to "eliminate a plurality of geographic, social or other particularities" (Hayes & Bolaños-García-Escribano, 2022, p. 220). Additionally, the features of the accent can be reflected through register if they are relevant to the text. Another technique that can be used is a combination of all the strategies, that is, a hybrid technique. In this analysis, these techniques have been employed for accents and non-standard grammattis features since they are Cockney features.

3. Analysis and discussion of colloquialisms "My Fair Lady"

3.1. Cockney

Cockney is a highly stigmatised dialect spoken mainly among working-class residents of East London (Cheshire et al., 2013), which denotes both "a regional and a social group" (Holmes & Wilson, 2022, p. 197). However, it also refers to individuals born near St. Mary-le-Bow Church in Cheapside, London (De Boinod, 2024). This section of my dissertation outlines how Cockney deviates from standard English, including its distinctive pronunciation, vocabulary, and grammar.

For instance, pronunciation is one of its most distinctive features. According to Cole (2022) and Hughes et al. (2012), the main pronunciation traits are h-dropping, glottal stops, th-fronting and some changes in vowels and diphthongs. H-dropping consists of the omission of the initial "h" sound; for instance, "habit" would be pronounced as /abɪt/. The glottal stop, symbolised as /ʔ/, occurs between vowels and is produced by blocking the airflow in the glottis. Thus, the word butter (/ˈbʌtə/) is pronounced as /ˈbʌʔə/. Th-fronting is the replacement of the dental fricatives /θ/ and /ð/ with the labiodental fricatives /f/ and /v/, respectively. For instance, "think" (/θɪŋk/) becomes /fɪŋk/, while "mother" is pronounced as /ˈmʌvə/ instead of /ˈmʌðə/. In addition, some diphthongs are pronounced differently from Received Pronunciation (RP).

For example, the diphthong /eɪ/ is pronounced as /æɪ/, and the same applies to /əʊ/, which is pronounced as /ʌʊ/, and /aɪ/ as /ɑɪ/.

Regarding vocabulary, the most noticeable is rhyming slang, which consists of employing an expression that does not have a related meaning with the word it is replacing. Additionally, the rhyming word of the expression is often omitted. To illustrate this, Partridge (2007) provided several examples of Cockney rhyming slang, such as "Rosie Lee" or "Rosie" for "tea", "apples and pears" or "apple" for "stairs".

Cockney is also characterised by several non-standard grammatical features, including double negatives, comparatives, and superlatives and the use of "ain't" instead of the negative form of the present tense of the verbs "be" and "have". Additionally, the past participle is used instead of the preterit ("we done it yesterday"), and the third person singular of the present tense is used for all pronouns ("you is").

3.2   Analysis

To start with, of all the cases studied, there are no instances found of jargon, acronyms, rejoinders and aphorisms. Nevertheless, other types of standard colloquial language, such as contractions, idioms and phrasal verbs are abundant in the ST. This section will comprise a discussion of the techniques employed to translate this type of language, emphasising whether the TT conveys the colloquial register that is inherent in the ST. In addition, the figures of each type of colloquialism analysed, along with the transcriptions in Spanish and English and the translation technique employed, have been included in the Appendix A and B, to complete this information.

The standard colloquial features are largely employed by all characters in the ST, regardless of their social background However, it is important to note that slang is only used

by Cockney speakers. For instance, contractions, phrasal verbs, idioms and exclamations are prevalent in the ST. However, this is not reflected in the TT due to the omission of these features and the lack of compensation through variation in the case of speakers of standard English. Consequently, the colloquial register that is identified in the ST, is not conveyed in the TT. Regarding Cockney speakers, certain features have been partially omitted. However, in contrast to the standard English speakers, these have been compensated for with variations, thus conveying a colloquial tone. To achieve this, numerous linguistic devices are employed, including lexical errors ("*nengún*") contractions between prepositions and articles ("*pal'*"), indefinite adjectives and an article ("*tol'*") and other types of words ("*samperrao'*"); *vacilaciones fonéticas* (Brizz, 2023), which consists of relaxing a consonant, most frequently at the end of a word. On certain occasions, these *vacilaciones fonéticas* are reminiscent of the southern Spanish accent, which adds different connotations to the TT since the colloquial tone is enhanced by the incorporation of dialect. As has been observed, certain features that contribute to the colloquial tone in the TT are specific to Spanish. In addition, these traits carry different connotations since certain features regarded as standard in the SL, such as contractions, are not considered as such in the TL.

