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## **Culture in translation: A comparative analysis of English originals and Polish dubbed versions of computer-animated film productions**

### **Abstract**

The aim of the research presented in this chapter was to indicate the multiplicity of culture-related references in audio-visual English-Polish translation on the example of a longer form, which is a computer animated film containing humorous elements. The film selected for the analysis is the Polish dubbed version of the American blockbuster from 2004 *Shrek 2*. The culture-related fragments detected and analysed have been divided into four categories and marked out as: 1) linguistic references (quotations or paraphrases from popular Polish books, films and songs); 2) cultural references (expressions or proper names known and characteristic exclusively of Polish culture); 3) everyday language (popular, colloquial and slang sayings, idiomatic expressions, proverbs, language styled to be archaic and elements of regional dialects); 4) personal references to well known Poles, celebrities and fictional characters. As a result of the analysis undertaken, 90 culture-related film script fragments were detected. Moreover, having been confronted with the original version, in many cases they seem to be much funnier than the original phrases.

### **Keywords**

audio-visual translation, dubbing, computer animated films, humour, culture

## **1. Introduction**

Audio-visual translation (AVT) dates back to the very beginning of cinema and cinematography. It has evolved over the decades and become specialised within narrow varieties, the most important of which are dubbing, subtitles and voice-over (Pisarska & Tomasziewicz 1996; Tomasziewicz 2006, Chaume 2012). At first, at the beginning of cinematography, it was limited to subtitles, for obvious reasons – as all films were silent, so even original productions were subtitled in their native versions. This was conditioned by the technological barrier making it impossible for sound to be conveyed in the film. Soon, in the era of silent movies, naturally, subtitles were translated into other languages as the film distribution spread around the world. At that time, subtitles were present in a form of or-

namented 'title cards' containing written indications of the plot and key dialogue lines. Silent films also used 'intertitles' to narrate the story points or sometimes even to comment on the action for the audience. The interest of this chapter is focused on dubbing, and narrowed down to the relatively new genre of computer-animated films, which evolved from cartoons and was initiated by the *Toy story* production from 1995. However, it was definitely the *Shrek* saga<sup>1</sup> which constituted a breakthrough in the area of dubbing and contributed to the further development of the genre to its present state. And although all its sequels turned out to be commercial successes, only the *Shrek 2* production was similarly appreciated by the critics, compared to its predecessor. That is why this particular film has been selected for the analysis of the translation of its dubbed version into Polish. The aim of the article is to present the multiplicity of culture-related elements detected in the translation of the film and confront them with the strategies of translating humour (including wordplay) and cultural elements defined in the literature on the subject. It is interesting which of them have been selected by the Polish translator to obtain the dubbed version, which turned out to be even more humorous to the Polish audience than the original one.

## 2. Strategies in audio-visual translation

Dubbing is one of the audio-visual translation techniques, definitely the most prevalent nowadays, consisting in replacing the dialogues in the source language by their versions in the target language. It is not popular in Eastern and Central Europe, including Poland, where subtitles still dominate in films shown in cinemas and voiceover is the most common in television productions. Currently, the films which are dubbed in Polish versions are mainly animated productions for children, and films which can be watched by whole families (Adamowicz-Grzyb 2013). The techniques of dubbing and subtitling are also used in the process of translation of computer games (Sajna 2013). However, problems in translation appear already at the stage of translating titles of productions (Surdyk & Urban 2016).

According to Dore (2008: 58), the process of dubbing consists of several stages. At first, the translator delivers a 'raw translation', and later on the dubbing team alters it to match the lip movement of the actors, called 'lip-sync', and synchronises it with paratextual elements, such as the actors' intonation, gestures

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1 A series of films which started with the release of *Shrek* (2001), continued with *Shrek 2* (2004), *Shrek the Third* (2007), *Shrek Forever After* (2010), all of them constituting the basic saga; and a few minor productions – holiday-themed short productions: *Shrek the Halls* (2007) and *Scared Shrekless* (2010), as well as a spin-off prequel film entitled *Puss in Boots* (2011). All of the films were translated into the Polish dubbed version by Bartosz Wierzbęta.

and posture. Clearly, it is an extremely involving, demanding and complicated process (and at the same time costly), which is confirmed by other researchers (e.g. Pisarska & Tomaszekiewicz 1996; Sikora 2013), as it is not only pure text translation but, in fact, audio and visual translation. The pace of dialogues in the original version must be perfectly synchronised with the dubbed version. To achieve this, many details like even the length and quality of syllables have to be taken into consideration (Adamowicz-Grzyb 2013).

