



**BENEMÉRITA UNIVERSIDAD AUTÓNOMA DE
PUEBLA**

FACULTAD DE LENGUAS

**TITLE OF THE THESIS: USE OF “MEXICANISMOS” IN
DUBBED COMEDIES FOR OTHER LATIN-AMERICAN
COUNTRIES: TE CASE OF THE MOVIE *GULLIVER’S
TRAVELS* (2010).**

LICENCIATURA EN LENGUAS MODERNAS

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Facultad de Lenguas

FEBRUARY, 2014

Use of “mexicanismos” in dubbed comedies for other Latin-American countries:

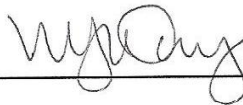
The case of the movie *Gulliver’s Travels* (2010).

This thesis has been read by the members of the Thesis Committee of

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And is considered worthy of approval in partial fulfillment of the requirement of the degree
of

LICENCIATURA EN LENGUAS MODERNAS



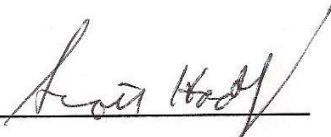
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Acknowledgments

I wish to thank, first and foremost, God for giving me life, health, and all the necessary to where I am now.

I share the credit of my work with all the people who helped and collaborated in this research project. I consider it an honor to work my thesis director, Professor Marsha Jane Way Souder, for all her patience, ideas, and support. I am grateful with professor Scott Ritter Hadley Williams for his suggestions, corrections and ideas to have a better work. Also, it gives me great pleasure to acknowledge Professor Rebeca Elena Tapia Carlin for all her corrections, ideas, suggestions and patience to improve this project.

Moreover, thanks to my friends –Saúl Torres Deolarte, Julio Erick Meza Morales, Luis Alberto Rivera Urbalejo, and Diego Bonilla Ruíz- who were willing to help me with the dubbing work.

Finally, thanks to all the people from Argentina, Boliva, Chile, Colombia, and Peru who participated in answering the instrument.

Dedications

All my love for those who made it possible for me to reach my dreams
with their encouragement, love and support...

Thank you,
Mom and Dad.

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Use of “*mexicanismos*” in dubbed comedies for other Latin-American countries:

The case of the movie *Gulliver’s Travels* (2010).

CHAPTER I: INTRODUCTION

1.1 Introduction to the Problem

Within the translation area, dubbing has been considered one of the most important types of Audiovisual Translation (AVT) apart from subtitling and voice-over (Burczynska, 2004). In this sense, dubbing involves a whole physical and technical process and there are certain challenges a translator has to face to recreate the features that are related with the genre of a movie; as Martínez (2004, p.3) points out, the translator has to synchronize the time when the characters speak. In fact, one of the most difficult genres of movies a translator has to work on is that of comedies, especially because this type of movies contains many cultural items that most of the times become a real problem and, as Burczynska (2012, p.4) says, “It is a challenge to transfer cultural items from the source language into the target language.” This is accompanied by numerous choices the translator has to make in order to convey the meaning of those ‘humoristic phrases’ without forgetting that it is important the use of naturalization of culture through Specific Cultural Elements (Botella 2006), which are linked with the knowledge of linguistic resources the translator possesses and they constitute part of the pragmatic area, which includes the whole grammatical and contextual system.

As has been mentioned before, Audio Visual Translation (AVT) is the branch of translation focused on the research about dubbing, subtitling, and voice-over. Among these

studies, numerous research has been carried out in order to provide a better way of film translation. Therefore, AVT has developed the polisystem film which, according to Jorge Díaz Cintas (2005, p. 22), is used “to refer to a group of semiotic systems that co-exist dynamically within a particular cultural sphere.” However, it is important to know that this is a matter of what other previous authors have said related to the general translation field. For example, Halliday developed a systemic-functional model (cited in Hatim & Mason, 1990) because, to translate a film it is also important to consider the context, the audience, the norms, and all the pragmatic features that may have an impact in the target language. In the same way, Hatim and Mason (1990) pointed out that a translation is necessary to have effectiveness -where the maximum of the communication is transmitted to reach a goal-, as well as efficiency -which is the minimum effort to communicate something. In sum, all these items previously developed by the authors aforesaid have a great relevance in any translation and become a whole process for dubbing translators, as they have not only a transcript or the film, but also they are working within a society having a complex meaningful system language, or a pragmatic world (Hatim & Mason, 1990).

The difficulties of dubbing have not been a limitation. Numerous countries have introduced this industry, and among them, Mexico. Talking about dubbing in Mexico, it has had a great influence in Latin-America. Indeed, according to Salvador Nájjar (2008, p. 497) in Europe, Mexico has been called as “*The Hollywood of Spanish dubbing in Latin-America*” due to the equipment and quality of this kind of work. In this way, it has been seen that many dubbed comedies such as *The Hangover*, *Shrek* and others that have been dubbed in Mexico, contain a lot of the called “*mexicanismos*” that permit Mexicans to receive the humorous phrases naturally because they are listening to the characters in the movie in their own language and with the

phrases they use every day. In other words, the translators choose the naturalization technique, which consists of using the dialect of the Mexican target audience. In fact, this technique is focused cultural referents (Gonzalez, Ramírez & Rodríguez, 2012), in order to convey the meaning as possible and reach the purpose of comedies, which is to make people laugh.

However, when a dubbed comedy movie in Mexico is sent to other Latin-American countries, as the case of *Gulliver's Travels* (2010), there could be some problems with the comprehension of “*mexicanismos*” in this comedy movie, as it has been confirmed that the same version watched in Mexico is the same watched in the rest of Latin-America. Now, talking about the “*mexicanismos*,” they are supposed to fulfill the humorous meaning of the source language in the target language, in this case, Latin- Spanish. In this particular case, translators seem to have forgotten some of the aspects within the translation process. This process involves, according to Hatim and Mason (1990), three main points: 1) Comprehension of source text, 2) Transfer of meaning and, 3) Assessment of target text. The two first points may not be the main problem, but the last one, which includes: a) the readability, b) conforming to generic and discorsal target language conventions and, 3) the correspondent judging adequacy of translation for specified purpose. So, the process of dubbing the movie *Gulliver's Travels* (2010) movie is not completed when translating just for Mexican people and the translator forgets about the rest of the Latin-American countries which will watch the same dubbed version.

1.2 Purpose of the Study

The purpose of this paper is to find out if people from other Latin-American countries, such as Argentina, Bolivia, Chile, Colombia, and Peru are really able to understand when they listen to “*mexicanismos*” in the movie *Gulliver's Travels* (2010), taking into account that a

translation has to keep in mind the target audience within its cultural context. In other words, translation not only occurs in two different language systems, but also between two different cultures (Toury cited in Burczynska, 2012). Furthermore, this research will focus on those cases when humorous phrases with “*mexicanismos*” may keep a certain level of neutralization without forgetting the humor involved; this, with the goal of offering a better comprehension to those people who may watch the aforesaid movie.

1.3 Research Questions and Hypotheses

This paper addresses the following research questions:

1. Do people from other Latin-American countries comprehend the humorous phrases with “*mexicanismos*” in the movie *Gulliver’s Travels* (2010)?
2. Is it possible to use certain ‘neutralization’ in order to gain comprehension?

The hypotheses below are related to the research questions.

1. Since every country has its own culture in many aspects, such as food, customs, and others, also it has its own culture in language; that is, the form in which people or users use language to communicate as Hatim and Mason (1990) mention. Latin-American countries are supposed to share the main code to communicate, that is, Spanish language. However, not all the phrases used have the same meaning between these countries. This is why, if people from Argentina, Colombia, Chile, and Bolivia watch the comedy *Gulliver’s Travels* (2010) dubbed in Spanish but using “*mexicanismos*” to refer to humorous phrases, could have problems to understand them.

2. In every single translation a gain is obtained as well as a loss (López & Minett, 1998).
However, if a comedy has to be dubbed from Mexico to the rest of Latin-American countries, it would be possible to try to find a way of translating with a certain level of neutralization, those humorous phrases instead of using “*mexicanismos*”. In this way, the translator would gain the comprehension of humor from the audience.

1.4 Significance of the Study

This paper sets out to contribute to dubbing humor in translation area, especially, when this type of Audiovisual Translation (ATV) is made in Mexico, in order to improve the work of the translator when has to be faced to translate cultural items in humor not only for a Mexican audience, but also for Latin-American audience in general. As Borges points out, it is not the same to translate for two different countries with the same language (Borges cited in Waisman, 2005).

1.5 Definition of terms

The following terms are essential for the theoretical framework of this research.

Audio Visual Translation. It is a kind of translation which involves media, such as movies, video, TV, etc. (Hernández & Mendiluce, 2004, p. 4).

Covert translation. The type of translation where the translator’s work is not perceived by the target audience. (House, 2001).

Cultural items. The entire settings of norms and conventions an individual as a member of his society must know in order to be ‘like everybody’ -or to be able to be different from everybody. (Vermeer cited in Burczynska, 2012).

Dubbing. According to Chaume (cited in Botella, 2006) it is the translation and the adjustment of an audiovisual transcript followed by an interpretation made by the actors [...]"