An important aspect of the ST is slang, which serves to characterise Eliza's speech. As illustrated in Figure B10, finding an equivalent was not a significant problem, given that this technique was employed in 56.5% of the cases. Nevertheless, it is important to note that this is not always the case, as there are certain slang words that have been toned down. For instance, "ruddy" has been translated as "*malditas*", which is its colloquial equivalent, but also as "*gran*", which is toned down and lacks any degree of colloquiality. A similar phenomenon occurs with vulgarisms, except that in this case, vulgar language is used by all characters. The vast majority

of vulgarisms have been toned down through the use of discursive creation and modulation. For instance, the pejorative word "hussy" has been toned down in the TT through discursive creation as "*mala pieza*". Regarding equivalence, although Cintas & Remael (2007) argued that it is the best technique for translating vulgarisms, only 7.7% have been translated with this technique. With regard to other types of colloquialisms, numerous instances in which the translation did not convey the colloquial register have been observed. To illustrate this, the idiom "draw the line at" has been translated through a discursive creation as "*fomentar*" and the interjection "well" to "*no*". Nevertheless, this is not always the case, as there have been certain instances where the colloquial register could be conveyed to the TT. For instance, "he's off his chump" has been translated as "*está como una chiva*" and "dear" as "*so lechuguino*" through a discursive creation. It is important to recognise that the identification of an equivalent colloquial term does not necessarily imply that the register will be transferred since it depends on the context and the character that utters them. For instance, a phrasal verb translated through equivalence but uttered by Higgins does not convey a colloquial register. For instance, when "find out" is translated to "*averiguar*". Conversely, when another phrasal verb that is translated through equivalence but uttered by Eliza is translated, it is rendered in a colloquial register. This can be observed in the translation of "take down" as "*apuntao*".

Regarding non-standard features, "My Fair Lady" is concerned with the efforts of Higgins to standardise Eliza's Cockney speech, which is largely reflected in the beginning and middle section of the film. However, as Eliza elides the dialectal features of her speech with the aid of Higgins, the non-standard elements become less prominent. As to their translation, it has been observed that the three most used techniques have been standardisation, domestication and variation. This is because most of these features lack an equivalent in

Spanish. Additionally, features such as double negatives and the omission of the subject are regarded as standard in Spanish, unlike in English. In those cases, even if the subject has been omitted or there is a double negation, the degree of colloquiality that is meant to convey is not the same. Therefore, since they are standardised, they need to be compensated through variation. In such instances, *vacilaciones fonéticas* and non-standard spellings have been employed to convey the proper register. There are other cases in which certain features have been entirely standardised, for instance, the use of "as" as a substitute for "who" and the use of "them" for "they". Consequently, the colloquial register is absent in the TT. Additionally, as in the case of standard colloquialisms, it has been observed that the identification of an equivalent does not necessarily mean that the colloquial register is conveyed. Therefore, the vast majority of non-standard features have been compensated as an attempt to convey the same effect on the TA. To do this, certain devices have been used, including lexical errors ("*tú y yo semos*", "*custión*"), *vacilaciones fonéticas*s ("*recao*", "*usté*"), contractions ("*la'abía*", "*ca'ces*"), colloquial expressions ("*cualquier hijo de vecino*", "*tomo la del humo*"), dialectal words ("*entoavía*"), omission of auxiliary verbs ("*le ofrecío*"), jargon ("*guipao*"), vulgar language ("*gachó*") and phonetic errors such as rhotacism ("*purmonía*"). Another technique that is effective in conveying the colloquiality of these features is domestication, which uses colloquial language ("*una miaja*"), omission of prepositions ("*en medio la calle*"), *vacilaciones fonéticas*s ("*tié*" instead of the h-dropping in "has"), and contractions ("*tós*") to transmit the colloquial register of the ST. Therefore, it can be seen how most of the features that convey a colloquial register to the TT do not imply a dialect, in contrast to the ST.