The process of translating dubbing, especially in comedy computer-animated productions, most often includes translation of humour (Bremmer & Roodenburg, 1997, Rębkowska 2016) with the use of different strategies. The most popular humorous element present in comedies is the wordplay, also known as punning. There are various strategies for translating wordplay.

Dirk Delabastita (1989: 128) proposes quite a precise model which deals specifically with the translation of puns, and presents a typology consisting of eight strategies of translating wordplay:

1. Pun → pun: The source-text pun is translated into the target language with mirror adjustments, which may be more or less different from the original wordplay in terms of formal and semantic structure, or textual function.
2. Pun → non-pun: The pun is treated as a non-punning phrase, which may save both components of the wordplay despite a non-punning conjunction, or choose one of the components at the sacrifice of suppressing the other; of course it may also happen that both pun components are translated 'beyond recognition'.
3. Pun → related rhetorical device: The pun is replaced by some related rhetorical device e.g. repletion, rhyme, irony, paradox, alliteration, referential vagueness, which aims to recover a part of the original humorous effect.
4. Pun → zero: A part of the text containing the pun is omitted altogether.
5. Pun ST = pun TT: The translator reproduces the original pun and possibly its immediate environment in its original formulation.
6. Non-pun → pun: The translator adds a pun in textual positions where the original text has no wordplay in order to compensate for a pun lost elsewhere, or for any other reason.
7. Zero → pun: An entirely new textual material is added containing a wordplay that has no apparent reason to appear in the source text, except for its compensatory function.

There is also an eighth technique called 'editorial', which stands for including explanatory notes or footnotes, comments in the translator's foreword or presentation of different allegedly complementary solutions to one and the same source-text problem, etc. However, Dore (2008: 130) notices that this technique

“cannot be applied to audiovisual text since endnotes or footnotes cannot be used in spoken texts”.

### 3. Culture-based humour

Many scholars (e.g. Díaz & Remael 2007; Lew 2000; Zabalbeascoa 1996) are convinced that audiovisual humour is perfectly translatable. However, some (Zabalbeascoa 1996: 2) warn against such a false assumption, saying that the problems of translating audiovisual texts are purely linguistic and “can be reduced to questions of grammar, lexis or semantic structure”, adding that it is also important “to be aware of the number of factors involved in determining the outcome of the audiovisual translation activity” (*ibid.*). Culture-based humour requires specific and adequate treatment and a proper selection of translation strategies.

Pedersen (2005: 3–4) enumerates seven strategies regarding culture-based humour which are at the translator’s disposal:

1. Finding an official equivalent: this technique involves the use of a pre-prepared target language version of cultural elements.
2. Retention: by applying this technique, a translator does not modify the source text or does not provide any guidance to the target audience. Retention is frequently used to render proper names.
3. Specification: this strategy enables the translator to leave the cultural reference so that it remains untranslated. However, the translator provides some information for the target audience.
4. Direct translation: this strategy is divided into two subcategories – calque and shift. It is used to render the source text without making any alterations. The strategy can be used, for instance, to render names of institutions and companies.
5. Generalisation: the culture-related element is generalised in the translation although in the source language it refers to something more specific.
6. Substitution: a joke can be either paraphrased or replaced by another joke which is more suitable for the target viewers.
7. Omission: a culture-based joke is omitted by the translator and, therefore, it does not appear at all. However, the use of omission may indicate less care taken by the translator.

It should be remembered that, above all, the aim of the translator is to transmit the sense of a text which will be understandable in the target culture (Tomaszewicz 2006).