Mexicanismo. According to Gómez De Silva (cited in González, Ramírez & Rodríguez, 2012) it is a word, or locution, from Spanish or indigenous precedence which is characteristic from the Mexican Spanish, what permits putting between it voices of Mexican origin incorporated to the general Spanish.

Naturalization. Botella (2006, p. 1) defines it as “one of the possible techniques that can be adopted by the translator when facing a text (oral or written)” in order to introduce it in the most natural way.

Neutralization. In the common sense, it is “action intended to nullify the effects of some previous action when translating” (Künzli, 2004, p. 90).

Overt translation. The type of translation where the translator shows he or she had difficulties at the moment of translating process, and it is reflected by foot notes or any other comment. (House, 2001).

Polisystem. This is a term coined by Even-Zohar in a series of papers written in the 70s and published in English at the end of the decade (1978 and 1978). It is used to refer to a group of semiotic systems that co-exist dynamically within a particular cultural sphere. It is characterized by continuous changes and internal oppositions, whose main aim is to occupy the centre position in the system, and it is regulated by socio-historic norms. (Díaz, 2004, p. 22).

CHAPTER II: LITERATURE REVIEW

2.1 Language and Culture

In this section of the literature review, a brief overview about the relationship between language and culture, and issues about translation, and audio visual translation will be presented. The study of the importance between language and culture is necessary to understand translation issues. According to Bonvillain (2003, p. 41) “language is the key to transmit culture” due to the fact that one affects the other mutually. In fact, when people use language, as Kramsch (1998) says, they communicate meaning and at the same time, create the situation of an experience. This contradicts what Foucault (cited in Barker & Galasinski, 2001) argues against structuralism suggestions when this theory states that language is conceived as a system ruled by itself and autonomous that works in every culture, but it is the language which creates the situation. So far, while the first two authors point out language and culture as working together; that is, one depending on the other, structuralism points out that language and culture work together, but language is an independent system. Furthermore, when people transmit their ideas within their culture, they use language and the language they use, is related to their culture. Then, when a translator has to face a dubbing work, and specifically talking about comedies, it is important to understand all these aspects and know what his or her role is during the entire process.

2.1.1 Language

In order to understand the importance of language, it is necessary to define what it is. According to Bonvillain (2003), language is a process to transmit meaning that combines sounds, structure and meaning to reach certain goals to different situations. Moreover, Kramsch (1998) states that language is a matter of signs and it is culturally valued, since every culture uses

language in a special way. Then, in a more specific way, Worf (1956, cited in Bounvillain, 2003) worked on finding whether there were special grammatical structures in order to indicate language users' frameworks for thoughts and behavior. This is, people use certain structures according to their intentions, and these intentions are signs proper of a culture. It can be said that language is undoubtedly a tool to communicate people's ideas, intentions, etc.

2.1.2 Culture

Culture is also a determinant in order to assign language structures' meaning. Since this word comes from the Latin *colere*: to cultivate, according to Kramsch (1998, p. 4) culture is "what has been grown and groomed" from a human group. This means that people, through ideas and conceptions about their world, create *cultural models* of language (Bounvillain, 2003). Furthermore, Williams (1983, cited in Barker & Galasinski, 2001, p. 3) conceived culture consisting of typical meanings and routines of people in a society; in other words, everything people do is part of culture and obviously, language is involved. So, all the authors previously mentioned suggest that culture is also used by people in the way they select language according to every situation. This means that people's culture, as language, belongs to them and they establish it.

2.1.3 Cultural Identity

With language and culture discussed, it is necessary to talk about cultural identity. According to Brisset (2000), the way in which social groups use language is different from one to another, even when different social groups use the same code. In the same way, Kramsch (1998) points out that members of a community are identified by themselves and other community factors such as the accent, vocabulary, discourse patterns they use. However, Barker and

Galansinsky (2000) say that cultural identity is a *temporary stabilization* in the language used by the community members. Then, these authors agree with the idea every culture has an identity, but while the first two theories suggest patterns of language within a community, the latter points out that that identity is just temporal, as society is changing continuously, language and its usage, too. Thus, cultural identity is reflected in language and the way in which it is used.

2.1.3.1 Humor as Part of Cultural Identity

Among the most distinguishable features from culture to culture, humor is one of them. According to Marina (1998) in order to understand humor, people need to have previous experiences or some knowledge about what is being said. In this way, people are able to find the incongruity within the speech and relate it to a fun function of language; in other words, it is a process of cognition. However, to understand humor, Chaika (1982) states that it is also necessary to take into account the style in which the humoristic phrases or sentences are being uttered; this is the plus to complete the process of humor using language. Now, while Marina just takes into account the cognitive process to understand humor and people's previous knowledge, Chaika completes the idea with the use of style at the moment of utterance. Thus, humor is both a cognitive and a stylistic matter of language, obviously, being a matter of cultural and social significance.

2.2 Language Variation

As language and culture are part of every society, there is also present language variation. This occurs because, according to Wardhaugh (1986), speakers of a language, usually use different kinds of dialects or registers proper for their code where certain features are the ones which differentiate them. Also, Hatim and Mason (1990) found that what determines the

variations of language has to do with three features. The medium used to transmit language –it includes graphics, or phonemes-, the second one involves the formal patterns of each dialect –this is, the lexico-grammatical arrangements-, and finally, the significance of each dialect in a certain situation -features that are important to the context and which are not necessarily linguistic. Moreover, it is important to say that Halliday, McIntosh and Stevens (cited in Hatim & Mason, 1990) found that language varies in two dimensions; one is presented where the speaker is involved in a particular language event; this means, who or what the speaker is, the dialect, and the other is related to the purpose of using language, this is the register. At this point, the different theories about variation of language mentioned above state that every speaker uses variations belonging to his or her language code, and those variations can be divided into two dimensions- dialects and registers. In the following sections as the different kinds of dialects as the concept of register will be presented.

2.2.1 Geographical Dialects

The first kind of dialect is related to the geographical features. According to Wardhaugh (1986) one can perceive this kind of dialect, if a language of a given community has been spoken for hundreds of years, when noting the different pronunciation from the rest of the regions, the choices people of a language make to utter certain words or in the use of syntax. However, Hatim and Mason (1990) point out that the recognition of this dialect based just on considering linguistic features and that a variety has the same status in the whole area it is spoken, are misconceptions. They consider this kind of dialect has to be taken into account as a ‘continuum’; this is, the language of every region is immersed to continuous changes and at the same time, this helps to understand the geographical dialects better. Also, it is important to mention that, in the main linguistic features of this type of dialects, accent has been the most recognizable (Hatim &

Mason, 1990), but it does not have to be the only feature of regional dialects. Thus, no geographical language will remain the same, but rather, they will change.

2.2.2 Temporal Dialects

Another kind of dialects is that concerned with time, and it is known as ‘temporal dialect’. Hatim and Mason (1990) indicate that this dialect is affected by the changes conveyed through time. It is important to mention that, within this type of dialects, each generation in every social group have their own way of using language and that the following generations will develop their own way of using language (Hatim & Mason, 1990). Those changes are involved in the new use of certain words, or the new concepts for words can be acquired by social generational groups. This indicates that dialects are also a matter of time and that it depends on how each generation develops and uses language.

2.2.3 Social Dialects

Social dialects are also involved within language variation. These types of dialects, according to Wardhaugh (1986) are those which are determined by social classes, religion, and ethnicity. Because these factors determine social status, such as occupations, place of residence, the level of education acquired, what is supposedly ‘new’ and what is ‘old’, income, and so on. Furthermore, Hatim and Mason (1990, p. 42) argue with what the former author says and they claim that social dialects “emerge in response to social stratification within a speech community”. These dialects may be found easily within big cities, as there are many social groups and they are so different one from another in the factors previously mentioned and in the way they use language. Therefore, social dialects will be defined according to each social community.

2.2.4 Idiolects

Idiolects are also important to determine how speakers use language. Hatim and Mason (1990) indicate that idiolects are the way in which each person speaks; this is related to the choices when speaking individually, such as favorite expressions, the way of articulating, as well as the selected syntactic structures. These authors also explain that idiolects are submitted and determined by all the different of dialects mentioned before -geographical, temporal, and social- and they are involved in the intention of uttering and convey any socio-cultural significance. Then, Hudson (1980) points that every individual speaker is 'molded' by his or her own experience, and mainly as a listener within his or her social group, and that experience is also constructed by individual speakers, too. So, all these authors suggest that every speaker keeps certain uniqueness at the moment when speaking.

2.2.5 Standard Language

Within language according to users, standard one can be found. Wardhgaugh (1986, p. 29) defines the term *standardization* as "the process by which a language has been codified in some way." In the same way, Hatim and Mason (1990) indicate that standard dialects are determined by some factors as education or politics. However, for Haugen (cited in Hudson, 1980), there is a process to select a variety of language as a standard one: 1) *Selection* -it has to do with the variety of language present in politics and commercial domains-; 2) *Codification* -it has to do with creating dictionaries or grammar rules in books-; 3) *Elaboration of function* -it is when language is immersed and used in important domains as the government or writing and with the creation of rules to construct, for example, questions or formal letters within these domains-, and finally, 4) *Acceptance* -standard language has to be accepted by the relevant populations in a society and it is considered as the national language. In conclusion, standard

language, according to the this author, can be understood as the proper or the most acceptable way of talking within a society and it is regulated by the most popular areas, such as mass media, politics or commercial ones. In fact, standard languages are the ones which regulate a code in every society.

