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Translation & Humour in *The Secret Diary
of Adrian Mole Aged 13 ¾*: a case study.

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2021

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Abstract:

In this project, I will be analysing the translation of humour in the Spanish version of *The Secret Diary of Adrian Mole Aged 13 ¾* by Sue Townsend. I will be studying and classifying the occurrences of humour in Townsend's original work, as well as their translation into Spanish. In this study, I distinguish between different types of humour and study different translation techniques in order to examine how the translator transferred humorous occurrences into the target text and decide what translation strategy was followed.

Keywords: translation, humour, translation techniques, translation strategies

Table of contents

1.	Introduction	1
1.1.	<i>Personal motivation</i>	1
1.2.	<i>Objectives</i>	1
1.3.	<i>Methodology</i>	2
2.	Theoretical framework	2
2.1.	<i>Humour</i>	3
2.1.1.	Classification of humour	4
2.1.	<i>Translation techniques</i>	6
2.2.1.	Classification	7
2.3.	<i>Translation strategies</i>	10
3.	Corpus Analysis.....	10
3.1.	<i>The Secret Diary of Adrian Mole Aged 13 ¾ by Sue Townsend</i>	10
3.2.	<i>Analysis</i>	11
4.	Results	33
5.	Conclusions	36
6.	Bibliography	39
7.	Annexes	40

1. Introduction

1.1. Personal motivation

I decided to do my dissertation on the analysis of humour in the Spanish translation of *The Secret Diary of Adrian Mole Aged 13 ¾*, because it is well known that the transference of humour is one of the major challenges that translators encounter. As I will explain later in more detail, sense of humour is deeply embedded in a given community, since it is linked not only to its language, but also to its social and cultural system. Given its complexity, it seemed interesting to me to study how a professional translator dealt with the potential difficulties caused by the rendering of the different types of humour.

The Secret Diary of Adrian Mole Aged 13 ¾ was a book I had not read before, but being a humorous, literary renowned text, I knew it would be full of complications when it came to translating it.

1.2. Objectives

This dissertation aims to describe the strategies and techniques that the translator used when transferring humour to the Spanish version of *The Secret Diary of Adrian Mole Aged 13 ¾*.

To achieve this objective, I will first identify the humour occurrences found in the source text and their corresponding translations in the Spanish version, paying attention to the cultural and linguistic elements underlying each example. In order to aid this comparative analysis, I will classify the selected humorous elements into four categories depending on their nature (*linguistic, universal, cultural and satire*) Afterwards, I will further subdivide them according to the translation techniques used by the translator on each example.

Finally, I will analyse the data obtained in order to reach a conclusion as to which translation strategies and main techniques were used by the translator.

1.3. Methodology

During this study, I followed a methodology that can be divided into different steps. First of all, I read the original version of *The Secret Diary of Adrian Mole Aged 13 ¾* by Sue Townsend to get a sense of its contents and main features. Then, I proceeded with a second reading of the book, this time collecting the data I needed, that is several examples of humour occurrences, to later search for its Spanish translations in the version by Barbara McShane.

After collecting the data, I analysed all the examples in order to classify them conforming to the taxonomy provided in the article *On Feasibility and Strategies of Translating Humour* by Debra S. Raphaelson-West (1989). And then, I also analysed the translation techniques used by Barbara McShane. The list of translation techniques was extracted from the article *Translation Techniques Revised: A Dynamic and Functionalist Approach* by Lucía Molina and Amparo Hurtado Albir (2002).

Finally, after having analysed all the data, I was able to determine which translation strategies the translator used and to conclude whether she preferred to adapt the humorous occurrences to the target culture or not.

2. Theoretical framework

During the search of a suitable theoretical framework, I found various classifications of humour and translation techniques from different authors. As I said before; I decided to choose a simple and straightforward classification created by Debra Raphaelson West, in which humour is divided into four types: *linguistic*, *cultural*, *universal* and *satire*. I opted

for this particular taxonomy because it provided a clear and unambiguous frame that covered all of the instances of humour in my corpus.

As for the classification of translation techniques, I decided to use the taxonomy devised by Amparo Hurtado Albir, in which she lists 18 different techniques (such as *borrowing*, *calque* or *literal translation*).

2.1. Humour

The translation of humour is one of the most demanding and challenging tasks for translators. Its difficulty stems from different factors, such as linguistic, cultural, social and psychological ones. As Vandaele (2010: 147) explained, “At first glance, humour is easy to define. Humour is what causes amusement, mirth, a spontaneous smile and laughter.” However, since people react in a different manner to humour, it is important to consider the various elements that actually make a certain statement funny or amusing.

Translators need to be aware of these factors in order to be successful in their translations. In fact, there have been considerable discussions about the translatability of humour because elements that go beyond language are involved; the cultural and historical background of a given community, for example, may be the reason why an event can be funny in a concrete country, but it may not be so in another. It is important to consider that although humour is a universal concept, it is at the same time a subjective one; everyone has the capacity to laugh, but it is true that each person experience humour in different ways, depending on the cultural and linguistic context they are immerse in and also on what type of humour is being used.

Below, I will describe the classification of humour I have chosen for this project.

2.1.1. Classification of humour

When translating humour, the first task is to analyse the humorous occurrences in order to determine what type of humour is involved, that is to say, what makes each particular occurrence funny. This step is vital since identifying the nature of the humorous instance will help to guide the proper approach in translating it. (West, 1989)

Thus, in order to analyse the humour occurrences in *The Secret Diary of Adrian Mole Aged 13 ¾*, I decided to classify each occurrence according to West's taxonomy, in which she divides humour into four categories: *linguistic jokes*, *cultural jokes*, *universal jokes*, and *satire*.

