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OF SANTIAGO DE GUAYAQUIL**
FACULTY OF ARTS AND HUMANITIES
SCHOOL OF ENGLISH LANGUAGE

TITLE OF PAPER

CONTRASTIVE ANALYSIS OF STEREOTYPICAL HUMOR
FOUND IN THE CHARACTERS DONKEY AND BURRO IN THE
MOVIE SHREK (2001). A LOCALIZED PROPOSAL OF HUMOR
RENDERING TECHNIQUES

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CERTIFICATION

We certify that this research project was presented by **Cotapo Burgos Edilma Maritza** as a partial fulfillment for the requirements for a **Bachelor of Arts Degree in English Language with a Minor in Translation**.

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I, Cotapo Burgos Edilma Maritza,

HEREBY DECLARE THAT:

The Senior Project: **Contrastive Analysis of Stereotypical Humor Found in The Characters Donkey and Burro in The Movie Shrek (2001). A Localized Proposal of Humor Rendering Techniques** prior to obtaining the **Bachelor of Arts Degree in English Language with a Minor in Translation**, has been developed based on thorough investigation, respecting the intellectual property rights of third parties regarding citations within the corresponding pages whose sources are included in the bibliography. Consequently, this work is of my full responsibility.

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Edilma Cotapo

DEDICATION

I want to dedicate this work, first of all, to God, then to my family and friends and to a special person that was always there willing to help me.

Edilma Cotapo



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Abstract

This research document attempts to create awareness on the fact that as the industry of entertainment grows, the need for reaching vast amounts of viewers for these cinematographic productions is imperative. Thus, it becomes important for translators to find the means to convey the message of these productions in spite of language and cultural barriers. Every production represents a challenge for translators, but there are some genres that are more complex than others, as is the case of humor. There are several problems that translators can face when translating humor, for instance: idiomatic expression, cultural references, words, ideas, places, objects that might not exist in the target culture and/or language emerging the so called *cultural untranslatability*. This paper, provides samples of the most common problems when translating humor as well as techniques that shed some light on the problem of translating humor. To come up with techniques for dealing with specific issues. Research was made about stereotypes in American and Latin-American culture taking as a reference the animated film *Shrek* (2001). A localized translation for Ecuadorians was rendered and a survey was applied to seventy-five people in order to corroborate the hypothesis. The results of the survey as well as the analysis could prove that when translating humor, it is mandatory to go through an adaptation process to achieve success. This means that it is possible to gain the acceptance of the audience by providing a good rendering via the study of the target culture and the application of the correct techniques.

Keywords: *cultural untranslatability, techniques, strategies, humor, stereotypes, Shrek (2001), culture.*

1. Introduction

This paper involves the dilemma of translating humor at the light of the characters Donkey and Burro from the 2001 motion picture Shrek. It is a fact that translating has some challenges, but what happens when it is humor and its genres to translate? Some translators might reluctantly accept this type of translations because it is not only about decoding a message, but also amusing people from another culture.

It is true that some adaptation has to be made according to the target audience, but what are the steps to follow when translating humor? What should translators know about the cultures involved to start translating humor? What strategy can a translator use? What type of techniques need to be applied to produce a successful rendering? All this questions will be answered throughout this paper

1.1. Topic and justification

Different genres aim towards obtaining diverse reactions from the audience. Horror films attempt to scare people, action films tend to incite anger and rage. Drama tries to convey deep emotions and shows reality from a particular point of view. Humor, as a phenomenon, within its philosophical, psychological and physiological nature, its aesthetic value, its relation to truth, ethical standards, customs and norms, its use in literature, its dependency on the society and culture has occupied the minds of a great number of thinkers for centuries and attempts have been made to explain humor in various ways (Raskin, 1979).

Humor, in theory, is complex to attain. Despite the number of thinkers who have participated in the debate, the topic of humor is currently understudied in the discipline of philosophy. There are only a few philosophers currently focused on humor-related research, which is most likely due to two factors: the problems in the field have proved incredibly intricate, inviting repeated failures, and the subject is erroneously dismissed as an insignificant concern (Smuts). Making people laugh may not be as simple as it is commonly

believed. Culture plays an important role in the realm of comedy and humor. Audiences from different cultural backgrounds respond unevenly when presented the same scene from a movie; let alone audiences who do not speak the same language. English and Spanish are two languages that seem to have lots of perfect semantic equivalences at word and sentence levels. However, humor in both is very far from ideal. Hispanic culture and North American culture pose a real challenge in translation.

As it was already mentioned, trying to make people laugh has cultural implicatures. An attempt at translating a joke not only means encoding and decoding from one language to another, but it also has to do with adaptation. For this process, the social, cultural, and economic aspects of the target audience need to be analyzed, as well as habits, behavior, age, gender, and sometimes the level of education of people.

It is important to keep in mind that humor serves the purpose of entertaining, and being completely faithful to source text at the moment of translating does not seem to be a suitable procedure; the text involved in the translation process needs to be treated according to the audiences it is targeted to.

Once explained the challenge of proposing a definition of humor it is easier to comprehend the importance of analyzing humor. Certainly the study of this field is truly broad, that is the reason why this paper focuses on one of the branches of humor to analyze the production of humor at the light of two important cultures, American and Latin-American, that are somehow related; to contribute to the field of translation with knowledge about how humor is created in these two cultures, the kind of situations, gestures, words or phrases these two cultures find hilarious and also to provide techniques and/or strategies that translators might use when translating similar texts for the cultures before mentioned.

2. Problem

2.1. Statement of the Problem

The problematic for this research is the lack of information and studies about the translation of humor. There are several theories that explain how humor is performed and how it works in different situations, but there is little information about how to translate jokes and humorous situations keeping spontaneity and the essence of the joke without making it boring or over explaining why it is hilarious and people should laugh.

To serve the purpose aforementioned it needs to be made a thorough research about the type of audience it is going to be targeted; in this case the target culture is Latin-American people, which means that in order to carry out the analysis of the characters Donkey and Burro from the movie Shrek (2001) it is mandatory to analyze not only cultural references, social, economic, level of education, age gender and the kind of humor they enjoy, but also paralinguistic features, culture-bound with the target audience, like quality (is the characteristic that distinguishes one voice from another), volume (the loudness or softness of the voice), pace/rate (the number of words that a person utters per minute), pitch (the number of vibrations per second of a person voice), articulation (the proper production of word, not adding or omitting sound between word or sentences as well as not slopping or chopping sounds), pronunciation (speaking in an adequate way). All these requirements need to be accomplished in order to obtain more information about each culture and perform a good analysis that might contribute to field of translation specifically about humor and cultural bonds.

2.2. Research Questions

- How is humor created in animated movies targeting American and Latin-American audiences?
- Can this humor be localized?
- What characteristics and behavior does Donkey possess?
- What characteristics and behavior does Burro possess?

- How do they differ?
- What strategies and techniques shall be used to impersonate the character “Donkey” into the character “Burro”?

2.3. General and Specific Objectives

2.3.1. General Objective

Determine and describe the type of humor that American and Latin cultures enjoy to find differences and/or similarities between the two cultures by analyzing the aspects of each culture, stereotypes and what they find hilarious to devise strategies and techniques that will contribute to the translation field.