2.2.6 Register

Talking about language according to use, register is the one which has to do with this issue. Ferguson (1986) claims that people who participate in the same communicative situations tend to acquire similar terminology, ways of speech, intonation and other features which can be distinguishable. Then, Hallyday and Hasan (1985) defined register as a variety of language which depends on use. This is what a speaker utters at the time he or she is doing a certain activity and using a special working vocabulary. However, Hatim and Mason (1990) suggest that register will vary according to grammar, and not just in vocabulary. So, registers are a matter of different activities which use certain vocabulary, the way of speaking, and even intonation in order to work within the different areas in which a person can move.

2.3 Some Relevant Theories of Translation

Now, it is important to take into account some translation theories for this paper. It is said, in the Holy Bible, that after the fall of the tower of Babel, humans began speaking different languages and since then, it has been sought for a way to understand different languages; this is, through translation. According to Newmark (1982) the first traces of translation are from 3, 000 BC with Egyptian culture, as some inscriptions were found to be in two languages. However, the notion of translation has changed trough time, as the first translations, as Newmark (1982) says,

were a word-by-word translation. However, then Cicero (cited in Friedrich, 1992, p. 12) claimed the following:

“I translate the ideas, their forms, or as one might say, their shapes; however, I translate them into a language that is in tune with our conventions of usage (*verbis ad nostrum consuetudinem aptis*). Therefore, I did not have to make a word-for-word translation but rather a translation that reflects the general stylistic features (*genus*) and the meaning (*vis*) of the foreign words.”

Also, when St. Jerome was working on his famous Bible translation in (382-405 A.D.), he claimed that the important factor of an appropriate translation was the ‘translator’s own language’ (Friedrich, 1992). But it was not until the twentieth century that translation studies appeared as a more formal field of study and, Newmark (1982) calls this period the ‘age of translation’. This author mentions that during that time, the main purpose of theorists was that of finding the best method of translation keeping in mind that it is better to use standardized language, or technical terms with the equivalents if they exist. However, Friedrich (1992) says that the main purpose of any translation is to get a better work than the original one and, doing this, the original text is just considered to be a source of inspiration to the translator in order to give a new creation in the target language without exaggerating or changing the level of text in the original work. Then, for Vidal (2005), the translation is a matter of re-presentation, it means to rewrite a text, because the task of translators is to interpret, convey, and write again. In conclusion, translation has changed through time; in the beginning, it was a word-by-word task, but with Cicero and St. Jerome the concept of translation changed into considering the sense of the text. Then, in the twentieth century, more theories were developed and it was not just to consider the sense of the original work, but also to take into account the target language and its conventions; some theorist say that the final product has to surpass the original and that it is to present a work again. Thus,

translation involves a lot of aspects to take into account when translating and now, some of the more important theories for this paper will be explained.

2.3.1 The Systemic-Functional Theory

One of the most remarkable theories developed within the translation field, is that of the systemic-functionalism. In this theory, Halliday (cited in Munday, 2001) developed a system in which establishes a relation between the surface-level of the linguistic functions and the sociocultural frameworks. Also, in this model, Munday (2001) says that Halliday considered four dimensions: a) genre –which is connected with the socio-cultural context that permits to select the characteristic functional elements of it-; b) field –which is related with the proper and expected meaning, commonly represented by transitivity patterns-; c) tenor –referring to the proximity between the speaker/writer and the audience, represented by patterns of modality-; d) mode –related to the textual meaning, and it is reflected by the structures which contain meaning and with the cohesion-. However, Munday also points out that this model is very complex to analyze every kind of texts because not all the texts have the same level of complexity. Thus, the four dimensions which constitute the systemic-functional model developed by Halliday give a correct and proper way of communication, and reach the goals of any kind of text and they work with other important aspects that will be explained now.

2.3.1.1 Communicative Aspects

Among the systemic-functional theory, it is also important to take into account the communicative aspects. According to Newmark (1982), within communicative translation, the most important issue is to transmit the same message but in the natural language of the target audience in order to give, as possible, the best understanding of the original text. Also, when the

translator has to use standard terms, there may be almost no problems due to the equivalents in target language, but there may be problems when the translator has to modify or improve the text according to the usage of the target language. However, while the systemic-functional theory considers four elements before mentioned (genre, field, tenor, and mode), the communicative aspects consider just the last three ones. In this sense, Hatim and Mason (1990) distinguish the three aspects which are basic to accomplish with the communicative purpose of any translation, those aspects are: a) field of discourse –which has to do with what happens-; b) mode –the medium chosen to transmit a text, written or spoken-; and c) tenor –the relationship between the writer or speaker and his readers or listeners. Moreover, regarding the last one, Carroll (cited in Hatim and Mason, 1990) introduced the term of ‘functional tenor’ as the aspect used to say what is the form to use language according to the purpose of the text. Then, the communicative aspects are to make more sense according to the context, the channel and the level of politeness of language when giving a message.

2.3.1.2 Pragmatic Aspects

Also, there are other kinds of aspects related to pragmatics. In this sense, Stalker (cited in Mason, 1990) gave the definition of pragmatics saying that this subject studies the purposes of using specific sentences in specific contexts to work together with success. Also, Austin (cited in Hatim and Mason, 1990) stated that, apart from the meaning, every single utterance has communicative forces which work as dynamic constituents within the process of communication. Actually, there are three communicative forces. The first one is the ‘locutionary act’ that is when uttering; the second one is the ‘illocutionary act’ which has to do with the intention to utter and finally, the ‘perlocutionary act’ that is the final reaction after uttering. At the same time, these three communicative forces are part of the so called ‘speech acts’ that Traugott and Pratt (cited in

Hatim and Mason, 1990) classified into six groups –representatives, expressives, veridictives, directives, commissives, and declarations- according to the intentions. Moreover, Hatim and Mason (1990) said that other pragmatic aspects are necessary such as implicatures, -a technical term in the pragmatics subfield of linguistics, coined by H. P. Grice, which refers to what is *suggested* in an utterance, even though neither expressed nor *strictly implied* (that is, entailed) by the utterance-, presuppositions, and text acts. In conclusion, pragmatics has been defined as the action of speaking within a context and with the purposes of it. In other words, taking into account pragmatics is essential to give a closer translation to the original source

2.3.1.3 Semiotic Aspects

Beyond the pragmatic aspects that have been seen, it is also necessary to take into account the semiotic aspects when translating. First of all, Hatim and Mason (1990) defined semiotic as the study of signs and their impact in society. Also, Jakobson (cited in Hatim and Mason, 1990) said that in every single message there are signs involved; in other words, messages are signs and semiotics seeks for the way in which those signs work in order to be meaningful. Moreover, Hatim and Mason considered that the way in which a person communicates something is part of a culture; that is, a cultural exchange. These authors also specify that translation above all has to deal with the signs involved in the original text and as a consequence, the translator has to know that culture in order to decode the meaning of the message, and seek for the way –semiotically- to convey it in the target cultural signs. So far, semiotics works in every action people perform as a system of signs which are proper of their culture, including the way in which people communicate their ideas. Therefore, communicative, pragmatic, and semiotic aspects work together because they are part of any text structure and culture.

2.3.2 Dynamic Equivalence and Theory of Naturalization of Language

As has been said, translation has changed through time and several terms have been introduced into this field, such as dynamic equivalence and consequently, naturalization. As Munday (2001) says, after many controversies about literal and free translation, theorists began to systematize the process of translation between the 1950s and 1960s. In this sense, Jakobson (cited in Munday, 2001) studied the very known meaning and equivalence terms and found that there is conflict when using equivalences due to the fact that there is no full equivalence in code-units; so he suggested that the message has to be conveyed to other languages not by code-units, but by entire messages. Then, Nida (cited in Munday, 2001) tried to turn the translation field into a more scientific one including the linguistic work done recently. Doing this, he divided the term of equivalence into two - a) formal equivalence, which should match as in content as in form at the time of translating, being as close as possible and being oriented to the source text structure; b) dynamic equivalence, which has its basis on ‘the principle of equivalent effect’, where the target audience must have the same reaction to the message as the source audience has. For this, Nida also elaborated four principles for a successful translation: 1) the translation has to make sense; 2) the spirit and the manner of the source text must be transmitted; 3) the product must be easy to read and to understand; and 4) the effect on the target audience must be almost the same. All this, according to Nida, leads us to get the closest naturalization in translation, especially because his theory is oriented to the target language instead to the source text. That is, as Nida introduced his division of equivalences –formal and dynamic-, he offered a wider view about the differences in use of them and naturalization of language, within translation, has to do with dynamic equivalence due to the effect it has in the target audience. Consequently, dynamic equivalence and naturalization of language work together.