#### 4. Translation analysis

The total running time of the film *Shrek 2* is 1:32:23 (92 minutes and 23 seconds), while the real time of the film (excluding initial and final credits) is 1:22:23 (82 minutes and 23 seconds). Having analysed the whole film multiple times, a total of 90 potentially culture-related translations have been detected. The quotations, numbered from 1 to 90, with their direct translations (from Polish back into English) and explanations together with the source texts are presented in Table 1 below. They have been divided into four categories marked with different colours:

1. linguistic references labelled by the author as ‘cultural/intermedial intertextuality’ to which quotations, paraphrases from popular Polish books, films and songs have been classified (dark grey colour – 13 fragments);
2. cultural references – among which there are expressions, proper names known and characteristic exclusively for the Polish culture (grey colour – 31 fragments);
3. everyday language – covering popular, colloquial and slang sayings, idiomatic expressions, proverbs, and elements of regional dialects (white colour – 40 fragments);
4. personal references – concerning very well known people in Poland, celebrities and fictional characters (black colour – 6 fragments).

All the selected fragments have been analysed by means of Delabastita’s (1989) strategies for translating wordplay and Pedersen’s (2005) strategies for translating culture-based humour, both considered as the most appropriate in this case in order to establish the dominant strategies applied in the Polish dubbed version of the film.

Table 1: Cultural references in *Shrek 2*

No	Time	Polish dubbed version	Literal meaning/Explanation	Original English text
1.	1:25	Książę z bajki.	Prince from a fairytale. (A common saying in Polish.)	Prince Charming.
2.	1:40	Niepomny przepisów BHP...	Disregarding the Health and Safety Regulations... (Comical use of a formal term.)	risking life and limb
3.	2:25	hajtnęła się była	She had got hitched (slang, styled to be archaic – with use of Past Perfect Tense perceived as old-fashioned in Polish and rarely used).	She’s on her honeymoon.
4.	2:27	Zali z kim?	Whoe’er with? (styled to be archaic)	Honeymoon? With whom?

Table 1 (Continued)

No	Time	Polish dubbed version	Literal meaning/Explanation	Original English text
5.	4:55	Jednak nie ma to jak w domu	A popular Polish saying. "Yet, there's no place like home".	It's so good to be home!
6.	5:25	Zajmowałem się waszym M4	I took care of your three-bedroomed apartment. ("M4" used comically, referring to a term used back in the communist time, denoting the size of an apartment.)	Taking care of your love nest for you.
7.	5:38	Pies na glony	He's a seaweed-chaser (a reference to an aquarium pet, purposefully made to refer to the term "skirt-chaser")	That Shrek is a rascally devil.
8.	6:15	Nie musisz mi, jak łopata.	You don't need to explain as if I were dumb (a Polish expression "explain with a shovel")	You don't have to worry about a thing.
9.	7:05	Wystarczy Rysiu.	Enough, Dick. (The Polish equivalent of the diminutive of the name has the same comical connotations and is similar to the English original in form.)	Enough, Reggie.
10.	7:17	Zasiedmiogórogrodu	the Beyondsevenmountainburg (A reference to Polish fairytale tradition of starting the story with "beyond seven mountains, beyond seven forests...")	the Kingdom of Far, Far Away
11.	8:07	Orkiestra nadęta	A pompous band (both for being pompous as well as consisting of wind instruments)	Sergeant Pompous and the Fancy Pants Club Band
12.	8:32	Patrz, nie wiedziałem, że to transakcja wiązana!	Look, I didn't know that it's a tie-in transaction! (A business term.)	Well, there's some fine print for you!
13.	8:40	...a zupa była za słona	...and the soup was too salty (A term used to refer to domestic violence.)	And that's final!
14.	9:08	"Na ciągniku rolnik worek ma..."	"The farmer has a sack on his tractor" (Donkey singing a song from communist Poland.)	Rawhide! Move'em on! Head'em up!
15.	11:31	Alu-felgi	Alu rim.	Hey, good-looking!