2.3.2. Specific Objectives

- Define the attitudes of the characters Donkey and Burro that impersonate a stereotype within the American and the Latin American cultures
- Analyze the stereotypes in both cultures to find any relation between them.
- Formulate translation techniques (according to previous analysis) that can help to translate cinematographic production involving these two cultures.

2.4. Conceptual Framework

The following paragraphs will provide information about humor and the different theories that exist and contribute to the understanding of this field. Furthermore, this work will also provide information about the type of movie that is going to be analyzed and its message.

2.4.1. Humor

Humor is an interesting phenomenon that has been studied through many centuries and surprisingly there is no proper definition of what this field

is about. Many dictionaries offer various “definitions”. In the Oxford Dictionary humor is defined as “the ability to express humor or amuse other people”. Nevertheless, this definition and similar definitions retrieved from other dictionaries do not encompass the essence of what humor really is.

To understand a little more about humor and how it works, it is important to review some theories. There are many theories that have been proposed; nonetheless, this paper will present the most important ones.

2.4.1.1. Incongruity Theory

The Incongruity Theory poses that:

[Humor] is the perception of something incongruous—something that violates our mental patterns and expectations. This approach was taken by James Beattie, Immanuel Kant, Arthur Schopenhauer, Søren Kierkegaard, and many later philosophers and psychologists. It is now the dominant theory of humor in philosophy and psychology. (Morreall, 2012).

This theory is widely applied in stand-up comedy where the comedian starts telling the joke and the audiences think of a possible ending for it, but suddenly the joke turns into something senseless and unexpected and that incongruence is what makes people laugh according to this theory.

2.4.1.2. Superiority Theory

This theory states that people laugh at adversity and/or non-acceptable qualities of others allowing them to exalt themselves and feel superior even though if they are not worthy of exaltation. At the light of this explanation, it can be said that the entire joke within this domain focuses on making fun of other people’s defects, weaknesses or calamity, which makes this theory more significant and intricate since it is not only about humor but also social status, sexism, racism, ethnicity might be involved. (Jensen, 2009)

2.4.1.3. Release Theory

This theory postulates that humor serves the purpose of releasing tension regarding taboo topics that society is not normally willing to laugh at (Schwarz, 2010). This type of humor also includes taboo words used in hilarious ways (Jensen, 2009). It is important to notice that these jokes might have “hidden messages” aiming to convey a specific point of view about a topic or to persuade the audience to adopt a certain position concerning a particular issue or situation.

2.4.2. Humor and Laughter

Most of the times, humor is closely related and sometimes confused with laughter; which is the reason why a clear distinction of what laughter must be established.

Laughter is a physical reaction in humans and some other species of primate, consisting typically of rhythmical, often audible contractions of the diaphragm and other parts of the respiratory system. It is a response to certain external or internal stimuli. (Stearns, 1972).

It is important to remark that laughter is occasionally the result of humor, which means that there are other factors that encourage a person to laugh like emotional responses to fear, embarrassment (Smuts), confusion, nerves and even courtesy.

2.4.3. Translation of Humor

It is known that translation is a complex task in which the translator needs to acquire certain skills and knowledge about the type of field of the document and the culture involved in the process to provide a proper translation. Every document under the translation process represents at some

point a challenge but, there are some fields within the translation studies that might be more complex to translators. That is the case of humor.

Humor is one of the most demanding fields to translate. Common sense and even practice tell that translators must be faithful to meaning, content, the purpose and the effect of a text, but should translator follow this process when translating humor? At some point yes, it is essential for the translator to make a decision between being completely faithful to the source text or serve the purpose of entertaining and make some changes (adapt the text) to obtain a successful translation (Zabalbeascoa, 2005). Translators not only need to be familiar with the source text but also need to be aware that expectations, rules and agreements on social play are bound to a specific culture, which allow the cultural untranslatability to arise, for instance: in order to translate a parody, the audience has to be familiar with the parodied text; if not, they will not be able to understand the jokes. (Vandaele, 2010)

There are some translation strategies that might help translator to undertake the translation of humor while dealing with untranslatability. Translators can opt for an 'assimilationist' approach by canceling the elements that are alien to the target culture, or opt for an adherence to source norms by retaining source-culture specific elements. These two strategies can help translator to find balance to provide a successful rendering as the source text was in its own culture (Gáll, 2008)

2.4.4. American Humor

Every culture has its own characteristics regarding humor. The Americans are not the exception. In order to understand Americans' humor, it is necessary to learn about the type of jokes they find hilarious. Here is a short list elements American use to produce their jokes: slapstick, insult comedy and impersonation, satire.

2.4.4.1. Slapstick

Slapstick is a genre distinctive of silent cinema. Nowadays it is an element used in certain comedy movies like *Lier Lier* and *The Mask*. This element consists on exaggerated physical activities or clumsy accidents that people find hilarious. (College, 2015)

2.4.4.2. Insult Comedy and Impersonation

Insult comedy is also commonly used in American humor. This genre aims to criticize the characteristics of certain people, focusing on their personality, behavior, look, to make the audience laugh. Impersonation on the other hand, is an imitation of someone's personality, voice and speaking style; sharing the same objective with insult comedy. It is important to remark that insult joke might be used without imitating or impersonating the person target of the joke. (College, 2015)

2.4.4.3. Satire

Satire is also a well-used genre in American humor. Satire, is sometimes combined with irony and sarcasm in order to state the point of view of the author or majorities, to expose or denounce an idea, government or society. Satire can be used to entertained people but the main objective of this genre is to criticize. (Dictionary.com, n.d.)

2.4.5. Latin American Humor

It is a complex task to describe the way humor works and the type of humor that Latin-Americans, as a whole, enjoy. Even when the countries speak the same language and share some similarities, each country possesses its own characteristics regarding humor. The most prominent characteristic about Latin humor might be satire. This genre is generally used to criticize

government decisions and/or society stereotypes for instance, the Argentinian comic Mafalda created by Joaquin Salvador Lavado (Quino).

Satire is not the only type of humor produced in Latin-America. Mexico presents a completely different type of humor that uses slapsticks and pranks as in the case of the very famous comedy program “El Chavo del 8” created by Roberto Gomez Bolaño. Another type of humor presented in Mexico is parodies like “La familia peluche” created by Eugenio Derbez.

Despite the fact that every country in Latin-America has specific and sometimes different characteristics regarding expressions of humor, there are certain features shared by Latin Americans, as is the case of irony. This literary technique is widely used in Hispanic countries within the purpose of entertaining. Irony can be used by itself or as in many situations can be combined with other elements such as parody and satire. Parody is a distorted imitation that presents the negative elements of someone’s behavior, manner and/or speaking and agree with irony in their critical attitude, violating conservative aspects and in their hilarious effect. On the other hand, satire is most of the time combined with irony. (Iglesias, 1983)

2.4.6. Animated Films

Animated films are composed of drawings, photographs, illustrations frame by frame. Each of them has slight differences form the others in order to give the illusion of movement when they are presented in rapid succession. Animation is a film technique directed mostly to children as it might contain elements like talking animals, fairy, animated objects, etc. that may be also appealing to grown-ups. Nonetheless, animated movies can not only be categorized as children movies, they can also target adult audiences presenting different topics like drugs, sex, certain kind of humor that children are not able to understand. (Dirks, n.d.)