2.3.3 Consideration of the Target Language

Another important issue to take into account at the time of translating is that of considering the target language. In this respect, Hervey and Higgings (cited in Hatim and Mason, 1997), a translation should include compensations, which have to do with the kind of text in order to produce almost the same effect on the reader according to the linguistic aspects involved; the place, to produce almost the same effect on the readers talking about the settings; merging, in order to consider and match all the features involved in the translation; and splitting, to express in a better way the meanings included in the target text. However, Vinay y Darbelnet (cited in Rabadán, 1991) pointed out that the most important part of a translation was the final receptor and later, important authors such as Nida (cited in Rabadán, 1991) suggested the importance of including the reader within the framework of the translation. According to Rabadán (1991), one of the most important features when seeking the equivalence is that of the reader, but it has been the least considered. Also, Toury (cited in Rabadán, 1991) claims that the final reason of a translation project is to be read by a target audience belonging to a polysystem and, consequently the translation is said to be successful when it is accepted by such audience. Rabadán continues saying that when the target text does not fulfill the target audience expectations, the communicative process is interrupted and then, it can be said that, when there is no acceptability, there is no valid translation. As a conclusion, Rabadán says that, unfortunately, the target reader, as the determinant feature of a translation, has been ignored widely; then Hervey and Higgins considered four kinds of compensations, two of them tried to consider the target audience, but, it was Nida the one who, in a more formal way, expressed that the reader must be considered when translating. That is why Rabadán suggests a reading of the translation by the target audience in order to be accepted and a successful work. Thus, what determines a good translation is the target audience acceptability.

2.3.4 Skopos Theory

The consideration of the target language also has to do with *skopos* or the purposes for the translation. Nord (cited in Munday, 2001) claims that, while the functionality of a translation is an important feature, it is not enough for the translator to have the complete license; there has to be the purpose or *skopos* to do such translation. The word '*skopos*', as Munday (2001) says, comes from the Greek 'aim' or 'purpose' which was introduced into the translation field by Hans J. Vermeer in the 1970s. Moreover, for this *skopos* theory, Vermeer and Reiss in 1984 (cited in Munday, 2001) introduced six rules: 1) the target text is always determined by the *skopos* involved in it; 2) the target text gives information in a target culture and while the target language gives information from the source language and culture; 3) the target text does not give information in a reversible form; 4) the target text should have coherence; 5) the target text also has to have coherence according to the source text; and 6) the *skopos* rule is the most important to take into account. Therefore, every translation, according to Vermeer and Reiss, must have its *skopos* and it is the most important aspect to take into account at the moment of translating. Their rules help to realize that there has to be also coherence among source and target text, but the client is the one who determines the purposes of the translation.

2.3.5 Covert vs. Overt Translation

Beyond all above mentioned, it is important to know that a translator always has to be aware about the type of translation he or she is asked to do. In this respect, two types of translation - covert and overt- are specified. The first known scholar to refer about these types of translation was Friedrich Schleiermacher, in 1813, with his distinction "between "*verfremdende*" -related to commercial texts- and "*einbürgernde*" -related to scholarly and artistic texts" (Munday, 2001, 249). Now, according to House (2001) a covert translation is when the translator's work is not

perceived by the target audience meaning the translator manipulates the text in some way in order to “covert” his or her work and the result is that the text seems to be the original version. It means that the translator must recreate an “equivalent” speech event. It usually depends on the target cultural demands. On the other hand, an “overt” translation tends to show when the text being read by the target audience, is a translation. In fact, when working on Audiovisual Translation, covert translation is the most used technique, especially in dubbed movies.

2.4 Audiovisual Translation (AVT)

One of the most important branches in the translation field is Audiovisual Translation (AVT). According to Díaz (2005) this branch belongs to semiotic systems coexisting in a dynamic way and within a determinate cultural context, and it is characterized by continuous changes and internal oppositions, being regularized by socio-historical rules. This author claims that the first studies on dubbing and subtitling in Audiovisual Translation were focused on linguistic rather than socio-cultural factors; the latter are now considered being decisive at the time to work with dubbing and subtitling, where the importance of research about such socio-cultural factors is essential. However, Rabadán (1991) considered that there are three kinds of cinematographic translation, which are: a) dubbing -the widest one and it is also known as synch (<synchronization>) by the specialists-, b) subtitling, and c) voice-over. Moreover, Agost (1991) also suggested that those rules which are immersed into a socio-cultural environment are the guide to the translator. Also, the translator has to keep in mind that a rule is present at the moment the translation is considered as communicative activity; that is, the translator must be able to fulfill the social needs. The rules can be of different types; there are ‘initial’, which determine if the translator is being guided by the rules from the original context -this permits more adjustment, but there may be mismatch between the rules of the source language and target

language and culture-; by the target context -which permits more acceptability from the target language and culture and there are more changes to the original version, because the translator uses domestication of text-, or by a combination of both. These rules let us analyze Audiovisual Translation as an act of intercultural communication and to accept it in order to have a successful translation. In conclusion, Audiovisual Translation is in charge of dubbing, subtitling and voice-over, but there are rules to working as a translator here. Those rules are to understand the proper and best ways of translating when choosing dubbing, subtitling, or voice-over. Now, these types of Audiovisual Translation will be explained.

2.4.1 Voice-Over

One of the types of Audiovisual Translation is that of voice-over, which is commonly used in documentaries. Orero (2005) says that the only skill demanded is to have a high level of oral comprehension of the language to translate. The voice-over translator finds difficulty when there is no written text and then, the comprehension of the text is just through listening. This is a common type of translation performed in television, or radio on informative programs and on programs where interviews are part of the content because they give information to the audience. In a more formal way, Franco (cited in Orero, 2005, p. 13) says:

“The type of delivery we hear in voice-over translation is an important strategic way of reassuring viewers that what they are being told in their own language is what is being said in the original language, although it is known that what they will be listening to is in fact only a *representation* of the original discourse.”

Thus, the only tools a translator must have to work on this type of translation are: a) a good knowledge about the source, b) a good level of listening comprehension.

2.4.2 Subtitling

Another type of Audiovisual Translation is concerned to subtitles. Rabadán (1991) offered a definition of it saying that this is a variety of translation where the dominant to translate is the space-temporal synchronization; this means, the adjustment between the source text and the target text is showed at the bottom of the image. Moreover, this type of translation allows the audience to appreciate the original language and music. However, Valverde (1991) makes a list of advantages and disadvantages of the process of subtitling; he says that the translator has the possibility of making final corrections, or even, changes at the moment of introducing the final subtitles into the original film. When watching the subtitles on the screen, the translator may verify the final product and then, make the final adjustments. However, among the disadvantages of subtitling, there is the need of abbreviating the messages, choosing the most important parts to reduce the sentences; above all, when several people are talking, there is the need to choose just two or three of them in order to make a message of two lines in a subtitle of six seconds. So far, subtitling technique is a matter of introducing a summarized message on the screen in periods of six seconds -which sometimes are not enough-, and it enables audience to hear the original soundtrack and understand some phrases. Subtitling allows the audience to observe the source language and culture more closely.

2.4.3 Dubbing

Probably, the most important and the most preferred type of Audiovisual Translation is dubbing. Rabadán (1991) defines this type of work as the variety of translation where the dominant to translate is the synchronization between the dynamic image and the oral text and the most useful method is that of visual phonetics. Furthermore, Hernandez (1991) claims that the advantage of dubbing is that it allows the audience to enjoy the film without having to read. In

this sense, dubbing seems to have no limitations about space, and the translator can include more of the dialogue. Also, target culture is more reflected than in voice-over or subtitling, as the translation has to be adapted orally so the audience can understand. Nevertheless, the limitations are in time, as the lips movements have to match with the voice speaking and the translator has to work on saying the most important part of the message within this synchronization. Thus, even though dubbing is the favorite type of Audiovisual Translation for audiences, it could be the most difficult, as the translator has to make the necessary adjustments in order to get the exact synchronization among the movements of lips and the dialogue.

2.4.3.1 Stages in Dubbing

Dubbing work starts with a request from a client -usually, a television station, a program producer, or a distributor- to a dubbing company. According to Martínez (2004) dubbing translation involves a whole process in which every step is linked and, if one of those steps presents problems, the rest of them may be affected. Also, this author proposes the following process for dubbing movie translation:

- Requesting work
- The client sends a copy of the film –or program- to the dubbing translation company, with the original transcript in order to make the translation easier. Also, instructions, such as where the songs must be translated, are included.
- All the material gathered is sent to the translator.
- Translator’s work
- The translation is sent to a proof-reader –usually, the clients have their own readers or language specialists.

- Synchronization of the translated dialogue, so that it matches the actor's mouth movements and the other images as closely as possible.
- The text goes to the production department for the final touches.
- Intervention of voice actors
- Actors and translators work together, if possible.

As has been seen, the translator's role during this process may end when the translation is done without having any other intervention during the voice actors work, or the translator may work with the voice actors, in order to adapt and to be closer to the original message and intention of the same.

2.5 Neutralization in Dubbing

Considering that Spanish language is spoken in most part of the American continent, and Mexico is the country where most of programs and films are dubbed, neutralization is an important aspect which should be taken into account. According to Nájjar (2008), it was in 1929 that Spanish Latin American Films Bureau proposed the introduction to the neutrality, due to the lack of acceptability of some dubbed films by Spanish-speaking audiences. This author also explained that there are two types of neutralization: a) accent, and b) vocabulary. The first one refers to the intonation has to be understandable and easy to listen to. The second one refers to the language used supposedly to be *universal*, where words and names are carefully chosen in order to be understood by everybody or, at least, by the majority of Latin-American countries. However, even though the chosen words are understandable to the language being listened to, it can be also a strange way of speaking to the majority of countries depending on the genre of the film. Moreover, with good use of language, or better said *neutral Spanish*, it is very difficult to

translate and adapt film correctly to a neutral form; it requires good knowledge about culture and quite a bit of imagination. So far, despite the fact that using neutralization in dubbing can be quite difficult and sometimes unfamiliar, it may enable audiences to understand the message, rather than using “*mexicanismos*” which can impede the idea of the message. Also, it can be possible to improve the use of neutralization with puns and intonation.