3.3. Discussion

As evidenced by the analysis, the translation of colloquialisms poses numerous challenges to the translator. One of them is to find an equivalent term in the TT that not only transfers the same meaning and connotations but also conveys the same colloquial register as in the ST.
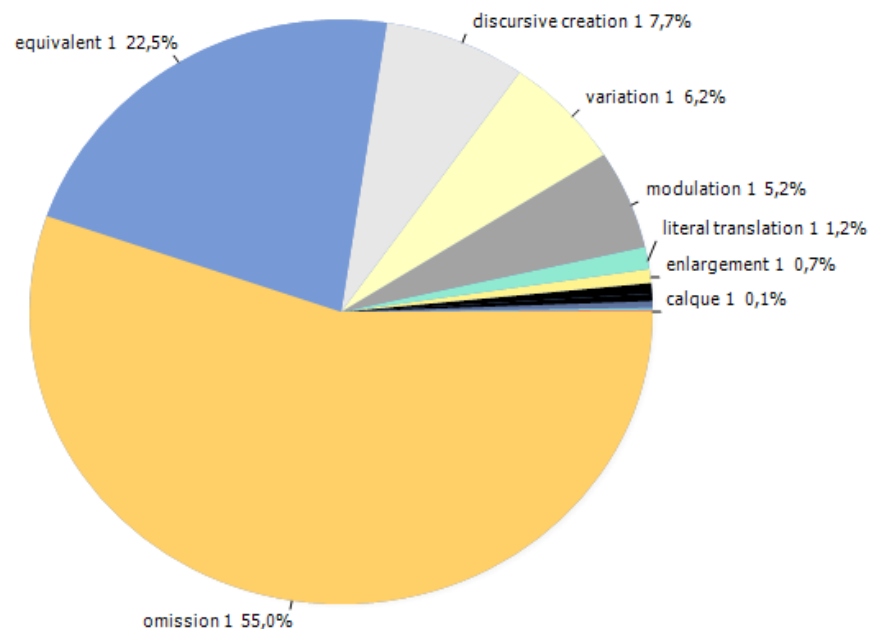

Figure 1. Most used translation techniques for standard features

As Barzegar (2010) argued, colloquial language is employed by both ordinary and educated individuals. For instance, all characters use colloquialisms such as phrasal verbs, exclamations, idioms and contractions. Nevertheless, an important phenomenon that has been observed is that from the 55% of omissions shown in Figure 1, the 6.2% variations correspond to the compensations made when a colloquialism has been elided in the case of Cockney speakers. This indicates that in the TT, the speech of non-speakers of Cockney is rendered less colloquial than in the ST, while those who speak Cockney, are made colloquial and vulgar due to the prevalence of contractions, lexical errors, colloquial language, jargon and even dialectal

phenomena such as rhotacism, which serve to compensate for the lack of colloquial register that omissions provide.

The most frequently employed translation technique is omission, which has been largely employed with features such as contractions, interjections and pause fillers, among others. Consequently, Cintas & Remael (2007) emphasised the necessity of not omitting language such as slang, vulgarisms or interjections since colloquial language is crucial for characterisation and for the desired environment (Barzegar, 2010). In this case, both reasons become crucial since the film is about the evolution that Eliza has regarding her speech. One feature that has been employed to characterise Cockney speakers is slang. Unlike the vast majority of colloquialisms, which are omitted or softened, slang has been largely translated with equivalences (see Figure B13). Nevertheless, problems have also been encountered in its translation. For instance, Rittmayer, (2009) identified the lack of an equivalent as a problem, which as can be observed in Figure B13, five translation techniques, other than equivalence have been used, trying to recreate the same effect in the TT. However, even if there are 56.5% equivalences, and following the arguments of Santika (2015), it is nearly impossible to recreate the same effect in the TA. This applies to the translation of words such as "bloke" as "*tipo*". Another of the problems discussed by Rittmayer (2009) is censorship, which also applies here, although to a lesser extent, given that there are 13% omissions (see Figure B13). Furthermore, two of the three translation techniques specific to slang that Žilinskaité (2012) mentioned have been identified in this case: literal softening and stylistic compensation, as can be seen from the analysis. In the case of other colloquial features, such as vulgar language, the most effective method of translation is said to be the identification of an equivalent (Cintas & Remael, 2007). Nevertheless, only 7.7% of the vulgar language has been translated through equivalence, while other techniques have been employed to tone down or omit them.