Table 1 (Continued)

No	Time	Polish dubbed version	Literal meaning/Explanation	Original English text
16.	12:10	Bryczka niczego sobie	Not a bad ride (referring to a car)	Nice day for a parade, huh?
17.	13:53	Zielony pasztet	A green pâté (The word “pâté” also stands for “nuisance” or “ugly” in Polish.)	Who on earth are they?
18.	14:10	Spadajmy!	Let’s scam! (Literally: “Let’s fall down!”)	Now let’s go!
19.	14:25	Damy w długą i cześć.	Literally: We will give in to a long one and bye. (A popular idiomatic expression in Polish meaning to run away quickly)	We can make a run for it
20.	14:50	Więc, ten...	Literally: So, this... (A popular interlude in Polish)	Well, um...
21.	15:50	mordy kochane	dear muzzles (A sarcastic, political reference – a way of addressing each other by the “elites”)	What’s happening, everybody?
22.	16:01	nie róbmy draki, od tego są rumaki	A rhyme standing for: “Let’s not make a fuss, steeds do that”	That’s me: The noble steed.
23.	16:13	Zupa pycha, psze pani	Yummy soup, ma’m.	Great soup, Mrs. Q.
24.	17:13	ten typ tak ma	this type is this way (from a popular song by a Polish singer Ryszard Rynkowski [2003])	For his type, yes.
25.	17:33	Dla mnie bomba, siostró!	I think it’s fantabulous, sister. Literally: “To me it’s a bomb, sister!” (A colloquial way of expressing appreciation.)	Don’t mind if I do, Lillian.
26.	21:21	Idź się wypchaj do tapicera!	Go get stuffed by an upholsterer!	We didn’t like you, anyway.
27.	22:04	I tak już miałam się zbierać.	I was about to go anyway.	I need to go, anyway.
28.	22:18	Jedziemy, panie Zdzisiu	Let’s go, Mr Zdzisiu. (A diminutive from an old-fashioned male name.)	Let’s go, Kyle.
29.	24:26	I wtedy cię capnąłem.	And then I grabbed you.	Our first kiss.
30.	24:33	Życie to nie telenowela, mój drogi.	Life is not a soap opera, my dear.	Oh, stop being such a drama king.
31.	24:52	rozchodzę to na balkonie	I’ll walk it off on the balcony. (A colloquial saying used to ignore some minor physical discomforts.)	I’ll just stretch it out here for a while.

Table 1 (Continued)

No	Time	Polish dubbed version	Literal meaning/Explanation	Original English text
32.	26:06	kuchnia na wynos siostr Magdalenek	take-away kitchen of Magdalene sisters	Friar's Fat Boy!
33.	26:16	zestaw z niespodzianką	a set with a surprise (Popular at restaurants offering fast food.)	the Medieval Meal.
34.	28:32	Kolego, patrz mnie na usta. Jest tylko jeden szpeniol, co weźmie tę chryję na warsztat	Buddy, read my lips. There is one bloke who might take this mess on. (very colloquial and regional)	Hey, buddy, let me clue you in. There's only one fellow who can handle a job like that
35.	28:39	Radia to on słucha tylko w pogodę	He only listens to the radio when there's weather. (A reference to the "Weather Radio" ["Radio Pogoda"] from Poland at which two male journalists, who dubbed the ugly sisters, used to work – Wojciech Mann and Krzysztof Materna.)	He don't like to be disturbed.
36.	30:58	Śpiąca królewna	Sleeping Princess. (A Polish equivalent of this character)	Sleeping Beauty
37.	31:25	Księżna Fiona z Bajki	Princess Fiona from a fairytale. (Analogically to the expression "Prince from a fairytale".)	Mrs. Fiona Charming.
38.	32:56	A tu masz krzak, co go sadzili harcerze	And here's the bush which the scouts planted	The bush shaped like Shirley Bassey!
39.	33:22	Teściu przytul mnie!	Father-in-law, hug me!	Now let's go bond with Daddy.
40.	34:28	jam Puszek Okruszek	I am Puss the Crumb (the name for "Puss the Crumb" rhyming in Polish comes from a famous song performed by Natalia Kukulaska [1986])	Now, ye ogre, pray for mercy from... Puss... in Boots!
41.	34:34	umarł w butach	died with his boots on	Puss... in Boots!
42.	35:36	na dzień dobry	for starters (literally: for good morning) – a popular saying	Almost everybody that meets you wants to kill you.
43.	37:18	na dobre i na złe	For good and bad. – A reference to a popular Polish tv soap opera of the same title.	Ain't no stoppin' us now!
44.	37:25	Mamy zniżki na basen	we have discounts for the pool	We've got jackets.
45.	38:06	Nie dąsaj się!	Don't sulk!	Lighten up!