- Linguistic jokes:

Linguistic jokes are based on the nature of a language, which is why they are the most difficult to translate. The most common linguistic jokes are puns and play-on-words, whose humorous character resides only in the source language. Let's consider for instance, the following expression "Are you kidding me?"; in order to make a play-on-words, "kidding" could be replaced by a phonetically similar word, such as "kitten". Therefore, the humorous occurrence "Are you *kitten* me?" may only be viable in English and impossible to render literally in the target language. In order to be able to translate this type of play-on-words it would be necessary to have another idiomatic expression in the target language that shares some traits with the original one; in this case, it will be necessary to use a word that could be substituted for another phonetically similar word, which would result in a humorous remark. (West, 1989)

- Cultural jokes:

These jokes originate from cultural elements specific to a particular community. This type of humour could be less difficult to translate if there are cultural similarities between countries. As West (1989) exemplifies:

“For example, if both nations A and B had relations with nation C, it would be possible for A to make jokes about nation C which could be translated into the language of nation B. translation the joke into language C might be impossible. Even if the listener is good-natured and can laugh at himself, *he might not understand the stereotype*. Or, in the case of nation D, they may have no relation to nation C and will not get the point.” (West 1989: 130)

Thus, if two cultures are close or are related, it will be easier for the receiving audience to understand the humorous occurrence of the source culture. On the contrary, if two cultures are distant, the chances of the target audience understanding the original humorous occurrences will be pretty low.

- Universal jokes:

Universal jokes refer to situations that are funny to people regardless of their culture. West (1989: 131) gives the following examples to illustrate that a good amount of the population, regardless of their backgrounds, would find these situations funny:

- a) a child making extremely mature, adult-like statements.
- b) a victim getting harmless but embarrassing revenge on his offender.
- c) the unexpected, unusual response.

Thus, due to its globality, universal humour is likely to reach different groups of audiences when translating the humorous occurrences.

- Satire:

Satire consists of mocking society in a humorous way; it exaggerates people's flaws, using figures of speech such as irony, parody or sarcasm. When translating satire, there is a risk that the mockery of certain things, although acceptable in the context of the source culture, could be deemed as inappropriate by the target audience. For this reason, translators have to be aware of these kinds of cultural differences to avoid potential conflicts.

When it comes to satire, one of the most recurrent resources used is irony, a figure of speech that expresses the opposite of what is intended to be said in a mocking tone. Take this occurrence from *The Secret Diary of Adrian Mole Aged 13 ¾* as an example: “[Adrian has just had his tonsils removed] My father bought me a family pack of crisps; he might just as well have brought me razor blades!”. The irony here is evident due to the context and the sarcastic tone in which the sentence is written.

Having explained the different types of humour, the next step is to present the translation techniques used by translators to transfer the meaning of a text into a different language.

2.1. Translation techniques

Hurtado Albir and Molina (2005) explain that translation techniques are procedures visible in the result of the translation, which are used to achieve translation equivalence. According to them, these techniques share five basic characteristics:

- 1) they affect the result of the translation

- 2) they are catalogued in comparison to the original
- 3) they refer to textual microunits
- 4) they have a discursive and contextual character
- 5) they are functional

2.2.1. Classification

Hurtado Albir and Molina (2002: 510) compile the following eighteen translation techniques:

- **Adaptation:** To replace a cultural element from the source culture with another cultural element from the target culture. E.g., to change *cricket* to *fútbol* in Spanish.
- **Amplification:** To add extra information which is not present in the source text. It appears as explicative paraphrasing and also footnotes.
- **Borrowing:** To directly use a word taken from another language. E.g., to use the word “selfie” in a Spanish text.
- **Calque:** To literally translate the elements that compose a term or phrase from the source text. It can be either structural or lexical. E.g., To translate the English *weekend*, as *fin de semana* in Spanish.
- **Compensation:** To introduce an element of the source text in a different section of the target text as it cannot occur in the same section of the source text.

- **Description:** A term in the source text is replaced by its description in the target text. E.g., To translate the English *after-shave*, as *loción para después del afeitado* in Spanish
- **Discursive creation:** To create an equivalence in the target text that could not occur beyond the specific context. Usually used in the translation of movie titles. E.g., *Home on the Range* as *Zafarrancho en el rancho* in Spanish.
- **Established equivalent:** To use a recognised term or expression in the target language as an equivalence to the term or expression used in the source text. E.g. To translate the English expression “Cast ne’er a clout till May be out” as “Hasta el 40 de mayo no te quites el sayo.”
- **Generalisation:** To use a more general term in the target text. E.g. To translate the English “bootees”, as “botitas” in Spanish.
- **Linguistic amplification:** To add linguistic elements. It occurs when more words are used in the target text compared to the original. E.g. to translate “no way” as “de ninguna de las maneras”.
- **Linguistic compression:** To reduce the number of words used in the target text.
- **Literal translation:** To translate the linguistic elements, word for word. E. g. To translate “She is studying” as “Ella esta estudiando”.
- **Modulation:** To shift the point of view in a cognitive approach. It focuses on the thinking regarding the source text. It can be lexical or structural. E.g., to translate “I’ve been made redundant” as “me han echado de mi trabajo” in Spanish.

- **Particularisation:** To use a more specific term than in the source text. E.g., To translate the English “shop”, as “quisco” in Spanish.
- **Reduction:** To remove information details in the target text. E.g., To translate “old age pensioner” as “pensionista” in Spanish
- **Substitution:** to change linguistic elements for paralinguistics elements and the other way around.
- **Transposition:** to shift the grammatical point of view. For instance, to change a noun to a verb. E.g., In English “but he’s an insurance man”, as “pero trabaja en seguros” in Spanish.
- **Variation:** To change linguistic and paralinguistic elements that affect the content, such as changes in the textual tone, style, social dialect, etc. E.g., To translate the dialectical English “Ta Moley” as “Gracias Mole” in Spanish.

In addition to the techniques listed by Hurtado Albir and Molina, I decided to include an additional technique mentioned by Marco (2004), called *standard translation*. S

Standard translation consists of the translation of names, titles, novels, etc. using a recognised translation in the target language. E.g., To translate the title of the novel *Pride and Prejudice*, as *Orgullo y Prejuicio* in Spanish.