2.5.1 Puns and Intonation

An intelligent way of using neutralization could be reached through two difficult but efficient aspects, which are puns and intonation. Rabadán (2001) claims that, puns are present in all linguistic forms of human beings and that they are part of the abstract systems used by speakers. They break the rules of linguistic systems and also work with the intonation –as it also can break the rules in order to mark irony, confusion, and so on (Seca, cited in Rabadán, 1991). Then Refern (cited in Rabadán, 1991, p. 124) says “the punster always works within limits. He cannot invent puns which are not already potential in language.” In this sense, Rabadán (1991) says that all the rhetorical figures are based on some type of puns, since all of them show a kind of planned manipulation over the sources of language. Moreover, Delabastida (cited in Rabadán, 2001) says that language is just a system of signs which can be deformed, without limitations than those imposed by the potential sources of the abstract system. So, as puns as intonation may help the translator to create a more imaginative dialogue instead of using local (Mexican) dialects which can create confusion to other countries where Mexico exports dubbing film works.

2.6 Studies on Dubbing

At this point, it is important to talk about some studies about dubbing. First of all, Chiaro (cited in González, et al, 2012) points several linguistic difficulties related to verbal humor

translation. First, the translator must recognize one part from the text as humoristic; and then, the linguistic elements on which humor is based, may be no part of the target language. So, it requires making changes as a way of replacement of the first impression of humor for an appropriate one using the target language. The cultural differences also represent a challenge, as the sources and irony require the translator to help the audiences to understand the cultural concepts on which irony is based. In an interesting article by Botella (2006), he says that due to marketing purposes, dubbing of comedies has changed. They used to be closer to the original language, but now, it has been through naturalization of humor to the target language that comedies are dubbed. This study claims that naturalization is the best way to transmit humor from the source text, due to the fact that humor in most cases has no exact equivalence in the target text. However, naturalization has been seen as betrayal, because the message has to be changed in order to reach the humoristic purposes in the target audiences, and it usually works in a certain social group where people share the same dialect. In this study, it is clear that Botella omitted the use of neutralization, which would involve more social groups instead of just one.

Then, in another study about dubbing and subtitling with “*mexicanismos*,” González, et al (2012) say that humoristic elements in Mexico have taken part into dubbing and subtitling areas when working with American films. It is important to realize that this study also was carried out with naturalization but en Mexican society. According to Humphreys (cited in González, et al, 2012) it can be explained by the strong importance Mexico has had due to the fact that this country is the neighbor of the United States of America. So, Gonzalez et al (2012) focused on describe how, within dubbing and subtitling processes, it can be found changes to what one can call “*mexicanismos*”, how they have increased their popularity, and what are the reasons to use them at the moment of dubbing and subtitling with a humoristic intention. However, in this study, the authors just considered the Mexican audience, instead of considering also the rest of the

countries where those “*mexicanismos*” will be observed or heard. So, comedy dubbing is one of the most controversial genres to work with, due to the lack of equivalences in other languages, and translators have to use techniques like naturalization to convey the humoristic purposes, ignoring the neutralization of language for more than one audience. Talking about using “*mexicanismos*” in dubbed comedies, it can be said that they work in Mexican society, and the studies done by González et al, are just taking into account their importance within a Mexican context, forgetting what happens with other countries where Mexican work is transmitted.

Thus, these studies offer information about what has been explored, what has not yet been explored, and what is permitted now to investigate about what happens in other Latin-American countries facing “*mexicanismos*” adapted in dubbed comedies. Moreover, in both studies, one can observe they are focused in a certain social group.

CHAPTER III: METHODOLOGY

In this chapter, a description of the participants and the instruments used to carry out this research are presented. This research was a quantitative one. A step-by-step description of the data collection and analysis procedures followed to develop this research are also provided. The instrument to develop the research was based on what Denton and Ciampi (2012) used in their study *A New Development in Audiovisual Translation Studies: Focus on Target Audience Perception*. Moreover, it should be observed that dubbed movies involve a covert translation besides considering the *Skopos* theory and naturalization or neutralization of language. Furthermore, the material was made to collect the data and relate them with the theories above mentioned.

3.1 Subjects

People from Argentina, Bolivia, Chile, Colombia, and Peru were asked to participate; in fact, 10 people from each country in the hope of getting, at least, 5 people answers -from each country- to the instrument. The ages of this people was ranging from 20 to 30 years old because this study was addressed to young people as they were thought as the ones who tend to watch comedy films the most, also all of them were university students because they were thought in the possibility of having wider knowledge about different cultures, even though those students had not had direct connection with them. Also, it is important to say that these participants were contacted by internet, as they did not live in Mexico and they had never been to Mexico, so they were not familiar with Mexican culture and dialects.

3.2 Instruments

As has been mentioned before, the movie selected was *Gulliver's Travels* (2010). This movie is an American fantasy comedy film, which was performed in modern days but also it was a little based on the eighteenth century novel *Gulliver's Travels -Part One-* by Jonathan Swift. Thus, to elaborate the main part of the instrument, the scenes where the “*mexicanismos*” appeared were cut. The time of those scenes were between 15 seconds and 1 minute 50 seconds, and there were 9 segments in all. Also, it should be mentioned that the segments were cut in order to suggest a new dubbed version with neutral Spanish language; this is, a new dubbed version was created. This suggested version was done by the author of this study. Then, there was a division of the video segments with the original Mexican dubbed version and the suggested neutral version - meaning that there were, in total, 18 video segments. 9 videos were labeled “A” [original Mexican dubbed version or the version with “*mexicanismos*”] and 9 video segments were labeled “B” [the neutral version proposed by the author of this study].

Furthermore, a questionnaire was created (Appendix A). This questionnaire was created according to a previous research on people from the mentioned countries (Argentina, Bolivia, Chile, Colombia, and Peru), one person from each country. Questions were those of the videos with the Mexican phrases. The participants were asked if they understood those phrases, and after that, they were explained what those phrases meant and again, they were asked to give suggestions about those phrases in order for them to be acceptable in their countries.

Before creating the questionnaire, one person from Argentina, one from Bolivia, one from Chile, one from Colombia, and one from Peru were asked to answer if they could understand the phrases which were used in the final questionnaire.

3.2.1 Description of the Videos

As the videos were a very significant part of this research, some aspects about them are mentioned in order to offer a better overview of where the “*mexicanismos*” appeared. The “*mexicanismos*” of each video are mentioned in the results in Chapter IV.

Video 1 “*Cita de hombres*” (*Men’s date*): In this video, the main character –*Gulliver*– and one of his workmates were talking about Gulliver’s cowardice. This segment was 36 seconds in length.

Video 2 “*Gulliver en el calabozo*” (*Gulliver in the dungeon*): Gulliver was sent to the royal dungeon in Lilliput where he met a man named Horacio and the Royal Guard Edward Edwardian. The former was a poor man in love with the princesses of Lilliput, and the latter was the Royal Guard of Lilliput, Edward Edwardian. While talking to Horacio, Gulliver was making fun of the Royal Guard, who then entered and got angry with Gulliver. This segment was 1 minute 48 seconds long.

Video 3 “*¡Fuego!*” (*Fire!*): in this scene, Gulliver was going to try to extinguish the fire in the Royal House of Lilliput with his own urine. This segment was 26 seconds long.

Video 4 “*El Salvador de Lilliput*” (*Lilliput’s Saviour*): Gulliver, who was also called ‘*La Bestia*’ (*The Beast*), got to extinguish the fire and the King of Lilliput declared him as the savior of Lilliput, then all people there started to acclaim him. This segment was 25 seconds in length.

Video 5 “*La invitación*” (*The invitation*): Gulliver was asked to attend a state banquet ordered by the King to thank Gulliver for saving his life. Also, Gulliver said the only way he was going to be there was if his friend Horacio was allowed to be there, too. This segment was 29 seconds long.

Video 6 “*La vida en Lilliput*” (*Living in Lilliput*): This scene showed how people from Lilliput were working on making Gulliver’s life more comfortable. As they are people as tiny as Gulliver’s finger, there were a lot of little men making some coffee for Gulliver. This segment was 38 seconds in length.

Video 7 “*El nuevo look*” (*The new look*): Gulliver got his haircut from a lot of men from Lilliput and he wore his new outfit as the new captain of Lilliput army. This segment was 16 minutes in length.

Video 8 “*Guitar Hero*”: Gulliver was playing *Guitar Hero* with his friend Horacio. After Gulliver wins the game, he is told by his friend that he has to pay more attention to the enemies of Lilliput in case they are attacked. This segment was 1 minute 7 seconds in length.