2.4.7. Shrek

Shrek is a computer-animated comedy adventure based on William Steig's fairy tale book "Shrek" that depicts a lonely ogre that meets Donkey accidentally in the forest and is forced by lord Farquaad to rescue Princess Fiona in order to recover his swamp.

This film not only can be seen as an animated movie for children, but also as a parody of common fairy tales such as Disney films, since the charming prince is an ogre, the steed is a donkey, no frog becomes a prince but the princess turns into an ogre instead. It can be said that this movie breaks all the stereotypes and conventions of a "normal fairy tale". Another characteristic of this film is that it is appealing for both adults and children as it contains clumsy episodes and also several adult jokes can be found, of course these types of jokes are not perceived by children, as they are presented through irony and sarcasm. Nonetheless, even when this movie depicts some scenes that are not appropriate for children and some adult humor, it has an important message to convey about breaking stereotypes that says that only physically beautiful people are good to fall in love with.

2.4.8. Localization

Localization is the process of adapting a text to a given culture. It involves changing words from one language to another, analyzing the semantics in the new language to make sure the right thing is said, as well as making sure the product "works" (functionally and linguistically) in the intended culture. (Bostick, 2012)

2.4.9. Brand Endorsment

Brand endorsement is a type of advertising that uses famous personalities that possess a higher degree of respect and/or recognition among people to advertise the product or service. It is also present in films,

when a certain product or service is mentioned or the brand shown with the purpose of selling the product or make it famous. (Marketing, n.d.)

2.5. Methodological Approach

This research project emerges out of the analysis of the computer animated film 'Shrek' in an attempt to define the most outstanding features of this type of humor and the particular characteristics of one of the main characters, Donkey in English, and its Spanish counterpart, Burro, to develop a framework for translation techniques analysis based on the results gathered through the application of a survey resulting from the most salient chunks containing hilarious discourse. The said analysis will allow the formulation of a guideline of strategies aimed at the impersonation of animated characters.

It is important to remark that the type of audience of the English version is not defined, since this film depicts slapstick jokes preferred by children and also certain jokes that might not be understood by children but adults find hilarious making it appealing for both children and adults. On the other hand, the localized translation rendered is more targeted to children as this omits all the inappropriate words used by Donkey as well as double sense jokes while also being appealing for adults because of the sarcasms and irony found. This new rendering was localized specifically for Ecuador since all the vocabulary and colloquialisms were chosen according to Ecuadorians cultural background.

2.6. Research instruments

Apart from the literature used for the establishment of the background information, a survey was prepared. This survey was developed based on the most hilarious phrases of "Donkey" and "Burro". All the phrases used to develop this survey were chosen to present the most typical problems that translation might face when translating humor. Among the samples taken from the film, there are: cultural jokes, challenging phrases (regarding grammar

structure), idiomatic expressions, sarcasm, words and/or phrases that cannot be translated or accepted (if translated) in the target culture.

A localized translation was rendered for Ecuadorians in order to analyze the techniques used in the production of it to confirm the notion that humor cannot be translated literally, but needs adaptations instead so that the dialogues are successful. This will also help and encourage translators who take the challenge of translating humor by providing some guidelines about the techniques that can be used to translate humor while trying to keep the essence of jokes and adapting the text according to the target culture. In this case, the sample audience has been delivered a taste of Ecuadorian colloquialism, in the same manner this taste can be dragged to other scenario with the techniques that resulted of the analysis of the product.

2.7. Findings

This section will be divided into two parts: First, the findings regarding the analysis of the characters and how they fit into their corresponding contexts: Donkey within the American context and Burro within the Latin-American context. And second, the findings concerning the passages chosen for localized rendering, which will provide support for the guidelines established as the product of this research project.

2.7.1. Donkey

Donkey is a very particular character, a talkative donkey that can always find a song for every situation he is passing through. Another characteristic is his mode; Donkey is most of the times happy, smiling and saying funny things, acting and moving in hilarious ways. It is important to mention that Donkey is constantly getting involved in many situations that can risk his own life to help his friend Shrek. At first sight it might be seen and perceived as a good influence for children because of his positive attitude, and the fact that he is always happy and willing to help his friends but, there is one characteristic of Donkey that does not fit in the category of a character that can be freely

watched by children without supervision. It is easy to identify throughout the movie several inappropriate words said by Donkey that should not be heard and learned by children.

As it was aforementioned, every culture has their own perception of what is humorous and they pose their own stereotypes too. Donkey is not just a simple animal; this character is impersonated by a black man and aims to appeal both adults and children. As Donkey is not a human being, the audiences might not notice his blackness through physical appearance like hair, color of skin or broad nose but it is noticeable on stereotypical speech and mannerisms and on rekindling historic performances of blackness to convey an unmistakable black Otherness. (Brabham, 2006)

2.7.2. Burro

Burro is a very special character. He is very talkative, always willing to help and risk his life for his friend Shrek. He is also ready to find a song for every situation. Burro possesses an especial characteristic that can be seen throughout the movie; he is a sycophant; it is easy for him to flatter people or other animals in order to obtain a benefit. This characteristic might also be perceived in Donkey but it is somehow more emphasized in Burro. There are many characteristics that these two characters possess regarding positive attitude but there are some others that differentiate them like the fact that Burro is a character that can be watched by children without supervision, as Burro does not use inappropriate words or displays sexuality like Donkey.

On the other hand, this character is impersonated by a different stereotype from Donkey who possesses characteristics of a black man. In contrast, Burro represents a non-educated person. It is easy to come up with this conclusion just by listening to the way Burro talks, the type of vocabulary he uses and the errors he commits when pronouncing some words.

2.7.3. Results out of Survey Applied

This survey was applied to 75 people between 18 and 50 years old. All of the people surveyed were Ecuadorians. All of the people surveyed under 26 years of age had access to at least high school. All of the people from 26 and above had at least a college or university degree. Education is a very important factor here, because the renderings were made in such a way as to give the audience a very comfortable window to choose from seemingly similar options. All of which contained implicatures that affected the overall meaning depending on how each subject perceived it.

Once the survey was applied, it was found that people prefer a rendering that has gone through adaptation and localization. What people accept is not the literal translation of the text because they might not find certain cultural jokes hilarious, especially children who find it hard to grasp specific nuances.

It was unexpected to come across such results in the survey where, while the choice that was believed to be the one and only choice, the original rendering localized in Spanish (Mexico) from the movie, the alternative given to the subjects was welcomed.

The people surveyed enjoy reading the same jokes of the film localized to their own culture with common things, situations and phases they use every day as is shown considering the popularity of the renderings that were made under this particular view, which implies that this process can be considered as an alternative to boost cultural awareness among foreign audiences.

Table 1: Translation Problems and Rendering Techniques

SOURCE TEXT	TRANSLATION PROBLEM	STRATEGY/TECHNIQUE	TARGET TEXT
S1 Please, don't turn me in. I'll never be stubborn	Cultural Ideas about donkeys	Localization / Modulation and Transposition	¡Quédate conmigo! Por fa ya no seré tan ocioso ¡trabajaré!