Finally, after having listed the different translation techniques, I will briefly explain the theoretical frame I have used to determine which translation strategy predominates in the translation of humour of my corpus.

2.3. Translation strategies

Translation strategies are procedures that are used as a guide to resolve both linguistic and cultural problems encountered in the source text.

Given the close association between humour and culture in this project, I decided to use the dichotomy proposed by L. Venuti (1995,1998), who distinguishes between two translation strategies: *domestication* and *foreignization*.

Venuti explains in the words of Schleiermacher that *domestication* is “an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home” (Venuti, 2001: 242). Whereas *foreignization* “registers the linguistic and cultural difference of the foreign text, sending the reader abroad”. (Venuti, 2001: 242).

Therefore, choosing between one of these two strategies, translators can decide whether to adapt the source text to the target culture (domestication); or to preserve the elements of the source text, and thus approximate the reader to the source culture (foreignization). However, it is important to clarify that these two opposite strategies are not mutually exclusive. In fact, it is more accurate to talk about a tendency towards one of them, rather than about pure foreignizing or domesticating translations.

With this last point of the theoretical framework, it is time to proceed to the practical part of the study, where the Spanish translation of humour in *The Secret Diary of Adrian Mole Aged 13 ¾* by Sue Townsend is analysed.

3. Corpus Analysis

3.1. The Secret Diary of Adrian Mole Aged 13 ¾ by Sue Townsend

I have analysed *The Secret Diary of Adrian Mole Aged 13 ¾* to test all the concepts explained above.

The Secret Diary of Adrian Mole Aged 13 ¾ by Sue Townsend is the first book in the Adrian Mole series, which was published in 1982. The book is narrated by the main character, Adrian Mole, a 13-year-old teenager who writes in a diary format about his daily life, worries and feelings.

The story is set between the years 1981 and 1982, and it is characterised by many of the political and cultural events that took place during those years—for example, the pregnancy of Lady Diana and the government of Margaret Thatcher.

The book is notable for its distinctive humour. Sue Townsend uses satire throughout the book to criticise English politics, manners and society through Adrian, a naïve teenager who calls himself an intellectual but misses the most obvious events that he witnesses.

I extracted the humorous occurrences from the original version of the book and its Spanish version translated by Barbara McShane and published in 2010.

3.2. Analysis

A total of 110 humorous occurrences were found in the book, in which the most common type of humour is the cultural one; present in 33 examples, followed by universal humour (30), satire (29) and linguistic humour (18).

The technique most used by the translator is literal translation; used on 60 occasions, followed by established equivalent (26), borrowing (22), linguistic amplification (20), modulation (14), transposition (11), standard translation (10), description (8), discursive creation (7), elision (7), calque (6), variation (6), generalisation (5), particularisation (3), adaptation (1), amplification (1), and substitution (1).

As I already mentioned, cultural humour is the most recurrent one throughout the original text. This fact can be easily explained by the satirical nature of the book and by its

contents. Since the events portrayed in Adrian's diary occur in England around 1981, most of the jokes and comical situations are related to British current affairs during that period of time. The most common feature of the book is to make humour at the expense of British politics, products, and pop culture. For this reason, most of the humorous elements in the original text have been classified as cultural humour.

“My father is a serious worry to me. Even the continuing news of Princess Diana's conception does not cheer him up. Grandma has already knitted three pairs of bootees and sent them off care of Buckingham Palace. She is a true patriot.”

(Townsend 196)

For instance, there are many references to the Royal Family, and the events around 1981, just like the wedding of Prince Charles and Lady Diana or Princess Diana's conception. These references also have a political background, so in the book Sue Townsend makes jokes about communists and monarchists, conservative and liberals, and upper and working class.

“Pandora's parents have had a massive row. They are sleeping in separate bedrooms. Pandora's mother has joined the SPD and Pandora's father is staying loyal to the Labour Party.

Pandora is a Liberal, so she gets on all right with them both.” (Townsend 229)

This example shows that the reader needs to be aware of British politics in order to understand the humorous situation described here. The SPD stands for Social Democratic Party, a party founded by former senior Labour Party moderates. That is why Pandora's parents got into an argument; Pandora's mother leaving the Labour Party to join the SPD

is taken as a betrayal by her husband. The target audience is unlikely to know about this political event, so the humour will not be perceived by them.

The same happens when Adrian delivers newspapers. As it is well known, people tend to read different newspapers depending on their political preferences:

“Mr Cherry said he had a complaint from number 69 Elm Tree Avenue, that they didn’t get a Guardian yesterday. Mr Cherry sent a Daily Express round with his apologies, but Pandora’s father brought it back to the shop and said he ‘would rather go without.’” (Townsend 44)

There is a clear distinction between The Guardian and the Daily Express newspapers. The Guardian is affiliated with the centrist to centre-left Liberal Party, while the Daily Express is affiliated with the right-wing Conservative Party. That is why Pandora’s father preferred not to read any newspaper rather than reading one that favours opposite political inclinations. These type of occurrences are problematic because the target readers may not be familiar with its political connotations, so the humour is culturally limited here.