Video 9 “*!Gulliver es el diminuto ahora!*” (*Gulliver is tiny now*): After being expelled from Lilliput, Gulliver arrived to another unknown place but now, people are the opposite of the people from Lilliput since they are like giants and Gulliver was so tiny. A little girl treated him like a doll and played with him. This segment was 1 minute 47 seconds long.

3.3 Procedures

The videos were sent through a Dropbox file as they were so heavy to send them in an e-mail, and both the questionnaire and the instructions were sent by e-mail. Those instructions explained that the participants had to watch videos A1 & B1 and answer the questions related to them; then, they had to watch videos A2 & B2 and answer the questions related to them, and so on. They had to watch up to videos A9 & B9 and answer their related questions. Finally, the participants sent back the questionnaire with their answers. Those answers were analyzed first, in a table to compare the quantity of people who chose videos A or videos B as the best ones -according to their opinion or preference- and finally, two graphs show a summary to the general answers. In other words, the name of the participants or the countries were not important when analyzing the results, but rather the answers.

CHAPTER IV: RESULTS

In this chapter, the results of the questionnaire sent to the 50 participants -10 people from each country: Argentina, Bolivia, Colombia, Chile, and Peru- are described. In the hope of getting back at least 5 questionnaires answered from each country, it was found that, in total, 30 people answered from the 50 who were asked to answer the questionnaire: 8 people from Argentina, 6 people from Bolivia, 5 people from Chile, 6 people from Colombia, and 5 people from Peru. As it was a quantitative study, for better organization, the results are divided in two parts: 1) to show the percentages of people responses for each of the nine video segments in a table and 2) to show and explain the analysis of the numbers in graphs. It is important to say that 9 video segments were made and sent in order to answer the questionnaire and according to each video, two questions had to be answered. Also, graphs will show the percentage according to the people answers in general terms; this is, the given answers will not be divided into countries, but they will be taken as if they were the same group of people.

Now, before explaining the results and the corresponding analysis, the research questions have to be remembered:

1. Do people from other Latin-American countries comprehend the humorous phrases with “*mexicanismos*” in the movie *Gulliver’s Travels* (2010)?
2. Is it possible to use certain ‘neutralization’ in order to gain comprehension?

4.1 Mexicanismos vs. Neutral Spanish

After getting the 30 questionnaires answered and observing the numbers given, it was interesting to find the difference in numbers between people who felt more comfortable with the original Mexican dubbed version -“*mexicanismos*”- and the suggested neutral version proposed by the author of this research. As it was an interesting finding, what “*mexicanismos*” appeared in each video will be explained -the ones which were briefly described in Chapter 3- and compare them according to the responses given by the subjects who answered the instrument.

Video 1 “*Cita de hombres*” (*Men’s date*): as it was described before, there were Gulliver and his workmate talking about Gulliver’s cowardice.

Gulliver’s answer for his workmate’s observation was:

¡Te arrugaste! (In the Mexican dubbed version)

¡No te atreviste! (In the proposed neutral version)

Video 2 “*Gulliver en el calabozo*” (*Gulliver in the dungeon*): Gulliver was at the dungeon of Lilliput with Horacio and suddenly, the Royal Guard, Edward Edwardian entered. In this video, when Gulliver is meeting Horacio, he says:

¡No juegues! (In the Mexican dubbed version)

¡Increíble! (In the proposed neutral version)

Then, when Horacio is telling Gulliver why he was sent to prison, Gulliver is surprised and tells Horacio:

¡Uy, eso sí que está cañón! (In the Mexican dubbed version)

¡Uy, eso sí que está grave! (In the proposed neutral version)

After that, when they are talking about the Royal Guard Edward Edwardian, Gulliver refers to the Guard as:

Sin ofender, ese tal Edward es algo menso. (In the Mexican dubbed version)

Sin ofender, ese tal Edward es algo tonto. (In the proposed neutral version)

Finally, when Gulliver deceives the Royal Guard that he is the best, Gulliver says:

Entonces, ahora que todo está chido... (In the Mexican dubbed version)

Entonces, ahora que todo está bien... (In the proposed neutral version)

Video 3 “¡Fuego!” (Fire!): Gulliver tries to save the King of Lilliput because there is fire, but when he tries to take off a piece of wood, it is so hot and he says:

¡Pa’ su mecha! (In the Mexican dubbed version)

¡Ah, caray, qué caliente! (In the proposed neutral version)

Video 4 “El Salvador de Lilliput” (Lilliput’s Saviour): When all people from Lilliput are cheering Gulliver for saving Lilliput from its enemies and they are calling: ¡Bestia! ¡Bestia! (Beast! Beast!). So, Gulliver answers:

Oigan, no fue nada. En serio, yo tenía lleno el tanque, vi el incendio y fue todo...Allá en la fuente había un chorrito, se hacía grandote, se hacía chiquito... (In the Mexican dubbed versión)

Oigan, no fue nada. En serio, yo tenía lleno el tanque, vi el incendio y fue todo...Así de simple y sencillo...en serio, amigos, así de sencillo y ya... (In the proposed neutral version)

Video 5 “La invitación” (The invitation): When Gulliver is invited by the King to celebrate in a state banquet, he says he has a condition to attend that celebration:

Sí, pero con una condición, que liberen a mi amigo Horacio y me dejen llevarlo como mi arrimado. (In the Mexican dubbed version)

Sí, pero con una condición, que liberen a mi amigo Horacio y me dejen llevarlo como mi invitado. (In the proposed neutral version)

Video 6 “La vida en Lilliput” (Living in Lilliput): Gulliver talks about how he is living in Lilliput.

...resulta que son un grupo de gente súper chida. (In the Mexican dubbed version)

...resulta que todos son muy buena onda. (In the proposed neutral version)

Video 7 “El nuevo look” (The new look): Gulliver is having his hair cut by people from Lilliput, and he is giving them instructions about it:

Por favor, no rebajen demasiado mi copete. (In the Mexican dubbed version)

Por favor, no me rebajen el corte de enfrente. (In the proposed neutral version)

Video 8 “Guitar Hero”: Gulliver is playing *Guitar Hero* with his friend Horacio. After Gulliver has won the game, Horacio starts to suggest Gulliver take care of Lilliput as he is the new Royal Guard of that nation. But Gulliver tells Horacio he should talk with the princess Mell about his love.

Estás en riesgo de perderte en la amistad de cuates...Sí, la amistad de cuates ¡apesta!

... ¡Sí, compadre! (In the Mexican dubbed version)

Estás en riesgo de quedarte hasta ahí...Sí, eso de solo amigos ¡apesta!... ¡Sí, hermano! (In the proposed neutral version)

Video 9 “¡Gulliver es el diminuto ahora!” (Gulliver is tiny now!): After being expelled from Lilliput, Gulliver arrives at a new land where people are much larger than him. A little girl takes him as a doll.

Está bien, ya estoy flojito y cooperando. (In the Mexican dubbed version)

Está bien, ya no me reúso. (In the proposed neutral version)

Now, the number of people who preferred the Mexican dubbed version or the proposed neutral version will be illustrated. In the following table, the numbers out from parenthesis

represent the number of people thinking Video A or Video B to be the best, and the percentage in parenthesis is given considering 30 -the total number of answers- to represent the 100%.

VIDEO No.	Mexicanismos (Videos A)	Neutral Version (Videos B)
Video 1.	7 (23.4%)	23 (76.6%)
“Cita de hombres”	<i>¡Te arrugaste!</i>	<i>¡No te atreviste!</i>
Video 2	8 (26.7%)	22 (73.3%)
“Gulliver en el calabozo”	<i>-¡No juegues!</i>	<i>-¡Increíble!</i>
	<i>-¡Uy, eso sí que está cañón!</i>	<i>-¡Uy, eso sí que está grave!</i>
	<i>-Sin ofender, ese tal Edwars es algo menso.</i>	<i>-Sin ofender, ese tal Edwars es algo tonto.</i>
	<i>-Entonces, ahora que todo está chido...</i>	<i>-Entonces, ahora que todo está tranqui...</i>
Video 3	8 (26.7%)	22 (73.3%)
“¡Fuego!”	<i>¡Pa’ su mecha!</i>	<i>¡Ah, caray, qué caliente!</i>
Video 4	8.5 (28.4 %)	21.5 (71.6%)
“El Salvador de Lilliput”	<i>...Allá en la fuente había un chorrito, se hacía grandote, se hacía chiquito...</i>	<i>..Así de simple y sencillo...en serio, amigos, así de sencillo y ya...</i>

Video 5	9 (30%)	21 (70%)
“La invitación”	<i>...mi arrimado.</i>	<i>...mi invitado.</i>
Video 6	11.5 (38.4%)	18.5 (61.6%)
“La vida en Lilliput”	<i>...resulta que son un grupo de gente súper chida.</i>	<i>...resulta que todos son muy buena onda.</i>
Video 7	8 (26.7%)	22 (73.3%)
“El nuevo look”	<i>Por favor, no rebajen demasiado mi copete,</i>	<i>Por favor, no me rebajen el corte de enfrente.</i>
Video 8	9 (30%)	21 (70%)
“Guitar Hero”	<i>...la amistad de cuates...Sí, la amistad de cuates... ¡Sí, compadre!</i>	<i>... quedarte hasta ahí...Sí, eso de solo amigos... ¡Sí, hermano!</i>
Video 9	5 (16.6%)	25 (83.4%)
“¡Gulliver es el diminuto ahora!”	<i>Está bien, ya estoy flojito y cooperando.</i>	<i>Está bien, ya no me reúso.</i>