SOURCE TEXT	TRANSLATION PROBLEM	STRATEGY/TECHNIQUE	TARGET TEXT
again. I can change.			
S2 Now I'm a flying, talking donkey. You might have seen a housefly, maybe even a super fly but I bet you ain't never seen a donkey fly.	Rhyme words	Localization/Phonemic Translation	Ahora soy un burro que habla y vuela. Han visto al gato volador o quizás a un perro labrador pero apuesto a que nunca han visto a un burro volador.
S3 You're mean, green, fightin' machine	Structure of the sentence.	Localization/ Reformulation	Tú sí que te pones verde de las iras
S4 Oh, wow! That was really scary. If you don't mind me sayin', if that don't work, your	Cultural aspects from the source	Localization/ Cultural Transplantation and Reformulation	Uy! Eso sí que da miedo. Ojalá no te molestes por lo que te voy a decir pero si eso no funciona tu mal aliento de

SOURCE TEXT	TRANSLATION PROBLEM	STRATEGY/TECHNIQUE	TARGET TEXT
<p>breath certainly will get the job done, 'cause you definitely need some Tic Tacs or something, 'cause you breath stinks! You almost burned the hair outta my nose, just like the time...then I ate some rotten berries. I had strong gases leaking out of my butt that day.</p>			<p>seguro los saca volando por que te apesta la trompa, deberías comerte unos tumix. Casi me quemas las cejas. Como cuando me comí unas moras podridas estuve bombardeando todo el día</p>
<p>S5 You got that kind of I-don't-care-what-</p>	<p>Sentence structure and cultural background.</p>	<p>Localization/ Transplantation and reformulation</p>	<p>Tu eres de esos que les vale tres atados lo que</p>

SOURCE TEXT	TRANSLATION PROBLEM	STRATEGY/TECHNIQUE	TARGET TEXT
<p>nobody-thinks-of-me thing. I like that. I respect that, Shrek. You all right. Whoa! Look at that. Who'd want to live in place like that?</p>			<p>piensen de ti. Eso es chévere. Tu sí que tienes personalidad. ¡lu! mira eso ¿quién querría vivir en ese chiquero?</p>
<p>S6 Oh! And it is lovely! Just beautiful. You know you are quite a decorator. It's amazing what you've done with such a modest budget. I like that</p>	<p>Cultural aspects regarding humor</p>	<p>Localization/ Reformulation</p>	<p>¡Ah! Me encanta. Está precioso. No sabía que eras decorador. Es increíble lo que puedes hacer con lo que tienes a la mano. ¡Que hermosa tu piedra! ¡Está increíble!</p>

SOURCE TEXT	TRANSLATION PROBLEM	STRATEGY/TECHNIQUE	TARGET TEXT
boulder. That is a nice boulder.			
S7 We can stay up late, swappin' manly stories, and in the mornin' I'm makin' waffles.	Cultural references present in some words	Localization/ Modulation	Nos quedaremos hasta tarde contándonos historias de terror y en la mañana yo preparo las tortillas.
S8 Oh! Oh, pick me! Oh, I know! I know! Me, me!	Cultural expressions	Localization/ Reformulation	¡Por fa! ¡Por fa! Elígeme ¡yo sé! ¡yo sé!
S9 I don't get it. Why don't you just pull some of that ogre stuff on him? Throttle him, lay siege to	Colloquialisms in the source text. Cultural untranslatability	Localization/ Transplantation and Reduction.	Cultural and Chuta loco no entiendo. ¿por qué no actúas como ogro? Grúñele, destroza su castillo, rompe sus huesos o ¡yo que sé! Alguno de tus ataques.

SOURCE TEXT	TRANSLATION PROBLEM	STRATEGY/TECHNIQUE	TARGET TEXT
<p>his fortress, grinds his bones to make your bread, the whole ogre trip.</p>			
<p>S10 You know what else everybody likes? Parfaits. 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. Parfaits may be the</p>	<p>Cultural references regarding food</p>	<p>Localization/ Transplantation and omission.</p>	<p>Cultural and</p> <p>¿Sabes qué más le gusta a la gente? Los helados salcedo. ¿Conoces a alguien que no le guste? ¡no! A todos les encantan los helados S alcedo. Son lo más rico que puede haber.</p>

SOURCE TEXT	TRANSLATION PROBLEM	STRATEGY/TECHNIQUE	TARGET TEXT
most delicious thing on the whole damn planet.			
S11 Yeah, right, brimstone. 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.	Cultural background.	Localization/ Transplantation Literal Translation	Cultural and ¡Si claro! Azufre. A mí no me haces bobo. Yo sé lo que olí y no fue azufre.
S12 Really?	NO PROBLEM	Localization/ Translation	Literal ¿Seguro?
S13 Okay, that makes me feel so much better.	Cultural differences regarding humor	Localization/ Modulation	Si claro y tú juras que te creo.

SOURCE TEXT	TRANSLATION PROBLEM	STRATEGY/TECHNIQUE	CULTURAL	TARGET TEXT
S14 Cool. So where is this fire-breathing pain-in-the-neck anyway?	Sentence structure (idioms)	Localization/ Transplantation Reformulation	Cultural and	¡Chévere! ¿Entonces dónde está ese estorbo humeante?
S15 You afraid?	Cultural background	Localization/ transplantation	Cultural	¿tienes miedo?
S16 Hmm? With Shrek? You think- Wait. Wait. You think that Shrek is your true love?	Cultural preferences regarding vocabulary	Localization/ Translation Modulation	Literal and	Mmm ¿shrek? ¿Crees que Shrek es tu verdadero amor? Jajaja estás loca no sabes lo que dices
S17 It's beautiful	Impersonate Burro Stereotype	Localization/ Transplantation	Cultural	Ta cheverisimo
S18 I don't know. There are those who think little of him.	To keep hilariousness of the joke. (sarcasm)	Localization/ Reformulation		Y yo creo que no le dan ni la más mínima importancia.
S19 You cut me deep,	Cultural untranslatability	Localization/ Transplantation	Cultural	Chuta Shrek me ofendes

SOURCE TEXT	TRANSLATION PROBLEM	STRATEGY/TECHNIQUE	TARGET TEXT
Shrek. You cut me real deep just now.			pero dejémoslo ahí
S20 Mmm, yeah, you know I like it like that. Come on, baby. I said I like it	Omit the sexual connotations	Localization/ Modulation	Mmm guapa. Acércate que no muerdo.
S21 I need a hug.	Adaptation regarding attitude in the source culture	Localization/ Reformulation	¿Por qué nadie me da amor?
S22 Well, yeah!	Make it hilarious.	Localization/ Modulation	Si, feísima
S23 All right, all right. Calm down. Look, it's not that bad. You're not that ugly. Well, I ain't gonna lie. You are ugly. But you only	To adapt the rendering by using attitudes proper of target culture.	Localization/ Compensation by Merging and Modulation.	Tranquila no te pongas así. No estás tan mal. Bueno ¡ya! No voy a mentir te ves horrible pero solo es por las noches. Shrek siempre ha sido feo y el no llora.