The technique most commonly used in the Spanish version of *The Secret Diary of Adrian Mole Aged 13 ¾*, when it comes to cultural humour is literal translation, which means that most original references remain unaffected. The translation uses literal translation, for example, to transfer cultural references, such as TV programmes or songs, among others. It must be considered that by literally translating these terms, there is the risk of using a reference that do not exist in the target culture:

Source text	Target text
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<p>There was a removal lorry outside Mr Lucas's house this morning. Mrs Lucas and some other women were carrying furniture from the house and stacking it on the pavement. Mr Lucas was looking out from his bedroom window. He looked a bit frightened. Mrs Lucas was laughing and pointing up to Mr Lucas and all the other women started laughing and singing "Why was he born so beautiful?"</p>	<p>Esta mañana había un camión de mudanzas delante de la casa del señor Lucas. La señora Lucas y otras mujeres sacaban muebles de la casa y los amontonaban en la calle. El señor Lucas miraba desde la ventana de su dormitorio. Parecía un poco asustado. La señora Lucas se reía y le señalaba con el dedo y las otras mujeres empezaron a reírse y a cantar «¿Por qué nació tan hermoso?»</p>
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<p>Translation technique: Literal translation Humour: Cultural</p>	<p><i>(Example 22)</i></p>
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In this particular case, the translator decided to translate the title of a song from the source text literally. "Why was he born so beautiful?" is a traditional British and Australian celebration song which is frequently sung on birthdays. Since this song is unfamiliar to the target culture, it is likely that the Spanish audience will not understand its cultural connotations. Hence, the mocking attitude described in this passage will not be fully accessible to them.

The same happens in this case:

Source text	Target text
<p>Mr. Scruton made a speech in assembly this morning. It was about the country's lack of morals, but really he was talking</p>	<p>El señor Scruton ha pronunciado un discurso en la asamblea de esta mañana. Trató de la falta de moral en este país, pero</p>

about Pandora and Craig Thomas. The speech didn't do any good because while we were singing ' <i>There is a Green Hill Far Away</i> ', I distinctly saw glances of a passionate nature pass between them	la verdad es que hablaba de Pandora y Craig Thomas. Su discurso no ha tenido ningún efecto porque mientras cantábamos <i>Hay una colina verde en lontananza</i> , vi claramente las miradas de naturaleza apasionada que se lanzaban
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Translation technique: Discursive creation, literal translation, modulation
Humour: Cultural (Example 45)

In this case, the humorous tone of the fragment is lost in the translated version, because the song *There is a Green Hill Far Away*, which is a religious song, is translated word-by-word to *Hay una colina verde en lontananza*.

Here the translator offers a solution that does not correspond to the title of any religious song in the target culture. Therefore, her translation fails to convey the religious connotations of the scene, and the humour ceases to exist in the target text.

However, the translator uses other techniques such as established equivalents and standard translations. I have noticed a tendency to use established equivalents when translating global terms that are not related to the geographical context; and also uses established equivalents to translate idiomatic expressions.

Source text	Target text
My father says I have been on the waiting list since I was five years old! So I have	¡Mi padre dice que llevo en la lista de espera desde que tengo cinco años! ¡De

had to endure an annual bout of tonsillitis for nine years just because the National Health Service is starved of finance!	modo que he tenido que aguantar cada año un ataque de anginas durante los últimos diez, sólo porque la Seguridad Social no tiene un duro!
<p>Translation technique: Established equivalent, variation</p> <p>Humour: Cultural (Example 77)</p>	

In cases such as the one above, the translator often resorts to standard translations. It seems that she prefers to adapt these elements (*National Health Services/Seguridad Social*) to the target culture since they are general and do not hold as much narrative weight as political, religious, or social references.

Source text	Target text
Went to Bert Baxter's this afternoon but thank God he has gone to Skegness with the Evergreens. Sabre looked out of the living-room window. I gave him the 'V' sign. I hope he doesn't remember.	Esta tarde fui a casa de Bert Baxter, pero, gracias a Dios, se había marchado con los Evergreens a Skegness. Sabre estaba asomado a la ventana de la sala de estar. Le hice cuernos con los dedos. Espero que no se acuerde.
<p>Translation technique: Established equivalent</p> <p>Humour: Cultural (Example 19)</p>	

The same applies to the preceding example. The translator uses an established equivalent when translating the paralinguistic element described in the paragraph above. In England, "to give the V sign to someone" is taken as an insulting gesture, while in Spain, it does not have the same connotation. So, in my opinion, the translator made a good decision

when she opted for an established equivalent, as translating this element literally would have been misleading, and would result in the loss of the humorous sense of the fragment.

Once again, as it happened with standard deviation, the translator decides to establish equivalents for cultural gestures or idiomatic expressions, as they are mere details to the narrative and do not alter the context in any way.

An interesting case I encountered was the use of an amplification added by the translator to ensure that the target readers grasp the humorous connotations in Adrian’s comment:

Source text	Target text
I am Reading The Mill on the Floss, by a bloke called George Elliot.	Estoy leyendo El Molino junto al Floss, de un tío que se llama George Elliot. * George Eliot es el seudónimo de la escritora Mary Ann Evans. (N. de la t.)
<p>Translation technique: Amplification</p> <p>Humour: Cultural <i>(Example 50)</i></p>	

The humour here lies in the fact that Adrian is unaware that George Elliot is the pseudonym used by the writer Mary Ann Evans, therefore he refers to such a distinguished literary figure as “a bloke”. The translator decides to aid the readers by including a footnote in the target text for those who do not know the writer, Mary Ann Evans, since she is an English writer and not all the target audience will be familiar with her. This technique allows the translator to add the necessary information to clarify the humour occurrence in the target text.

Oddly, despite seeming a good solution, the translator has used this resource only once. If she had used this technique more in her target text, it would have been possible to maintain the presence of some of the humorous occurrences that have disappeared in the Spanish version.

The second most recurrent type of humour used is universal humour. The book is full of humorous situations which can be funny to a general audience regardless of their cultural and social context. Adrian narrates amusing and awkward situations to which the general public can relate. Although the book is targeted at a young audience because Adrian is a teenager with whom other teenagers can identify themselves; adults can also relate to him, reminiscing their teenage years.

“I bought him a Mars bar in break today. I pretended I felt sick and didn’t feel like eating it myself. He said ‘Ta Moley.’” (Townsend 38)

This humorous occurrence is considered universal because Adrian gives a schoolmate a chocolate to obtain friendship and consequent protection from an older classmate. This kind of behaviour is understood everywhere, regardless of the geographical or cultural context.