Table 1 (Continued)

No	Time	Polish dubbed version	Literal meaning/Explanation	Original English text
46.	39:12	Tuszę, że podroby dla chartów, Wasza Wysokość.	I take that this is offal for the dogs, Your Majesty. (styled to be archaic)	That would be the dog's breakfast, Your Majesty.
47.	40:26	Wygląda na obiekt chroniony.	It looks like a secure area. (Comical use of a formal term.)	That's the old Keebler's place. (referring to a famous American cookie and cracker manufacturer – The Keebler hardly or not known in Poland)
48.	40:45	Ale jajca!	What a blast! (Literally: "What kind of eggs!")	He makes me laugh.
49.	40:58	Torcik Wedlowski	the Wedel cake (a famous Polish cake)	Coffee and a Monte Cristo. (a popular cake in the U.S.)
50.	41:07	Jesteśmy z Sanepidu.	We're with the sanitary services.	We're from the union.
51.	41:23	W męskiej skończył się papier.	the toilet paper has run out in the men's room.	We don't even have dental.
52.	41:33	Rozumiemy się?	Do we understand each other? (A reference to a citation from a classic Polish tv comedy series "Alterntaywy 4" [1983].)	Know what I'm saying? Huh?
53.	43:10	Sierotka Marysia	Mary the Orphan. (Refers to a popular Polish fairytale.)	The Golden Bird
54.	43:57	hala jak talala, co stary?	the hall is grand, right pal?	TGIF, eh, buddy?
55.	44:00	Byle do fajrantu i na chatę, co nie?	To the end of the shift and off home, right? [A popular saying. This fragment refers actually to the original phrase in 54. above and is to some extent its equivalent in Polish. However, for some reasons, the translator decided to shift it to this place.]	Working hard or hardly working, eh, Mac?
56.	44:34	jak się trzeba będzie komuś podlizać	if we need to suck up to somebody	If we need an expert on licking ourselves.
57.	44:38	Ten pomysł jest do bani	This idea sucks. (A colloquial saying.)	This is a bad idea.
58.	44:40	Filuj na ochronę!	Look out for the guards!	Go keep watch!
59.	44:48	Jak mawiał kierownik schroniska – pierwsze koty za płoty.	As the shelter director used to say – the first pancake is always spoiled (literally: "the first cats out the fences")	I was the great cat burglar of Santiago de Compostela.

Table 1 (Continued)

No	Time	Polish dubbed version	Literal meaning/Explanation	Original English text
60.	45:02	wleźć na meblościankę	get on the furniture (The term “meblościanka” – literally “furniture-wall” – refers to a typical piece of furniture characteristic especially for the communist time in Poland, consisting of a set of bookshelves and a wardrobe.)	I’ll be giggling to myself.
61.	45:13	Walerianka.	Valerian drops. (A reference to a popular medicine made of herbs pacifying nervous diseases.)	Hex Lax?
62.	45:21	Żyj długo i szczęśliwie!	Live long and happily!	Happily Ever After.
63.	45:27	Jak ten młody bóg	Literally: like a young god	Beauty Divine.
64.	47:46	Nie spoć się skarbie!	Don’t get sweaty, sweetheart! (A reference to a citation from a classic Polish comedy film <i>Kingsajz</i> [1987].)	Oh, put it away, Junior!
65.	48:28	Środek ścisłego zachowania	Classified stock.	Jug o’voodoo.
66.	48:39	W tym mogą być promile!	This could have per mills [usually of alcohol] in it! (A reference to a classic Polish film <i>Seksmisja</i> [Eng.: <i>Sexmission</i> [1984].)	You’ll have a reaction.
67.	51:21	W czasie deszczu osły się nudzą, panie proszą panów (piosenka śpiewana przez osła)	When it’s raining, donkeys are bored. (A reference to a classic Polish children’s song “W czasie deszczu dzieci się nudzą” [1962] performed by Barbara Krafftówna – Eng.: “When it’s raining children are bored”.)	The sun’ll come out... Tomorrow.
68.	53:44	Jesteś ze Stanów?	Are you from the States?	Are you from Europe?
69.	53:59	Odgłos paszczy.	A mouth sound (A reference to a citation from a classic Polish comedy film <i>Rejs</i> [1970], Eng.: <i>The Cruise</i> .)	I can whinny.
70.	54:20	Przeczytaj ulotkę lub skonsultuj się z lekarzem lub farmaceutą	Read the leaflet or consult your doctor or a pharmacist (A typical drug label term.)	Not intended for heart patients or those with... nervous disorders.