SOURCE TEXT	TRANSLATION PROBLEM	STRATEGY/TECHNIQUE	TARGET TEXT
look like this at night. Shrek's ugly 24-7.			
S24 You're letting her get away	To accomplish with the stereotype of the target culture.	Localization/ Cultural Transplantation	¿Te vas a dejar serruchar el piso?
S25 I would think, of all people, you would recognize a wall when you see one.	To keep the sarcasm which is very common in Latin-American culture	Localization/ Modulation	¿Qué? ¿eres ciego? Es un muro ¡pues!
S26 Uh-uh. You know, with you it's always, "Me, me, me!	To familiarize the expressions	Localization/ Reformulation	¡Eres tan egoísta! Siempre eres puro yo yo yo y yo
S27 Ha-ha-ha! Never fear, for where, there's a will, there's	Idiomatic expression	Localization/ Modulation	Jajaja no te asustes. La estoy domesticando, mira ya hasta es amigable.

SOURCE TEXT	TRANSLATION PROBLEM	STRATEGY/TECHNIQUE	TARGET TEXT
a way and I have a way.			
S28 The chicks love that romantic crap!	To accomplish with the stereotype of the target culture.	Localization/ Modulation and Omission	Las chicas son cursis.
S29 Mother Fletcher!	Idiomatic expression	Localization/ Transplantation	Cultural ¡Ve esa tontera!

In order to render a version that is adaptive and suitable for general Latin American audiences and localized at times within the Ecuadorian context, it was necessary to examine their culture and how they might react towards certain situations of the movie if those happened in Ecuador. It is true that Ecuadorians and most Latin-Americans are familiar and find Mexican dubbing hilarious, but it is necessary to make producers and agencies know that there are more options from where to choose.

2.8. Conclusion and recommendations

This contrastive analysis of stereotypes based on the characters Donkey and Burro was carried out to contribute to the field of translation, specifically within humor, with strategies and techniques that translators can use to adapt texts to specific culture backgrounds.

In order to start with this paper, a hypothesis was established stating that to obtain a successful rendering, translators must adapt the text. To accomplish this, some information about American and Latin-American culture was gather. Additionally, some samples were taken from the script of the film

Shrek (2001), a translation was rendered and a survey was applied to appreciate the reactions of people of different ages toward an adapted translation of the samples.

Surprisingly people received the new rendering very well despite they were already used to Mexican dubbing. The renderings that people most enjoyed were the ones containing sarcasm and irony, words and phrases used by them in every-day situations.

This paper will help and encourage translators to defeat the fears of translating humor by providing some guidelines about the techniques that can be used to translate humor while trying to keep the essence of jokes. There are no perfect translations. There is always improvement to be made, and translator just need to take up the challenge.

3. Description of the product

The outcome of the research undertaken is a set of rendering that have been classified under several categories such as:

3.1. Cultural problems

S1 The ST of this chunk presents the word stubborn whose semantic equivalence is obstinado. It is true that Donkeys are stubborn and Latin-Americans know it, but the idea that donkeys are lazy is more common in this culture, therefore it represents a higher degree of the regretful/sarcastic effect intended in this line.

S4 In this particular case there are many aspects of Donkey's speech that need to be analysed at the moment of translating the phrase, like the expressions and the references that he makes to candies, parts of the body and fruits. Expressions like "wow" can be put in the same way as the source but it probably will not have a similar effect as a typical expression from Latin-America. As this is a localized rendering for Ecuadorians all the expressions and references were adapted to the said socio-cultural background as is the case of "tic tacs" translated as "tumix" which is a widely known mint bubble gum that Ecuadorians know very well. In this particular case it is just a sample but if it were a real situation a brand endorsement would be needed. Regarding the parts of the body: "your breath stinks" was rendered as "te apesta la trompa" to give colloquial strength to the phrase. Additionally, in this part as, it was already mentioned, Burro represents a non-educated person that is why it is necessary to get lower in register by using "trompa" in the way unrefined people would do. The line that says "You almost burned the hair outta my nose" was rendered as "casi me quemas las cejas" striving to make the nuance easier to picture since eyebrows are more visible than the hair of a person's nose.

S6 This is a vivid example of how Donkey flatters people, in this case Shrek. Here Donkey is trying to make up for the previous faux pas. To produce a successful rendering, it is important to remember that Latin-Americans enjoy

irony and sarcasm, thus, in light of the latter, the rendering above was produced. There was a reformulation of the phrase: 'It's amazing what you've done with such a modest budget' since Burro represents an empty-headed individual and would sound peculiar if he used the words "modest" and "budget" that is why that part was rendered as: "lo que tienes a la mano"

S7 This chunk reflects major dissimilarities between the two cultures. The first part: "We can stay up late, swappin' manly stories" conveys that these animals are talking and behaving like human beings, which is part of the humoristic effect. The rendering was: "Nos quedaremos hasta tarde contándonos historias de terror" because it is a usual occurrence among Latin-Americans to tell horror stories at night specially when some friends gather in a house.

On the other hand, the last part of the phrase says: "I'm makin' waffles" which is a vivid reference of American culture that does not fit in the Latin-American context since waffles are not a typical dish for breakfast. The rendering for this last part is: "yo preparo las tortillas", which is a common dish in the Latin-American context.

S8 This small phrase does not pose great challenge because adaptation is not required. Nevertheless, there is a small change regarding expressions. It is very frequent for Americans to use the exclamation: "oh" the same that is not commonly used by Hispanic people. This was substituted by: "por fa" that is a more common and denotes the desire of Burro to go with Shrek to visit Lord Farquaad.

S9 Phrases like this are good example of the so called untranslatability that translators might face when translating humor. Why don't you just pull some of that ogre stuff on him? Cannot be translated literally as it will be grammatically incorrect in this case it is important to paraphrase or to find another phrase that conveys a similar meaning while keeping the effect. The same happens with the last part of the phrase.

S10 In this chunk there is another sample of cultural untranslatability regarding the word "parfait" as there is no word in Spanish that can convey what parfait is, therefore it is necessary to find a cultural equivalent for this term

that can fit the cultural background of the target audience. The rendering for this word is “helado salcedo” this is a widely known ice cream in Ecuador and that is similar to what Donkey is describing.

Another important fact in the English version of this chunk is the use of the word “damn” which is not appropriate for children’s programs; being like this in the rendering of this phrase that word was omitted considering indeed that it does not fit the personality of Burro as it was previously stated.

S11 In this case the changes made correspond to phrases that if translated literally make no sense for the target culture, which is the reason why the source is different from the rendering to fit in the context and the facial expression of Donkey.

S13 In this phrase the rendering is completely different from the sources in order to adapt the nuance to the culture by using the sarcasm that is common for the target audience. Besides, the facial expression of Donkey has also been considered for the adaptation.

S15 This can be seen as a simple rendering, but this has a small change that makes it more suitable for the target audience. Latin-Americans tend to use diminutives very frequently. This feature is very common in Ecuador especially in the Highlands region.

S16 In order to translate this phrase, an analysis of the most common expressions in Ecuador is necessary so as to provide a rendering that can be appealing to the target audience.

S19 This is another example of cultural untranslatability, because translating “You cut me deep” into Spanish makes no sense and can denote a completely different thing. The rendering was adapted using words that would properly be understood by the target audience.

S21 In this small phrase Donkey transmits sadness for the audience to be moved and touched. This effect is achieved in combination with his facial expressions. It can be translated literally without any repercussions but, as Latin-American culture is more eloquent and emotional it was adapted to transmit that specific characteristic to the target audience.