It is important to note that universal humour also plays a predominant role in this book because Adrian himself is one of the most important sources of humour in the story. His innocence and ingenuity are very distinctive in the book, as it causes Adrian to be oblivious to apparent situations. For instance, when the reader knows that Adrian’s mother is having an affair with their neighbour, Mr Lucas, but Adrian remains ignorant of the fact even as he witnesses his mother dressing up for Mr Lucas and flirting:

“Mr Lucas from next door has been in to see my mother and father who are still in bed. He brought a ‘get well’ card and some flowers for my mother. My mother sat up in bed in a nightie that showed a lot of her chest. She talked to Mr. Lucas in a yukky voice. My father pretended to be asleep.” (Townsend 9)

As the example above shows, the humour scenes arising from Adrian’s naivety usually depict anecdotes that are recognisable by readers regardless of their cultural backgrounds. I have also included into the universal humour category those references to famous movies, celebrities, singers, or songs that are familiar to a large part of the population and not only to their corresponding source cultures.

“Came home, nobody was in so I played my Abba records at the highest volume until the deaf woman next door banged on the wall.” (Townsend 57)

Abba is a world-renowned group, which means that different audiences can easily understand the reference to them in the example above. When reading this particular humorous occurrence, many people will depict in their minds the image of Adrian listening to Abba at full volume. It is also worth noting that this paragraph contains another instance of universal humour when Adrian says that a deaf woman banged on his wall. This humorous comment can be also included in the universal category, since the notion of a deaf woman banging on the wall because she is annoyed by the music is shocking and funny anywhere.

When transferring universal humour to the target language, the most used translation technique is again literal translation:

Source text	Target text
Grandma Sugden gave me a book called <i>Bible Stories for Boys</i> . I could hardly tell her that I had lost my faith, so I said thank-you and wore a false smile for so long that it hurt.	La abuela Sugden me regaló un libro titulado <i>Historias bíblicas para niños</i> y como no pude decirle que había perdido la fe, le di las gracias y mantuve una falsa sonrisa durante tanto tiempo que empezó a dolerme la cara.
Translation technique: Literal translation, linguistic amplification Humour: Universal (Example 94)	

In this case, the humour lies in the fact that Adrian does not like the gift he has been given. Nevertheless, he pretends that he loves it to hide the fact that he did not. It seems safe to assume that most of the readers, regardless of their backgrounds, may have found themselves in Adrian's situation at some point in their life. Hence, the paragraph above contains a good example of a cultural humorous occurrence that has been transferred into Spanish word-by-word.

The use of literal translation for the rendering of this type of humour seems appropriate since these comical situations pose few cultural and linguistic problems.

However, I have found some examples of universal humour that involve references to the source cultural system. On these occasions, the translator has opted for other techniques such as standard translations or established equivalents, when possible.

Source text	Target text
I read a bit of <i>Pride and Prejudice</i> , but it was very old-fashioned. I think Jane Austen should write something a bit more modern.	Leí unas páginas de <i>Orgullo y Prejuicio</i> , pero es muy anticuado. Creo que Jane Austen debería escribir algo más moderno.
Translation technique: Standard translation Humour: Universal (Example 13)	

In this case, the translator uses the standard Spanish translation of the novel *Pride and Prejudice* by Jane Austen in her target text. In this case, the translator is dealing with a literary referent that is known worldwide so there is no problem in finding and using its Spanish translation.

In other cases, the cultural references in universal humorous occurrences are borrowed from the original cultural system, which makes it difficult for the target text readers to understand the references and consequently to access the humorous content of the fragment:

Source text	Target text
I can overlook the fact that Pandora smokes five Benson and Hedges a day and has her own lighter. When you are in love such things cease to matter.	Paso por alto que Pandora fume cinco Benson and Hedges al día y tenga su propio encendedor. Cuando estás enamorado, estas cosas dejan de tener importancia.
Translation technique: Borrowing Humour: Universal (Example 56)	

The overall situation depicted above is funny because it deals with the universal topic of love, but the reference to Benson and Hedges is aimed specifically at the British audience since it is a British cigarettes' brand that is not common in Spain. Therefore, most of the target public will encounter an unknown reference, which will confuse them. In this particular case, however, the context helps the reader to understand the humorous sense of the borrowing.

Satire is the third most common type of humour. As I already mentioned, it is a recurrent feature throughout the book. In this project, together with satiric occurrences, I have included irony, sarcasm and parody.

“I am pleased to report that Barry Kent and his gang have been banned from the *Off The Streets* youth club. (But this means that they are now *on* the streets, worse luck.)” (Townsend 89)

For instance, the situation described above is undoubtedly ironic: in this fragment, the readers learnt that the group of bullies that used to bother Adrian have been banned from an association called *Off The Streets*. The irony of the situation lies in the fact that this expulsion means that the group of teenagers are left with no choice but to hang out in the streets, which is exactly what the association tries to prevent.

As in the preceding types of humour, the translator resorts preferably to literal translations when translating satire:

Source text	Target text
My father bought me a family pack of crisps; he might just as well have brought me razor blades!	Mi padre me ha traído una bolsa familiar de patatas fritas; ¡igual podía haberme traído cuchillas de afeitarse!
Translation technique: Literal translation Humour: Satire <i>(Example 79)</i>	

In the instance above, the irony is fully transferred into the target text through a literal translation. Since the fragment depicts a universal situation that can be understood by readers regarding of their cultural backgrounds.

Source text	Target text
He said that when he was a lad he slept in a nightshirt made out of two coal sacks stitched together. I phoned my grandma to check this suspicious statement and my father was forced to repeat it down the phone. My grandma said that they were not coal sacks but flour sacks, so I now know that my father is a pathological liar!	Dice que cuando era un chaval dormía con un camisón hecho de dos sacos de carbón cosidos. Llamé a mi abuela para comprobar la veracidad de tan sospechosa declaración y obligué a mi padre a repetirla por teléfono. Mi abuela dijo que no eran sacos de carbón sino de harina, ¡así que ahora sé que mi padre es un mentiroso patológico!
Translation technique: Literal translation Humour: Satire <i>(Example 78)</i>	

This example shows another instance of universal humour translated literally into Spanish. Here, the author laughs at Adrian because he thinks his father is a pathological liar for having told him that as a child he was dressed in a sack of coal when, in fact, his nightshirt was made of flour sacks. As it is obvious to the reader, Adrian is mocked for missing the point of his father’s story. The product stored in the sacks is of no importance to the story; the important point is that his father had no nightshirt when he was a child, but Adrian misses the point.