Table 1 (Continued)

No	Time	Polish dubbed version	Literal meaning/Explanation	Original English text
71.	56:10	Dziękuję waszmościowie. Pewnego dnia się odwdzięczę.	“Thank you, masters [styled to be archaic]. One day, I will repay you.” A sentence almost identical to the one said by Bohdan Chmielnicki to Jan Skrzetuski in a film adaptation (by Jerzy Hoffman) of a classic novel <i>With fire and sword</i> (Pl: <i>Ogniem i mieczem</i> ) by Henryk Sienkiewicz.	Thank you, gentlemen! Someday, I will repay you.
72.	57:43	Cześć, mogę cię zjeść?	Hi, may I eat you? (Rhyming in Polish.)	Hello, handsome.
73.	58:08	Dla ciebie małeńka choćby i “Pedigree”	For you, baby, I could be even “Pedigree”. (A reference to a popular pet food.)	– Shrek? – For you, baby... I could be.
74.	60:53	Zostaw całą flaszkę, Wojtuś.	Leave the whole bottle, Wojtuś. (A diminutive from the actual name of the person who dubbed the character – Wojciech Mann, a famous Polish journalist and a TV and radio presenter.)	Just leave the bottle, Doris.
75.	60:55	Co, zrobili was w konia?	You’ve been hoaxed, huh? Literally: They’ve made a horse out of you [The Donkey’s new incarnation after taking a magical potion is a horse].	Hey. Why the long face?
76.	61:08	nienawidzę poniedziałków	A possible reference to a title of a classic Polish comedy “Nie lubię poniedziałku” (Eng.: “I don’t like Monday”[1971].)	I hate Mondays.
77.	63:27	Czy jest suchy chleb dla konia?	Is there some dry bread for the horse? (A reference to a citation by the actor Jarema Stpowski from a classic Polish TV series “Wojna domowa” [1965–1966], Eng.: <i>A house war</i> . The term in Polish is ambiguous as it also means “A civil war”.)	Um... Mary! A talking horse!
78.	66:50	odbiła szajba	A Polish colloquial saying meaning “to go nuts”.	He’s completely lost his mind!

Table 1 (Continued)

No	Time	Polish dubbed version	Literal meaning/Explanation	Original English text
79.	67:11	To moja, sypana. Po torebkach mam zgagę.	This is my tea, leaf. I get heartburn after teabags.	That's mine. Decaf. Otherwise I'm up all night.
80.	69:36	Masz jeszcze kontakt ze Żwirkiem, bo Muchomorek mi się skarży?	Are you still in touch with Żwirek, because Muchomorek is complaining to me? (Żwirek and Muchomorek are famous characters from a Czechoslovakian classic TV cartoon <i>Pohádky z mechu a kapradí</i> [Eng.: <i>The Tales of Moss and Fern</i> , 1968] popular in Poland.)	Do you still know the Muffin Man? Because we're gonna need flour. (A popular cartoon character)
81.	69:50	Pozdrowienia od Muchomorka, młynarzu!	Regards from Muchomorek, miller. (A reference to the above Czechoslovakian cartoon [1968] popular in Poland.)	Fire up the ovens, Muffin Man!
82.	71:47	Czemu wzięto chłopów stąd...	A reference to a popular pop song performed by Danuta Rinn ("Gdzie ci mężczyźni?" [1974] – "Where have all those men gone?")	Where have all the good men gone.
83.	72:15	Czadu!	A popular saying encouraging to act spontaneously and wildly.	Hit it!
84.	74:32	Pij mleko!	Drink milk. (a reference to a Polish social campaign)	Be good.
85.	75:44	podrzucie jej świnię	play a trick on her (literally: "throw a pig to her")	Pigs und blanket!
86.	76:26	Spółka z o.o. czyli kot i osioł!	Donkey Ltd., alias, puss and donkey	– Pray for mercy, from Puss... – And Donkey!
87.	77:53	beknął	He burped. (Ambiguous – Polish the expression also refers to an idiom meaning in English "to kick the bucket".)	He croaked.
88.	78:23	Czy ujdzie mi płazem [...]?	Will I get away with it (literally: "Will I get the amphibious side of it" – "amphibious side" in Polish is identical to "the flat side of a sword")	Will you accept an old frog's apologies...