S23 At first sight one can think this is an easy chunk that can be translated literally and still with the help of intonation can sound funny, but for translators it is important not only to convey the message, but also to touch audiences' minds and create bonds. This can be achieved by using phrases and adapting the words in such a way that the audience can feel as if they were talking to a person from their own culture; that is the reason why the rendering for this chunk should include commonly used colloquialisms of the target culture like "tranquila", "Bueno ¡ya!". It is also important to remark that the rendering possesses something proper of Latin people, which is implicit in the way Burro expresses himself throughout the movie, this is imprudence. It is because of this that Burro is very direct when saying that Fiona is really ugly and that she should not feel bad since it just happens at night while Shrek is ugly every single minute.

S26 In this phrase some expressions were changed in order to make justice to the target culture like: "Uh-uh. You know" became "¡Eres tan egoísta!", which is what Donkey means and in the rendering, Burro, being imprudent, says that in a rude manner.

3.2. Stereotype of Target

S17 This is a good example of adaptation. The rendering is purely immersed in the target culture; besides, it depicts the kind of person that Burro represents when pronouncing the first word incomplete.

S20 As it was mentioned above, Donkey possesses certain attitudes that are different from Burro one of those is this example where Donkey expresses sexuality (not suitable for children). In contrast, the rendering provided in the target language does not symbolize sexuality because Burro does not possess that particular characteristic. It denotes coquetry that is different from the idea that Donkey conveys (dreaming about sexual intercourse).

S24 This is another example of the differences between the two cultures. This small phrase could have been translated literally but as the

characteristics and attitudes of Donkey and Burro are dissimilar the rendering needs to be adapted to the way Burro (representing a non-educated person) would react.

S28 The English version of this short phrase provides another example of the inappropriate language used by Donkey. In contrast, Burro does not possess that characteristic, consequently that word was omitted in the rendering.

3.3. Sentence Structure and Idioms

S3 In this particular case the rendering is appealing to the sarcastic sense of humor of Ecuadorians and, why not? of Latin-Americans, too. As Donkey was talking to Shrek and wanted to flatter him because he helped him to escape from Farquaad's soldiers, Donkey uses the the English phrase as a compliment, but at the same time making an allusion to Shrek's skin color. Considering this particular feature, which also alludes to a character of Marvel –Hulk- that became famous in the 90's, Donkey's phrase was given the rendering "Tú sí que te pones verde de las iras" also making allusion to Shrek's skin color while camouflaging the said nuance, also familiar to the target audience.

S5In this chunk it is imperative to remark that there are phrases that cannot be translated literally because of their structure and, to make the rendering achieve its purpose in terms of the audience, phrases like: "You got that kind of I-don't-care-what-nobody-thinks-of-me thing" must be render carefully to transmit the message or the impact, while being hilarious. It is vital to look for an equivalent of this phrase in the target culture. The translation for this phrase was: "Tu eres de esos que les vale tres atados lo que piensen de ti" that is typical phrase of Ecuadorians especially from the coastal region.

Following the first part of this chunk there are three short phrases that if translated literally would sound alien to the target audience because people in Ecuador do not use many short phrases to say something about somebody else unless they are nervous and that is not what Donkey is intending to

transmit, and neither Burro is. As it is the Latin-American audiences that the film is targeting, the characters need to establish links with that audience. In order to translate the last phrase of this chunk it is important to take into account the common expressions of the culture. In this case Donkey is being imprudent by saying: "Whoa! Look at that. Who'd want to live in place like that?" but Burro goes further and adds more meaning to this phrase by saying: "¡lu! mira eso ¿quién querría vivir en ese chiquero?" as in the conventions of the target culture one needs to be more imprudent to be taken as a foolishly hilarious individual.

S14 This phrase presents words and phrases (idioms) that are used only within the source culture. In this case, changes had to be made in order to render an acceptable translation for the target audience for instance: "cool" was rendered as "chévere" which is widely used by Ecuadorians. On the other hand, there are some idioms that do not have specific equivalence in other languages (in this case Spanish) and the translator needs to find an equivalent that can convey a similar message or at least approaches the meaning of the target, of course keeping in mind that this equivalent must fit and cause the desired effect on the target culture.

S20 As it was mentioned above, Donkey possesses certain attitudes that are different from Burro one of those is this example where Donkey expresses sexuality (not suitable for children). In contrast, the rendering provided in the target language does not symbolize sexuality because Burro does not possess that particular characteristic. It denotes coquetry that is different from the idea that Donkey conveys (dreaming about sexual intercourse).

S22 This two-word phrase can also be translated literally but, as the purpose of the movie is to entertain and cause amusement, it is possible to modify some words in order to have a successful translation. The rendering "Sí, feísima" is more appealing and hilarious for Latin Americans than a boring literal translation.

S27 It is noticeable that there is alliteration in the English version which does not exist in Spanish. Instead, the last part of the rendering is completely

different from the source and provides a reference of a previous part of the movie which people can find hilarious since Burro is talking about the same Dragon that tried to kill them when attempting to rescue Fiona.

S29 In this case, there is no proper translation for this phrase which means that this is another case of cultural untranslatability. The rendering “¡Ve esa tontera!” is an equivalent for the phrase. Of course there is a loss but as this serves the purpose of entertaining the audience, choosing the most popular phrase of the target culture repertoire will probably be the best option.

3.4. Rhyming Words

S2 In order to translate this phrase, it is important to consider linguistic analysis at the prosodic level so as to take into account the rhyme that the source contains. It might be true that when translating rhymes there will most of the times be some losses regarding rhyme or the message itself, which are proper of the divergent characteristics of the languages under study. In this case the message was, up to a point, sacrificed to produce a rendering that can fit into the target culture and at the same time be hilarious. In Latin-American culture there is no references of houses flying or super flies consequently, it cannot be translated literally but the decision of substituting housefly by “gato volador” and super fly by “perro labrador” makes more sense as there are more references about those topics in Latin-American Culture and even more in Ecuador where there was a time when a song called “El gato volador” became famous.

3.5. Minimax

S12 This is one of the very few cases where literal translation can be applied. (keeping in mind the Minimax theory)

3.6. Sarcasm

S18 This phrase, even though it is small, contains important information that needs to be understood by the translator in order to render a successful translation. This is direct sarcasm towards Lord Farquaad. To keep the joke, it is vital to maintain the sarcasm that is also very common in the target culture; this means that it might have a loss in the content of the phrase, but this is a risk that translators need to face when translating humor. Any change is worth as long as it serves the purpose of entertaining and causing the desirable effect.

S25 This is another example of irony. In English it is subtle, but when translated it is more noticeable since that is one of the types of humor Latin-Americans enjoy. The rendering seems to be completely divergent from the source, but keeps the essence and effect of the joke.

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5. Appendix

In the following pages there is evidence of the research carried out for this work. The survey itself and the results of the survey. Finally, the original script of the film Shrek (2001), the source for the samples analyzed.

5.1 “Has visto a Shrek?” Survey in Plain Text format to be inputted into Google Forms

Survey: Has visto a Shrek?

Plain text format inputted into Google Forms.

Elija dos opciones que parezcan más jocosas

1. Por favor no me dejes ya no seré tan burro. ¡Estudiaré!
2. No me entregues. ¡no volveré a ser terco! ¡Puedo cambiar!
3. Por favor no me vendas, ¡no seré obstinado otra vez!. ¡Puedo cambiar!
4. ¡Quédate conmigo! Por fa ya no seré tan ocioso ¡trabajaré!