Once again, the use of a literal translation to transfer an ironic joke performs good results since in this instance there are no elements of the source cultural system that could interfere with the understanding of the joke. However, it is worth stating that the translator does not always succeed in transferring satire to the target text through this translation technique:

Source text	Target text
<p>Saw Rick Lemon dithering at the fruit counter; he said selecting fruit was an ‘overtly political act’. He rejected South African apples, French golden delicious apples, Israeli oranges, Tunisian dates, and American grapefruits. In the end he selected English rhubarb, ‘Although,’ he said, ‘the shape is phallic, possibly sexist’. His girlfriend, Tit (short for Titia), was cramming the trolley with pulses and rice.</p>	<p>Vi a Rick Lemon nervioso delante de la sección de frutas; me ha dicho seleccionar fruta era un “claro acto político”. Rechazó las manzanas sudafricanas, las manzanas Golden francesas, las naranjas israelitas, los dátiles tunecinos y los pomelos norteamericanos. Al final eligió ruibarbo inglés. “Aunque – ha dicho – la forma es fálica, posiblemente sexista.” Su novia Tit</p>

	(apócope de Titia), estaba llenando el carro de la compra con legumbres y arroz.
Translation technique: Literal translation, elision, variation	
Humour: Satire	(Example 73)

In this case, the ironic tone of the passage has not been transferred in the target language. The irony of the situation described in the fragment above resides in the fact that Rick seems hesitant to buy English rhubarb, because he finds its form sexist. However, despite Rick's extreme and quite ridiculous concern for political stances; he does not seem to realise that the apocope of his girlfriend's name is overtly sexist. "Tit" is English slang for the word "breast". By using a literal translation, the target audience might miss some information needed to be aware of the connotation of the name "Tit", and consequently, the irony is lost in the target text.

Another case where satire is lost is the following:

Source text	Target text
It is the first day of spring. The council have chopped all the elms down in Elm Tree Avenue.	Es el primer día de primavera. El ayuntamiento ha cortado todos los olmos de Elm Tree Avenue.
Translation technique: Literal translation, borrowing	
Humour: Satire	(Example 32)

In this case, the author chooses to use a borrowing when translating *Elm Tree Avenue*. Because of this fact, the sarcastic tone of the occurrence is lost as it is ironic that the

council has cut down all the elm trees in a street called “Elm Tree Avenue”. Spanish readers will not be able to interpret this humorous occurrence if they do not know the meaning of the word “elm”.

Lastly, the least recurrent type of humour is linguistic humour. One of the most distinctive features of the book is Adrian’s poems. Poetry is another complex challenge for translators because in this literary genre the form of the text is just as important as its content. Since it is not easy to transfer both formal features, such as rhyme or rhythm, together with the contents of the poem, translators often have to decide which of these two elements they are going to maintain in their target texts. So, when translating Adrian’s poems, the translator had to decide whether to transfer the content or the linguistic elements of the poems.

“The Tap, by Adrian Mole

The tap drips and keeps me awake,

In the morning there will be a lake.

For the want of a washer the carpet will spoil,

Then for another my father will toil.

My father could snuff it while he is at work.

Dad, fit a washer don’t be a burk!” (Townsend 11)

The poems that appear in *The Secret Diary of Adrian Mole Aged 13 ¾* are peculiar since they have been written by a teenager whose literary aptitudes are not particularly good. The themes Adrian usually talks about in his poems are comical and they revolve about everyday situations, far away from any kind of philosophical transcendence. Also, he tries

his best to rhyme, but he just produces typical teenager rhymes, that is to say, easy rhymes that don't require a lot of skill. In the example above, it can be seen the rhymes that Adrian produces (*awake/lake, spoil/toil, work/burk*). Apart from the poem being the primary source of humour, Adrian himself is another source of humour; he constantly claims to be an intellectual, but by reading his poems, the reader sees that Adrian still has a long way to go to become an intellectual.

The translator uses a literal translation in most cases when rendering Adrian's poems, hence preserving the essence of Adrian's personality in the poem but losing the linguistic humorous occurrences that appear in his poetry, especially the rhyme:

Source text	Target text
<p>My young love, Treacle hair and knee-socks Give my system deep shocks. You've got a magic figure: I'm Roy Rogers, you are Trigger.</p>	<p>Mi joven amada, tus cabellos de melaza y tus calcetines largos estremecen mi sistema. tienes una mágica figura; yo soy Roy Rogers, tú eres Trigger</p>
<p>Translation technique: Literal translation, borrowing, reduction Humour: Linguistic (Example 108)</p>	

In this poem, there is a noticeable rhyme (*socks/shocks, figure/Trigger*), so when translating it into the target language, there are two options: either seek another rhyme in the target language, even if that means sacrificing part of the content, or translate the poem literally and lose the rhyme.

In many cases, Adrian’s poems do not have an established rhyme. This is why the translator decides to use literal translation: the translator has more flexibility because the rhyme does not exist and decides that it is more important to preserve Adrian’s attitude and personality than the linguistic elements present.

Another characteristic linguistic feature of Adrian’s writing style is his childish propensity to clarify to whom he is referring in parentheses in ambiguous sentences.

“Went to see Bart Baxter instead. He said the social worker had been to see him and had promised to get Sabre a new kennel but he can’t have a home help. (Bert, not Sabre.)” (Townsend 56)

Throughout the book, Adrian uses this kind of resource, which shows part of his personality. Despite being important for the characterization of Adrian, the translator cannot always transfer this resource to the target text.