Figure 1. Preferences of use of Spanish language between “Mexicanisms” (Videos A) and “Neutral Language” (Videos B)

In graphic terms, to have a wider overview, and just taking into account the percentages given recently, the previous table would be represented as follows:

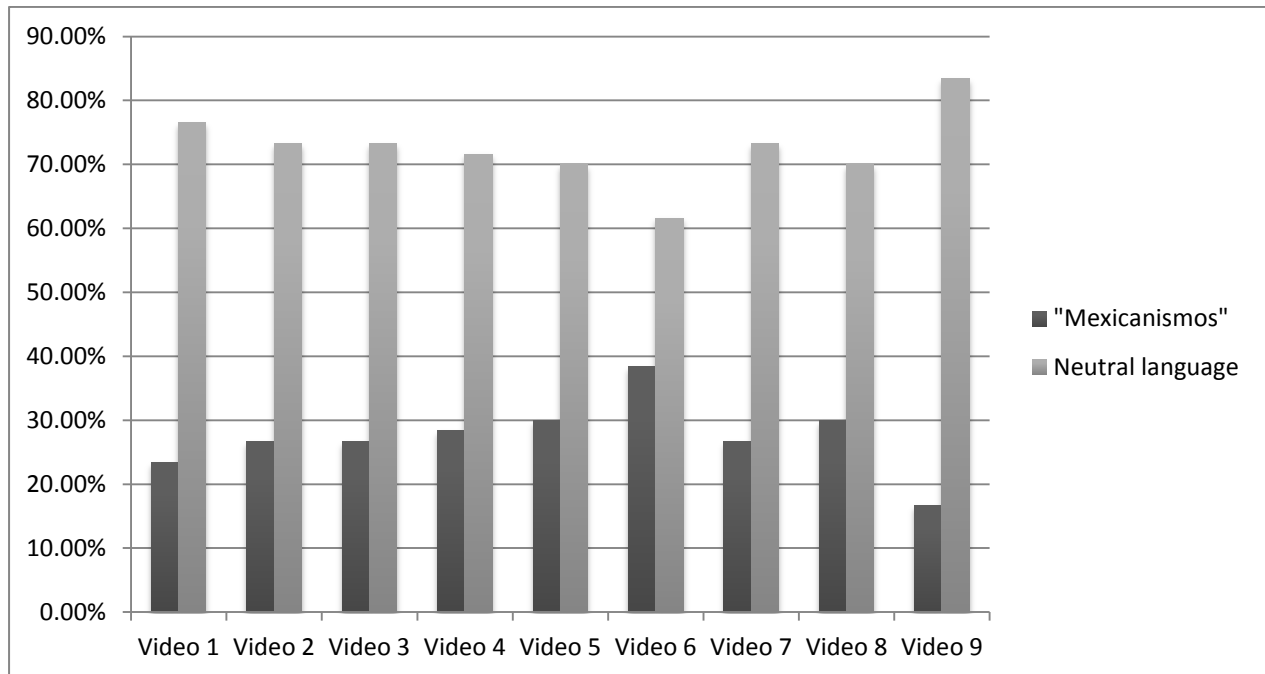


Figure 2. Percentages of people responses between “mexicanismos” and neutral Spanish.

With this graph, the preference in terms of comfort with language is evident. “Mexicanismos” represent comfort for Mexicans, but for other Latin-American countries, it is more comfortable to perceive words which are more understandable. Furthermore, in general terms, it could be a good option to use neutral Spanish instead of a kind of dialect belonging to a specific country.

4.2 Comprehension of people from other Latin-American countries about Mexican phrases in the movie *Gulliver’s Travels* (2010)

In order to show if people from Argentina, Bolivia, Chile, Colombia, and Peru comprehend “mexicanismos” when they watch a dubbed movie and, in this case, when they

watched the segments of the movie *Gulliver's travels* (2010) the answers in the questionnaire were taken in general, without separating the answers by country. Then, the results will be shown as follows.

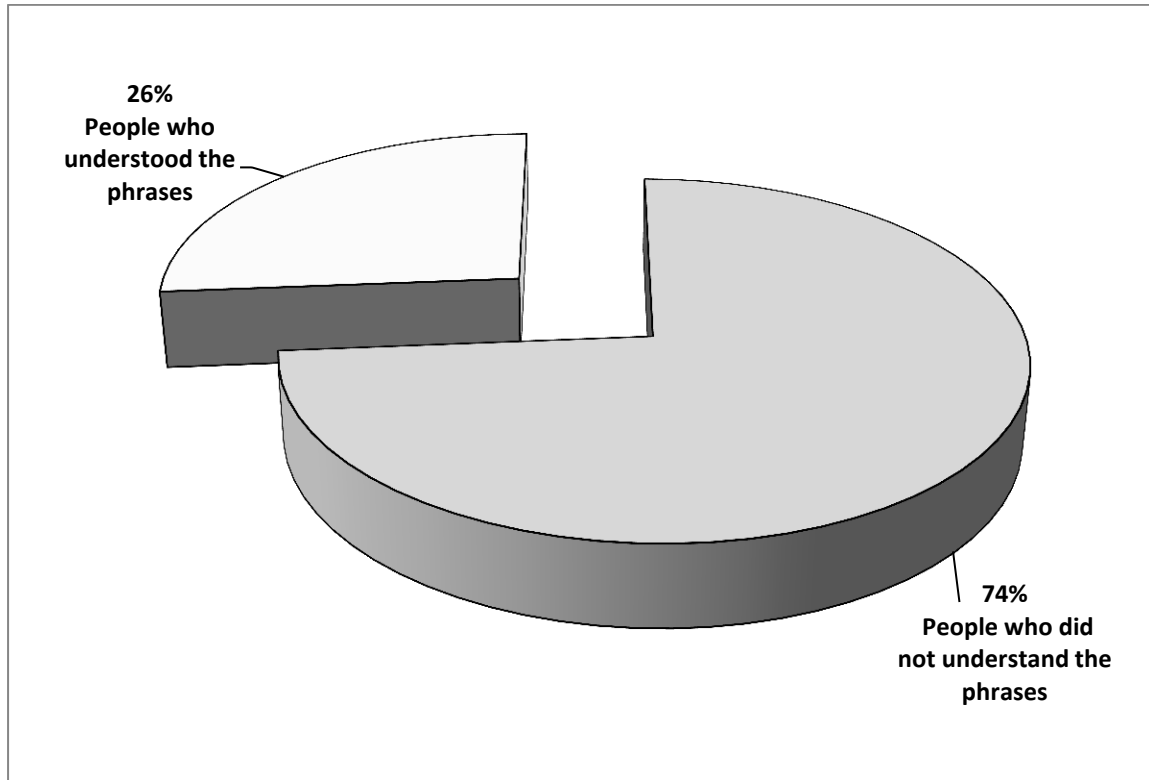


Figure 3. Comprehension of “mexicanismos” in the movie.

As this graph shows, the majority of people -74%- said they did not understand “mexicanismos” from the original Mexican dubbed version of the movie. It might be a relevant point to take into account for the companies at the moment to ask for a translation of movies and of course, for the translators. They could start thinking more in the rest of Latin-American people who will have the same version. Also, it can be seen that an important percentage of those people -26%- comprehended the Mexican phrases, due to the great influence Mexico has had in all the American continent. However, the higher rate -74%- did not know or understand what was meant

with those phrases and words; thus, it would be interesting to try to use a certain level of neutralization in language when translating.

4.3 Reasons for selecting video segments B

The video segment B, as stated in Chapter 3, was dubbed with neutral Spanish. It was found that 67% of people preferred neutral Spanish, since they understood the neutral words better, and some people, 32 %, said they knew those phrases because they have perceived them in other dubbed works, as shown in Figure 4.