Elija dos opciones que parezcan más jocosas

1. Ahora soy un burro que habla y vuela. Han visto como su dinero vuela o a caperusita y la abuela pero a que nunca han visto como un burro vuela
2. Soy un burro q habla y vuela. Puede que hayas visto una casa volar, quizás hasta una simple mosca volar, pero apuesto a que nunca has visto a un burro volar.
3. Ahora soy un burro que habla y vuela. Puedes haber visto una casa volando, quizás una super mosca volando pero te apuesto que nunca has visto un burro volando.
4. Ahora soy un burro que habla y vuela. Han visto al gato volador o quizás a un perro labrador pero apuesto a q nunca han visto a un burro volador.

Elija dos opciones que parezcan más jocosas

1. Tu eres verdederamente una máquina de pelea
2. Eres como el increíble hulk
3. Eres como una maquina verde de pelea
4. Tú sí que te pones verde de las iras.

Elija dos opciones que parezcan más jocosas

1. Uy guao. Eso si que asusta y si el rugido no funciona tu mal aliento seguro los desmaya. Necesitas unas pastillitas de menta porque el osico te apesta. Ta grueso el tufo como cuando me eché unas fresas podridas no h'mbre pa inflar un zepelín con los gases que me salieron por detrás
2. Eso fue terrorífico, y si no funciona tu aliento hará el trabajo.en serio necesitas Tic Tacs, ¡tu aliento apesta! Casi me quemas los pelos de la nariz. Como cuando comí uvas podridas, salieron gases de mi cola ese dia.
3. ¡Uy! Eso da miedo. Si no te importa que te lo diga, si eso no funciona tu aliento seguro hará el trabajo. Definitivamente necesitas unos Tic Tacs porque tu aliento apesta. Casi me sacas los pelos de la nariz. Como la vez que me comí unas moras podridas. Estuve botando fuertes gases de mi trasero ese día.
4. ¡Uy! Eso sí que da miedo. Ojala no te molestes por lo que te voy a decir pero si eso no funciona tu mal aliento de seguro los saca volando por que te apesta

la trompa, deberías comerte unos tumix. Casi me quemas la cejas. Como cuando me comí unas moras podridas estuve bombardeando todo el día.

Elija dos opciones que parezcan más jocosas

1. Eres de los cuates a los que le vale un comino lo que los demás piensen de ti eso es chido. Mis respetos eres buena bestia. Uaa!! ¡Mira eso! ¿Quién querría vivir en ese cuchitril?
2. Tienes ese aire de “me importa un pepino lo que piensen de mi” eso me gusta, lo respeto, Shrek. Estás bien. ¡Mira eso que lugar tan horrible!
3. Tu tienes eso de “no me importa lo que piensen los demás de mi”. Me gusta y lo respeto. Estás bien. ¡Iu! ¡mira eso! ¿quién querría vivir en un lugar como ese?
4. Tu eres de esos que les vale tres atados lo que piensen de ti. Eso es chévere. Tu sí que tienes personalidad. ¡Iu! mira eso ¿quién querría vivir en ese chiquero?

Elija dos opciones que parezcan más jocosas

1. ¡Oh! es adorable y hermoso. Eres un gran decorador. Lo que alguien con talento puede hacer con poco presupuesto. ¡oh que linda piedra! Un detalle soberbio.
2. ¡Y es hermosa! Bellísima. Eres un gran decorador. Hiciste mucho con un presupuesto reducido. Me gusta esa roca. Es una linda roca.
3. Oh! Es encantador y bello. Eres un excelente decorador. Es increíble lo que has hecho con un presupuesto tan modesto. Me gusta esa roca. Es una roca bonita.
4. ¡Ah! Me encanta. Está precioso. No sabía que eras decorador. Es increíble lo que puedes hacer con lo que tienes a la mano. ¡Que hermosa tu piedra! ¡Está increíble!

Elija dos opciones que parezcan más jocosas

1. Nos desvelaremos contándonos historias macabras de humanos y en la mañana yo preparo los tamales.
2. Nos acostaremos tarde. Tendremos charlas de hombre a hombre. Y en la mañana haré walfles.
3. Nos acostaremos tarde intercambiando historias varoniles y en la mañana haré tostadas.
4. Nos quedaremos hasta tarde contándonos historias de terror y en la mañana yo preparo las tortillas.

Elija dos opciones que parezcan más jocosas

1. ¡yo! ¡yo! ¡yo sé! preguntame, preguntame
2. ¡yo! ¡yo! Escógeme ¡yo sé! ¡yo!
3. ¡oh! ¡oh! Escógeme ¡yo sé! ¡yo sé! ¡yo!
4. ¡Por fa! ¡Por fa! Elígeme ¡yo sé! ¡yo sé!

Elija dos opciones que parezcan más jocosas

1. ¡Chale! No entiendo Shrek. ¿Por qué no te comportas como un ogro? ¿por qué no lo estrangulas o muelas sus huesos? ¿Qué sé yo? Alguna de tus ograciosadas.
2. ¿Por qué no le enseñas a meterse con el ogro? Toma su fortaleza. Machaca sus huesos para hacerlos pan, en fin alguno de tus talentos.
3. No entiendo Shrek ¿Por qué no sacas algo de ogro y se lo muestras? Estrangúlalo, apodérate de su castillo, muele sus huesos para que te hagas pan, o alguna de tus cosas de ogro.
4. Chuta loco no entiendo. ¿por qué no actúas como ogro? Grúñele, destroza su castillo, rompe sus huesos o ¿yo que se? Alguno de tus ataques.

Elija dos opciones que parezcan más jocosas

1. ¿Qué tal un helado napolitano? Tiene capas de sabores. A todos les gusta no conozco a nadie que no le encante el helado napolitano. El helado napolitano es lo más delicioso que hay en el planeta.
2. ¿Sabes que les gusta a todos? El postre helado. ¿Has conocido a alguien que diga: “no, no me gusta el postre helado”? el postre helado es la cosa más deliciosa del planeta.
3. ¿Sabes que les gusta a todos? El postre helado. ¿Conoces a alguna persona que tú le digas “vamos por un postre helado” y que te diga “diablos, ¡no! No me gusta el postre helado”? el postre helado es delicioso y puede que sea la cosa más deliciosa en todo el planeta.
4. ¿sabes qué más le gusta a la gente? Los helados salcedo. ¿conoces a alguien que no les guste? ¡no! A todos les encantan los helados salcedo. Son lo más rico que puede haber.

Elija dos opciones que parezcan más jocosas

1. ¡ahí sí! Tu azufre. A quien quieres engañar si hubiera sido azufre mi nariz no sufre
2. Claro, azufre. No digas que fue azufre. Yo sé lo que huelo y no fue azufre ni nada.
3. Si claro azufre. No estés diciendo que fue azufre. Sé lo que huelo. No fue azufre. No vino de ninguna piedra.
4. ¡si claro! Azufre. A mí no me haces bobo. Yo sé lo que olí y no fue azufre.

Elija dos opciones que parezcan más jocosas

1. ¿Deveritas?
2. ¿En serio?
3. De veras
4. ¿Seguro?