Source text	Target text
My father can’t cope with Sabre, so Pandora has taken him home with her. (Sabre, not my father.)	Mi padre no puede dominar a Sabre, así que Pandora se lo ha llevado a su casa. (A Sabre, no a mi padre).
Translation technique: Literal translation Humour: Linguistic	
<i>(Example 58)</i>	

Above, there is a good example of a syntactic ambiguity self-corrected by Adrian. The translator has been able to transfer this linguistic feature since a literal translation of the source text allows for the duplication of the ambiguity in Spanish. So, once more, the use of a literal translation techniques gives the translator the opportunity to transfer the contents of the sentence without losing Adrian’s humour and personality.

However, in the instance below the translator has not been able to replicate the whole meaning and effects of the original sentence, due to the appearance of a polysemic word in the source text that she could not render in the target language:

Source text	Target text
My grandma said the journey back was a nightmare. All the pensioners kept falling out (with each other not out of the coach).	Dice mi abuela que la vuelta a casa fue una pesadilla. Todos los pensionistas se caían (no del autobús sino unos encima de los otros)
<p>Translation technique: Modulation</p> <p>Humour: Linguistic <i>(Example 26)</i></p>	

In the Spanish version, humour is conserved, but at the expense of the content being altered. The translator uses a modulation since she cannot translate the wordplay produced by the phrasal verb “fall out”. “Fall out” means to get angry in English, but in the target language, it is translated as “caerse” (*to fall*). The translator uses a literal translation to render the phrasal verb. Nevertheless, in my opinion, it is a good solution for this particular case, because the Spanish translation succeeds in transferring the original syntactic ambiguity, thus maintaining the humorous clarification in parentheses.

There is one case where the translator omitted this characteristic humorous occurrence:

Source text	Target text
Bert told my father that he is convinced the matron is trying to poison him (Bert, not my father), but my father said that all institutional food is the same.	Bert le ha dicho a mi padre que está convencido de que la supervisora intenta envenenarlo, pero mi padre le dijo que toda la comida institucional es igual.
Translation technique: Elision Humour: Linguistic <i>(Example 76)</i>	

It is curious how the translator decides to use an elision when in the target language the syntactic ambiguity can still occur, even if it is slightly stilted: “Bert le ha dicho a mi padre que está convencido de que la supervisora intenta envenenarlo (a Bert, no a mi padre)”. Adrian could still have clarified the subject of the sentence in the target language as he always does.

When translating linguistic humorous occurrences using a literal translation, there is the risk that the humorous occurrence could be misunderstood in the target text; and this occurs on several occasions:

Source text	Target text
Rick Lemon’s baby daughter Herod was crawling under the table shouting: ‘Tit! Tit!’ My father kept telling Herod to shut up until I explained that Tit was Herod’s mother’s name.	La hijita de Rick Lemon, que se llama Herod, gateaba bajo la mesa gritando: “!Tit, Tit!”. Mi padre no hacía más que decir a Herod que se callase hasta que le

	explicué que Tit era el nombre de su madre.
Translation technique: Literal translation, borrowing Humour: Linguistic <i>(Example 110)</i>	

In this example, Sue Townsend plays with Herod's mother's name, Titia, and Adrian's innocence. The humorous situation occurs because "Tit", short for Titia. As I said previously, "Tit" is also English slang for the word "breast". In this passage, the baby is hungry and what he is asking for is for his mother to breastfeed him. Adrian being Adrian, does not grasp the obvious. In the target text, this joke is lost since it is only linguistically possible in the source language. The translator does not use any technique to preserve the wordplay and opts for a literal translation, making the target public unaware that Herod was really asking to be breastfed.

Another case worth mentioning where the humorous occurrence is difficult to understand in the target text is a case where the translator uses a discursive creation:

Source text	Target text
Pandora and I were too busy putting the paper to bed. How I wish I was putting Pandora to bed.	Pandora y yo hemos estado muy ocupados imprimiendo la revista. Ojalá estuviese yo haciendo lo mismo con Pandora.
Translation technique: Discursive creation Humour: Linguistic <i>(Example 84)</i>	

To conclude the analysis of the translation techniques, it is worth highlighting the recurrent use of linguistic amplification, modulation and transposition. Spanish is a

language that tends to employ more words per sentence than English, and therefore this may explain the high frequency of use of linguistic amplification in the target text. As for modulation and transposition, they are recurrently employed as a mean to adapt English structures to the Spanish grammar. Therefore, the use of these techniques may be motivated by linguistic differences between source and target languages, rather than by difficulties during the translation of contents.

Now that the types of humour and the translation techniques used have been analysed, it is easier to know which translation strategy the translator has applied.