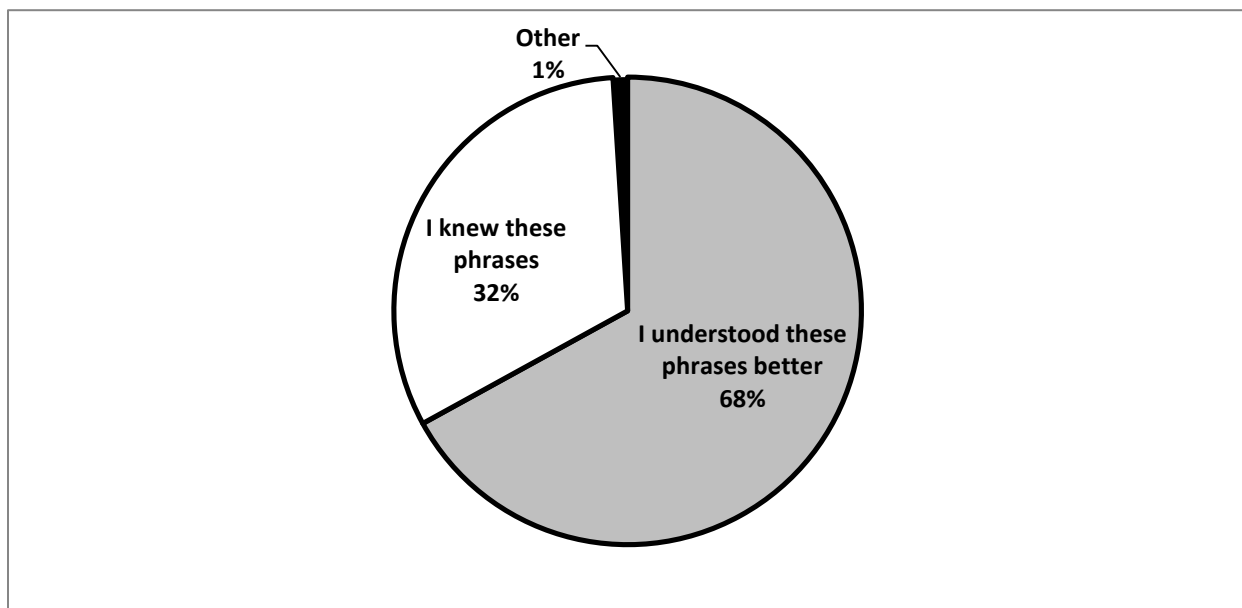


Figure 4. Why people prefer neutral language

As can be seen by the percentages, taken from people who selected video segments B, they preferred neutral language because they comprehend it better -67%-; then, 32% said they have some previous knowledge of the neutral phrases. 1% gave other reasons for selecting video segments B, such as they liked those phrases or words the most.

Thus, for the research questions, it could be observed that not all people comprehended “*mexicanismos*”, because they had no relation to Mexican culture and consequently, with the way in which Mexican people use Spanish language. Moreover, it was found that the use of neutral Spanish could be more efficient and work better for those who are from other Latin-American countries, as they may feel more comfortable with phrases and words they know and understand.

CHAPTER V: CONCLUSIONS

In this final chapter, a summary of this research, the results and their main highlights are presented. In addition, the implications of this study, its main limitations, and some directions for further research are also provided.

The purpose of the present research was to investigate if people from other Latin-American countries were able to understand when a dubbed comedy, in this case *Gulliver's travels* (2010), includes “*mexicanismos*”. In case they were not able to comprehend such words or phrases, they were replaced with neutral Spanish. Then, it was compared what kind of language was more understandable for those people, if the use of “*mexicanismos*” or the use of neutral language.

5.1 Summary

As it was said before, the focus of this paper was to analyze if people from some countries of Latin-America, such as Argentina, Bolivia, Chile, Colombia, and Peru really comprehend when they hear Mexican phrases known as “*mexicanismos*” in the comedy of *Gulliver's Travels* (2010). Also, another important point considered was the suggestion of using neutral language when a translator works on dubbing, to get a better response from people who are not close to “*mexicanismos*” and their meaning. In order to do this, people from those Latin-American countries, who had never been close to Mexican use of language, were asked to watch 18 video segments -9 called A, and 9 called B-. Video segments A were the original dubbed Mexican version and video segments B were another dubbed version suggesting the use of neutral Spanish language in dubbing. Then, they had to answer a questionnaire comparing their comprehension of “*mexicanismos*” as compared to neutral language.

The results were favorable to the purpose of this study, as most of people selected video segments B. In total, 74% of the people said they preferred neutral language. However, in this point, it was very interesting to observe that the rest, who said that they preferred the “*mexicanismos*”, was because they have been widely influenced by Mexican TV channels that are transmitted in all the Latin-American countries; and, from that percentage, 67% said the selected video segments B due to the fact they were more understandable. With this, one can say that people are more comfortable when a more known language is used instead of phrases which are not part of their cultures.

Therefore, the translator should be aware about the needs for his or her audience in order to keep a system which is efficient and effective, taking into account that a dialect only works in a certain social community and that the loss of meaning and purpose of the original text –in this case, comedies/humorous- may be very significant.

5.2 Implications

The analysis performed and the results suggest that when a translator is asked to work with dubbing, and especially with comedies, it would be important to take into account if he or she is able to use a more neutral language. The translator has to consider the comprehension for the phrases to use for the audience; obviously, a translator has to do what the client asks him or her to do –*Skopos theory*-, but if the work of the translator has reason enough to use neutral language, like having the rest of Latin-American countries as part of the audience. Since the comical phrases are part of culture and they are just understood within a certain culture, it could be considered a little selfish if just one culture is taken into account and the rest of cultures involved in the consumption as the audience of the product are ignored.

5.3 Limitations of Study

The conclusions of this research are based on the results found of five countries from South America, and of young people between 20 and 30 years old, not the entire continent and not all the ages are considered. Also, as proposed in the literature review, when dubbing comedies using neutral language, translators could find a way of introducing puns; however, in the videos proposed, the phrases were not suitable in time in order to find any pun with neutral language.

Since comedies have the intention of making the audience laugh and they are composed of the image and sound, within the movie taken for this research, *Gulliver's Travels* (2010), humor is saved by the images, as they are funny despite the use of neutral words and phrases instead of “*mexicanismos*,” but also, by the sounds or intonation given by the voices. Furthermore, it is important to keep in mind that all translations have gains and loss, so with the instrument proposed in this study comprehension was the gain, but humor for Mexican audience was the loss.

Moreover, countries from Central America were not considered in this study as they are closer to Mexican culture, and the numbers obtained through this research are not enough to generalize, completely, the points studied for each country and, about the type of comedy, this research was only addressed to fantasy comedy, not to all types of it.

5.4 Directions for Further Research

This research leads to further research, for example:

- As it was stated in the beginning, this study was only carried out using neutral language and addressed to people from Argentina, Bolivia, Chile, Colombia, and Peru; therefore, further studies may include people from the rest of the Latin-American countries in order

to have a wider vision about the impact of “*mexicanismos*” in comedies talking about comprehension and the purpose of humoristic phrases.

- In further research, other types of comedies may be used to have more data to consider when working on dubbing translation, such as comedies for children or romantic comedies.
- People of other ranges of age may be taken into account, as children or adults may have other opinions or perceptions about using or not neutral language in comedies.
- It would be useful to find a way in which the translator conserves both comprehension and humor for most of the different audiences that may face his or her work in a dubbed comedy, but it may involve a great amount of imagination and linguistic research.

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APPENDIX A

Cuestionario

Este cuestionario tiene como propósito conocer el impacto de gente de Sudamérica con respecto a los doblajes de comedia hechos en México, así como buscar la forma de mejorarlos.

Pr favor, pon atención a las pequeñas frases y/o palabras que fueron reemplazadas en los videos con la letra B.

Nacionalidad: _____

Edad: _____

- Después de haber visto los videos A1 y B1, encierra en un círculo la respuesta que consideres mejor:

1. ¿Cuál de los dos videos te parece mejor?

a) A1

b) B1

2. ¿por qué?

a) Lo entendí mejor

b) Las frases usadas me son más familiares

c) Otro: _____

- Después de haber visto los videos A2 y B2, encierra en un círculo la respuesta que consideres mejor:

3. ¿Cuál de los dos videos te parece mejor?

a) A2

b) B2

4. ¿por qué?

a) Lo entendí mejor

b) Las frases usadas me son más familiares

c) Otro:_____

- Después de haber visto los videos A3 y B3, encierra en un círculo la respuesta que consideres mejor:

5. ¿Cuál de los dos videos te parece mejor?

a) A3

b) B3

6. ¿por qué?

a) Lo entendí mejor

b) Las frases usadas me son más familiares

c) Otro:_____

- Después de haber visto los videos A4 y B4, encierra en un círculo la respuesta que consideres mejor:

7. ¿Cuál de los dos videos te parece mejor?

a) A4

b) B4

8. ¿por qué?

a) Lo entendí mejor

b) Las frases usadas me son más familiares

c) Otro:_____

- Después de haber visto los videos A5 y B5, encierra en un círculo la respuesta que consideres mejor:

9. ¿Cuál de los dos videos te parece mejor?

a) A5

b) B5

10. ¿por qué?

- a) Lo entendí mejor
- b) Las frases usadas me son más familiares
- c) Otro: _____

- Después de haber visto los videos A6 y B6, encierra en un círculo la respuesta que consideres mejor:

11. ¿Cuál de los dos videos te parece mejor?

a) A6

b) B6

12. ¿por qué?

- a) Lo entendí mejor
- b) Las frases usadas me son más familiares
- c) Otro: _____

- Después de haber visto los videos A7 y B7, encierra en un círculo la respuesta que consideres mejor:

13. ¿Cuál de los dos videos te parece mejor?

a) A7

b) B7

14. ¿por qué?

- a) Lo entendí mejor
- b) Las frases usadas me son más familiares
- c) Otro: _____

- Después de haber visto los videos A8 B8, encierra en un círculo la respuesta que consideres mejor:

15. ¿Cuál de los dos videos te parece mejor?

a) A8

b) B8

16. ¿por qué?

a) Lo entendí mejor

b) Las frases usadas me son más familiares

c) Otro:_____

- Después de haber visto los videos A9 y B9, encierra en un círculo la respuesta que consideres mejor:

17. ¿Cuál de los dos videos te parece mejor?

a) A9

b) B9

18. ¿por qué?

a) Lo entendí mejor

b) Las frases usadas me son más familiares

c) Otro:_____