Elija dos opciones que parezcan más jocosas

1. Claro el burro por delante
2. Ya me siento mejor
3. Está bien eso me hace sentir mucho mejor.

4. Si claro y tú juras que te creo

Elija dos opciones que parezcan más jocosas

1. Gueno. ¿On ta la bestia lanza fuego? Caramba
2. ¿Así que donde está la molestia lanzallamas?
3. Bien. ¿Dónde está el fastidioso lanzallamas?
4. ¡Chévere! ¿entonces dónde está estorbo humeante?

Elija dos opciones que parezcan más jocosas

1. ¿Sientes miedito?
2. ¿Tienes miedo?
3. ¿Estas asustado?
4. ¿tienes miedito?

Elija dos opciones que parezcan más jocosas

1. ¿Quién Shrek? ¿Crees que...no no no un Segundo ¿Crees que Shrek es tu verdadero amor? ¿tiene que ser una burrada?
2. ¿con Shrek? Tú crees... Espera. ¿Crees que él es tu verdadero amor? ¿cree que es tu verdader amor!
3. Mmm ¿con Shrek? Crees que... espera espera. ¿Crees que Shrek es tu verdadero amor?
4. Mmm ¿shrek? ¿crees que Shrek es tu verdadero amor? Jajaja estás loca no sabes lo que dices

Elija dos opciones que parezcan más jocosas

1. Ta retebonito
2. Es hermoso
3. Es lindo
4. Ta cheverisimo

Elija dos opciones que parezcan más jocosas

1. ¿Sabes Shrek? Y es tan pequeño que no le cabe la menor duda
2. No sé. Algunos tienen una opinión pobre y pequeña de él
3. No lo sé, pero hay quienes ni siquiera le prestan atención
4. Y yo creo que no le dan ni la más mínima importancia

Elija dos opciones que parezcan más jocosas

1. Me ofendiste Shrek. Me ofendistes regacho
2. Me has herido profundamente. En verdad me has herido
3. Me lastimaste Shrek. Acabas de lastimarme mucho.
4. Chuta Shrek me ofendes pero dejémoslo ahí

Elija dos opciones que parezcan más jocosas

1. ¡mmm! Así la orejita ¡ahí! Vamos nena móntate en mi silla y te doy un aventón
2. Si nena, sabes que me gusta. Vamos, nena, dije q me gusta.
3. ¡mmm! Si sabes eso me gusta. Vamos, nena, eso sí me gusta.

4. Mmm guapa. Acércate que no muerdo

Elija dos opciones que parezcan más jocosas

1. Necesito que me apapachen
2. Necesito cariño
3. Necesito un abrazo
4. ¿Por qué nadie me da amor?

Elija dos opciones que parezcan más jocosas

1. ¡Horrible! ¡horrible!
2. Si
3. Bueno, si
4. Si, feísima

Elija dos opciones que parezcan más jocosas

1. Ta bien, Ta bien. ¡ya cálmate! No es tan malo. No eres tan fea. Gueno. No voy a mentir si eres bien fea pero no más tantito y en las noches. Shrek es feo a todas horas.
2. Muy bien, tranquila, mira, no es tan malo. No eres tan fea. No voy a mentir. Eres fea pero solo te ves así por la noche. Shrek es feo las 24 horas del día.
3. Está bien, está bien. Tranquilízate. Mira, no es tan malo. No eres tan fea. Bueno, no voy a mentirte, eres fea pero solo te ves así en la noche. Shrek es feo 24-7
4. Tranquila no te pongas así. No estás tan mal. Bueno ¡ya! No voy a mentir te ves horrible pero solo es por las noches. Shrek siempre ha sido feo y el no llora.

Elija dos opciones que parezcan más jocosas

1. ¿Vas a dejar que te la bajen?
2. La estás dejando ir
3. ¿dejaras que se vaya?
4. ¿te vas a dejar serruchar el piso?

Elija dos opciones que parezcan más jocosas

1. ¿Qué nunca oistes hablar de la muralla china o el muro de Berlin?
2. Pensé que reconocerías una pared al verla
3. Pensé que de todos tu reconocerías un muro.
4. ¿Que eres ciego? Es un muro ¡pues!

Elija dos opciones que parezcan más jocosas

1. ¡Claro! Eres como un yo-yo, yo yo yo yo.
2. Contigo es siempre: “Yo, yo, yo”
3. ¡Aja! ¿sabes? Tu siempre eres: “Yo, yo, yo”
4. ¡Eres tan egoísta! Siempre eres puro yo yo yo y yo

Elija dos opciones que parezcan más jocosas

1. Ja ja no hay bronca. El fin justifica los miedos y yo ya le perdí el miedo

2. No temas, porque cuando se quiere se puede. Y nosotros queremos.
3. Ja ja. No hay problema, si hay voluntad, hay un camino y yo tengo uno
4. Jajaja no te asustes. La estoy domesticando, mira ya hasta es amigable.

Elija dos opciones que parezcan más jocosas

1. ¡A las chavas les gusta lo cursi!
2. ¡Las nenas aman el romanticismo!
3. ¡Las chichas aman esas bobadas románticas!
4. Las chicas son cursis.

Elija dos opciones que parezcan más jocosas

1. ¡Santa cachucha!
2. ¡Rey y Reina!
3. ¡Madre mía!
4. ¡Ve esa tontera!

5.2 “Has visto a Shrek?” Survey Results from Google Analytics

5.3 Shrek (2001) Original Movie Script

5.4 Declaración y Autorización de la SENESCYT



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DECLARACIÓN Y AUTORIZACIÓN

Yo, (**Cotapo Burgos, Edilma Maritza**), con C.C: # (**0931467815**) autor/a del trabajo de titulación: (**Contrastive Analysis of Stereotypical Humor Found in The Characters Donkey and Burro in The Movie Shrek (2001). A Localized Proposal of Humor Rendering Techniques**) previo a la obtención del título de (**Bachelor of Arts, Degree in English Language with a Minor in Translation / Licenciada en Lengua Inglesa con Mención en Traducción**) en la Universidad Católica de Santiago de Guayaquil.

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5.5 Ficha de Registro de Tesis/Trabajo de Titulacion



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RESUMEN/ABSTRACT (150-250 palabras):		
<p>This research document attempts to create awareness on the fact that as the industry of entertainment grows, the need for reaching vast amounts of viewers for these cinematographic productions is imperative. Thus, it becomes important for translators to find the means to convey the message of these productions in spite of language and cultural barriers. Every production represents a challenge for translators, but there are some genres that are more complex than other as is the case of humor. There are several problems that translator can face when translating humor, for instance: idiomatic expression, cultural references, words, ideas, places, objects that might not exist in the target culture and/or language becoming into the so called cultural untranslatability. This paper, provides samples of the most common problems when translating humor as well as techniques that shade some light on the problem of translating humor. To come up with techniques a research was made about stereotypes in American and Latin-American culture taking as a reference the animated film Shrek (2001). A</p>		

<p>localized translation for Ecuadorians was rendered and a survey was applied to seventy-five people in order to corroborate the hypothesis. The results of the survey as well as the analysis could prove that the when translating humor, it is mandatory to go through an adaptation process to achieve success. This means that it is possible to gain the acceptance of the audience by providing a good rendering via the study of the target culture and the application of the correct techniques.</p>		
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