This implied that, in order to convey a comparable effect to that observed in the ST, the translator has opted to differentiate between the speech of those who speak Cockney and those who speak standard English in terms of colloquiality. This is achieved in the TT by eliminating the majority of the colloquial register in those who speak standard English in the ST. In the case of Cockney speakers, the majority of slang has been maintained through equivalences and compensating for the loss of colloquial language, ensuring that the film can have a similar result.
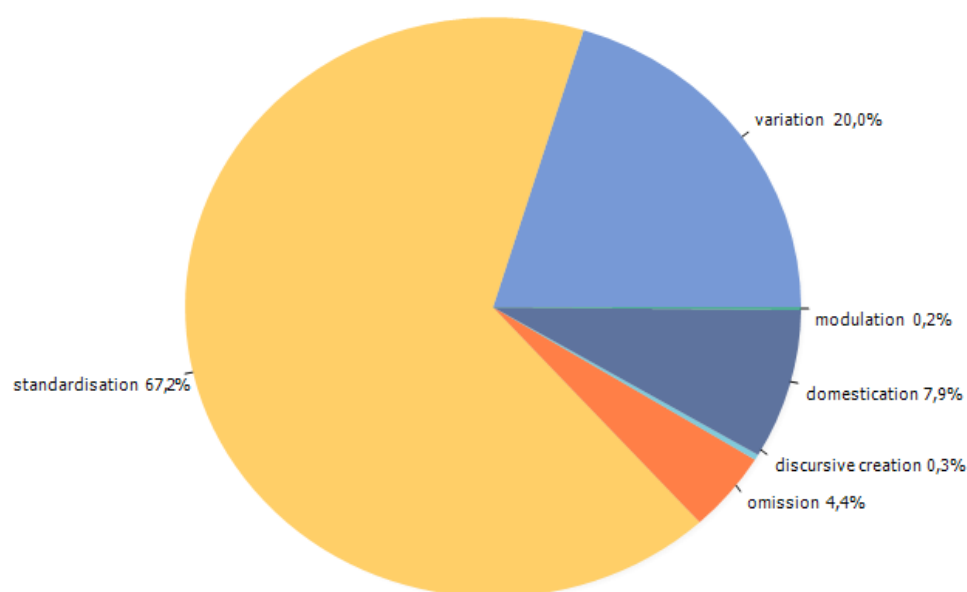

Figure 2. Most used translation techniques for non-standard features

The analysis previously conducted has led to the conclusion that translating dialectal features presents multiple challenges for the translator. As Taffarel (2013) and Ramos (2005) have argued, dialects have their own morphology, syntax, and phonetics that deviate from the standard. For instance, it can be observed that certain features that are regarded as non-standard in the SL, such as double negatives, are regarded as standard in the TL. This implies that the

translator needs to identify an alternative TL feature that can convey a comparable, if not identical, degree of colloquial register.

Regarding the translation techniques observable in Figure 2, it can be seen that the majority of non-standard features have been partially or completely standardised. This has resulted in the loss of the colloquiality that these features provide to the ST. Nevertheless, 20% of the cases analysed have been compensated for with variation and domestication (with 7.9% of cases). This suggests that although the TL does not contain the same colloquial traits as the SL, there are other Spanish colloquial features that are able to convey the required register. This aligns with the arguments put forth by Fons (2011), who explained that a useful way to translate dialect is through the use of compensation when what matters is the function that dialect has in the ST. Furthermore, this results in certain issues that Ramos (2005) and Taffarel (2013) discussed, namely the extralinguistic issues and the pragmatic problems linked to the purpose of use. In "My Fair Lady", the role of dialect is of utmost importance since, as previously stated, the film represents Eliza's transformation from a broad dialect to standard English, with the aid of Higgins. Consequently, the role that Cockney plays concerning the plot, the characterisation of Eliza and its purpose in the film, must also be conveyed in the TT for the film to make sense and not cause a "loss of communication" (Barzegar, 2010, 6th paragraph). Therefore, the issue of translating this dialect into Spanish, especially given the lack of a TL equivalent of this dialect, has been resolved by using compensation and a combination of colloquial features of the TL.