Table 1 (Continued)

No	Time	Polish dubbed version	Literal meaning/Explanation	Original English text
89.	79:29	Boże w niebiesiech, nie będę tu płakać, przecież nie będę tu płakać.	Dear God in heaven, I will not cry, I say I will not cry here. (A reference to a citation from a classic Polish novel <i>Potop</i> by Henryk Sienkiewicz [Eng.: <i>The Deluge</i> ].)	Whatever happens, I must not cry! You cannot make me cry!
90.	84:18	Amigo, idę z kociakami na Whiskas.	Amigo, I'm going with the kitties for Whiskas. (Probably the most popular cat food in Poland.)	Amigo, we are off to the Kit-Kat Club. (The Kit-Cat Club [sometimes Kit-Kat Club] was an early 18th-century English club in London with strong political and literary associations. Also KitKat-Club – a nightclub in Berlin.)

## 5. Conclusions and further research perspectives

It seems that the dominant strategy used in the process of translation of the film analysed above in the area of wordplay was Delabastita's (1989) seventh type ("Zero → pun: Entirely new textual material is added containing a wordplay that has no apparent reason in the source text except as a compensatory device"). So, it means that the translator enriched some fragments and transformed them into puns although the original text did not contain any. The following fragments have been classified into this category: 7, 11, 13, 21, 22, 26, 41, 72, 75, 85. Only in the case of fragment 55, the translator applied the strategy of the sixth type "Non-pun → pun: The translator adds a pun in textual positions where the original text has no wordplay in order to compensate for a pun lost elsewhere, or for any other reason", which means that the translator compensated a missing translation of a pun in one place by putting it in another place.

When it comes to the translation of culture-related content, the dominant strategy, according to Pedersen's classification (2005), was 'substitution'. However, occasionally 'finding an official equivalent' and 'generalisation' appear as well. Below there are presented the total numbers of fragments identified in each of the categories:

- 'Finding an official equivalent' fragments: 1, 10, 20, 24, 27, 36, 37, 62, 63, 76.
- 'Generalisation' fragments: 44, 47, 90.

- ‘Substitution’ fragments: 2–9, 11–19, 21–23, 25–26, 28–35, 38–43, 45–46, 48–61, 64–75, 77–89.

The crucial thing is that a large number of all the 90 fragments selected for the analysis from the film are indeed culture-related only in the Polish dubbed version while in the original version they were not meant to be such. Therefore, in the case of many translated fragments classified as substitution, the original ones did not contain any jocular elements. Moreover, the puns detected in them are present also only in the Polish dubbing, so the translator applied Delabastita’s (1989) seventh type of strategy (Zero → pun). Some of the translations (like, for example, number 76) may only seem to be culture-related and might have been misinterpreted in the analysis, but it cannot be excluded that they were still not accidental in the associations they raised, and that the translator selected deliberately these particular connotations. Perhaps, the only person that could answer all these questions is the translator himself.

The outcome of the research presented above raises further questions which may lead to a continuation of the study into the strategies used in the translation of computer animated films concerning culture-related elements and wordplay. The author does not exclude analysing the other episodes of the *Shrek* saga to broaden the corpus of data and ultimately construct a didactic game serving mastering the skills of intercultural competence (Andrzejewska-Kwiatkowska & Stöckmann 2009; Barłóg 2010; Stöckmann & Zator 2010) in translation studies among students of neophilological majors.

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## Teil 7: Linguistic landscapes

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