Under the classification of the solutions proposed by Marco (2002), the vast majority of the translations involve a process in which, even though Cockney features have been largely standardised, some dialectal and colloquial traits of the TC are still displayed using variation and domestication. Therefore, the translator has opted to mark the dialect with transgressions of the standard norm and with a colloquial register. This is also supported by Hayes & Bolaños-

García-Escribano (2022), who argued that, when appropriate, accent can be reflected through register. To illustrate this, the translator has chosen to employ colloquial vocabulary and expressions that were not present in the ST to translate certain Cockney features, rather than transgressing the norm. Nevertheless, given the importance of dialect for characterisation and plot development in this film, and given that the majority of its features have been standardised, it is necessary to compensate for this so the film can convey a similar intended meaning and purpose. Consequently, the translator has chosen to transgress the standard norms of the TL by using variations and domestications that enhance the colloquiality of the text and to characterise Cockney speakers in the TT. The primary linguistic devices employed include *vacilaciones fonéticas*, lexical errors and contractions, among others. Therefore, following the classification by Marco (2002), the translator has opted to employ a combination of multiple colloquial Spanish features and a few recognisable features of real dialects of the TL, for instance, the use of "*usté*" and rhotacism, instead of constructing an artificial dialect.
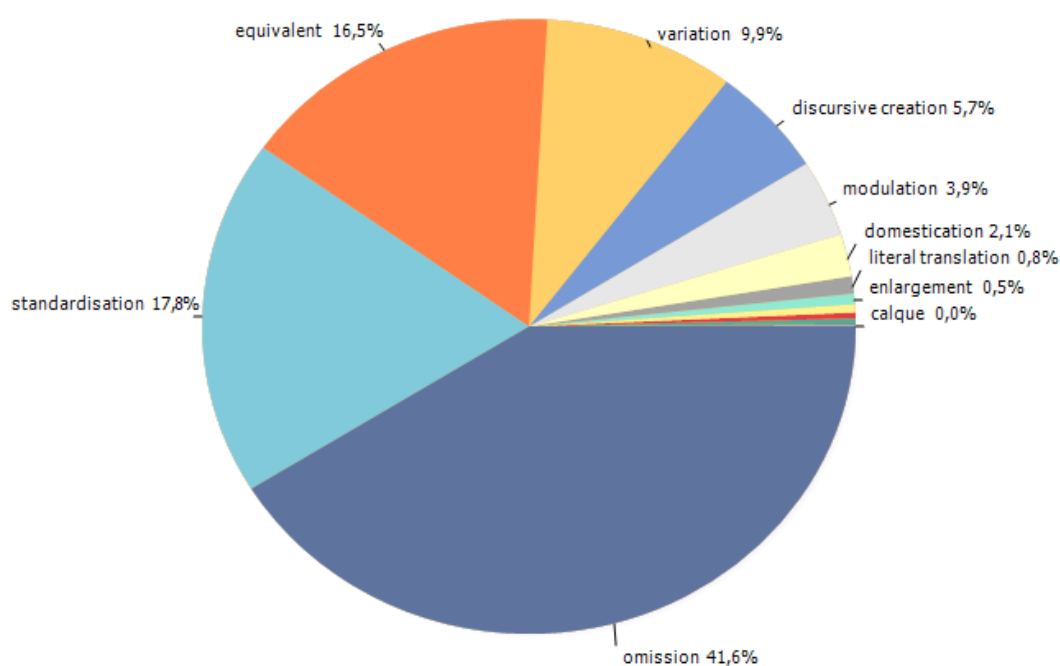

Figure 3. Most used translation techniques

As argued before, translating colloquial language is a challenging task since it is subject to cultural barriers (Rangwala, 2014). Additionally, two types of errors can occur, as it has been previously explained in section two. The first error is that of the register (Dickins et al., 2002) and the inability to convey the same effect to the TA, which in turn produces a "loss of communication" (Barzegar, 2010, 6th paragraph). One solution proposed by Barzegar (2010) is to identify an equivalent that can convey the same connotations as those of the ST. However, although it is the third most frequently employed translation technique with 16.5%, as seen in Figure 3, there are certain instances in which, despite the identification of an equivalent of the colloquial term, the colloquial tone that it conveys may differ ("lingo" and "*jerga*"). Therefore, this together with the fact that omission is the most employed translation technique fails to convey the same register as in the ST in those characters that speak standard English. This produces a change in the focus of the ST since rather than dealing with standard and non-standard English, the TT is concerned with colloquial and vulgar language versus a more formal register of Spanish (due to the lack of compensation for the omitted colloquialisms).

4.   Conclusion

In conclusion, it has been demonstrated that the translation of colloquialisms poses numerous challenges. This is due to the different cultures having multiple perspectives and constraints about what constitutes a colloquial or a non-standard feature. For instance, in Spanish, the subject can be omitted, whereas, in English, this is considered non-standard and therefore colloquial. Especially relevant to this dissertation is the fact that each culture has its conventions and dialects, which adds complexity to the work of the translator, who should possess an understanding of the TC (Santika, 2015).

This dissertation aimed to determine whether the dub version of "My Fair Lady" could convey a comparable level of colloquial register as that of the ST since most of it is due to Cockney and whether they have employed the same type of colloquial language. Therefore, a qualitative analysis has been carried out and has led to the conclusion that register is a more significant factor in the TT than in the ST. Consequently, the intended meaning of the ST is replaced with a new one in the TT. While in the ST, colloquiality is primarily given by dialectal non-standard features, and the objective is to eradicate all dialectal characteristics from Eliza's speech, the colloquiality of the TT is given by the colloquial and vulgar language along with her informal pronunciation and lexical errors. So, the TT has no discernable dialect trait present in the speech of Eliza. However, in the ST, the speech of characters such as Higgins and Pickering is replete with colloquialisms, including contractions, phrasal verbs, vulgarisms and interjections, which are largely omitted in the TT. Consequently, it does not convey the same register as in the ST. A similar phenomenon occurs with Eliza since her standard colloquial features are omitted in the vast majority of the cases. That is why omission is the most used translation technique. However, in her case, this lack of colloquiality that results from omission, is domesticated and compensated through variation to make her speech as colloquial and non-standard as in the ST. Therefore, it can also be concluded that since most colloquialisms, such as interjections, idioms and contractions have been omitted, the colloquial register in the TT is derived from other types of colloquialisms and non-standard features in Spanish. For instance, *vacilaciones fonéticas*, lexical errors, jargon, contractions (but not between subject and verb) and colloquial expressions and words are used.

Regarding translation techniques, the only ones that seem to be successful in fully transferring the colloquial register that dialect provides are domestication and variation. This is because the majority of colloquialisms in the TT are non-standard features related to phonetics and lexical errors and not so much about colloquial words and phrases since most of

them have been omitted. For instance, as it could be seen in the analysis, almost every colloquial word or non-standard feature in Eliza's speech has been compensated through a *vacilación fonética*. With regard to other techniques, it depends on whether the translator has chosen the most appropriate word for conveying a colloquial tone. For instance, certain equivalents, generalisations and discursive creations, among others, did not convey any colloquial register in some instances, while in others, they maintained it. Additionally, there are some cases where, despite the identification of an equivalent with a similar colloquial tone, the translator has opted to translate them differently, employing other techniques. This occasionally failed to convey the intended register.

In essence, this dissertation has demonstrated how the translator can change the original purpose of a work. In this instance, it has been possible to observe how the focus of the ST differs from that of the TT. This is evidenced by the fact that the characters who speak standard English have been rendered less colloquial, thus creating a contrast between Eliza's speech in the TT and the rest who speak standard English. This is due to the translator having chosen to replace the dialect with a colloquial speech, which is in line with what Marco (2002) argued, to achieve the same effect as in the ST.

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