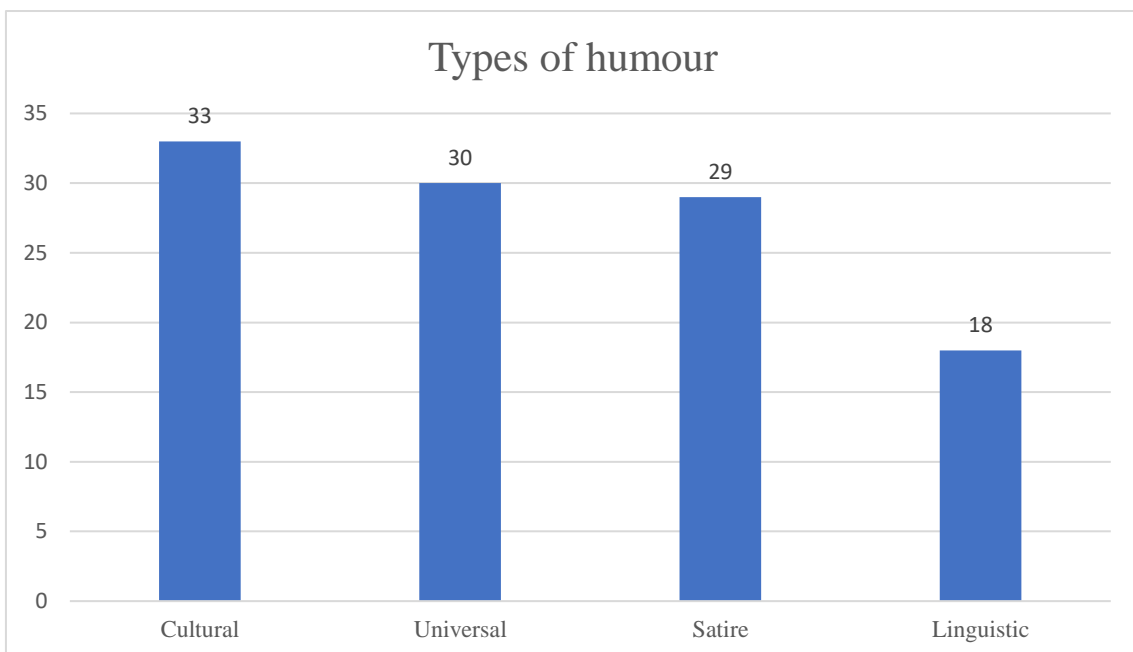
As mentioned before, the most recurrent technique in the four types of humour is literal translation, which means that the translator has preferred to transfer the humour occurrences as they appear in the source text. Moreover, the translator used borrowings on many occasions, mainly when translating humour occurrences involving cultural references. This means that the target audience has been taken to the source culture; in other words, the translator used the foreignization strategy. As humour is so closely related to the English culture, the translator has considered it convenient to keep most of the cultural references to keep the author's intentions.

This does not mean that the translator exclusively adopted this strategy; the domestication strategy is also visible in some cases. For instance, the translator decided to render idiomatic expressions through established equivalents, thus opting for phrasings that are familiar to the target audience, which shows that the source text has been adapted to the target culture on certain occasions.

Although idiomatic expressions have been domesticated, the geographical, social and cultural context has remained unchanged in the target text proving that cultural references have been foreignized.

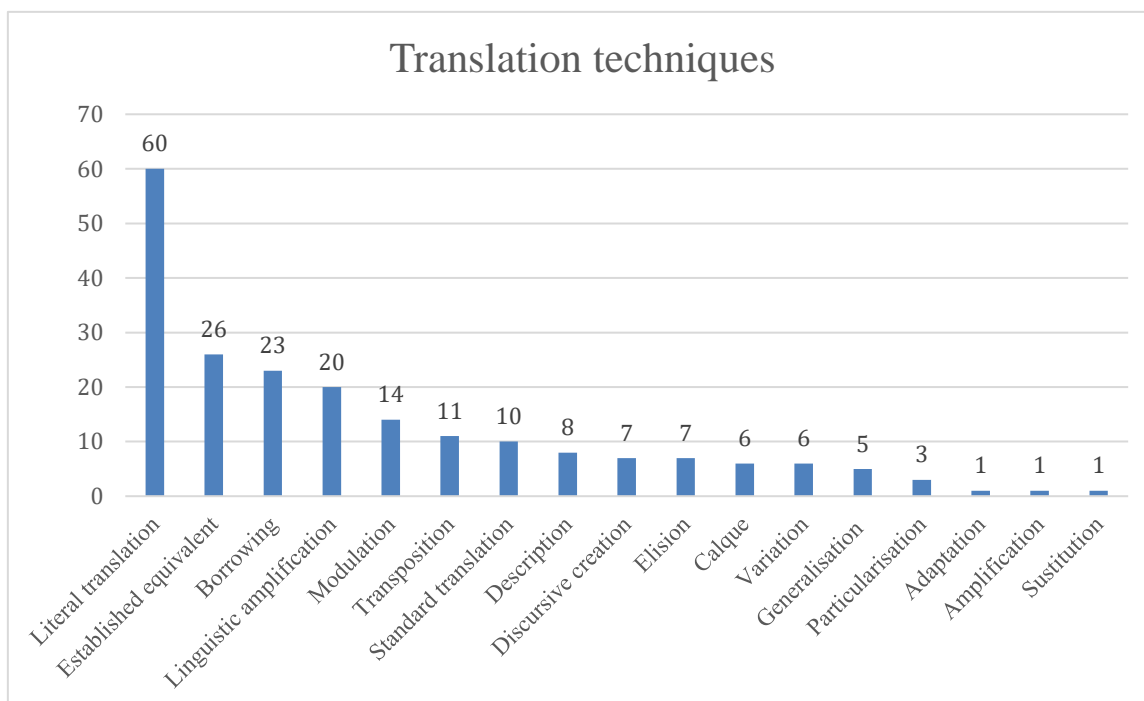
4. Results

In this section, the general results of the data obtained from the types of humour and translation techniques are presented.



Graphic of the types of humour used in *The Secret Diary of Adrian Mole Aged 13 ¾*

The first graphic shows the figures obtained for each category of humour in which the humorous occurrences were classified. A total of 110 occurrences were classified. This graphic shows that cultural humour appeared on 33 cases, closely followed by universal humour; on 30 occasions cases, and satire; on 29 cases. The least used type of humour is the linguistic one, which appears in only 18 occasions.



Graphic of the translation techniques used in *El Diario Secreto de Adrian Mole*

This graphic shows the global frequency of the translation techniques used to produce the target text. A total of 17 different techniques were employed during the translation process. It must be noted that these techniques can converge, so it is frequent to find cases in which more than one technique is applied when translating a humorous occurrence. That is why the total number of translation techniques is much higher than the total number of humorous occurrences encountered.

There is no doubt that the translator favours the use of literal translations, a technique employed on 60 occasions. It is followed far behind by established equivalent; used 26 times, borrowing; used 22. All three of these translation techniques are closely related to a foreignizing translation strategy. As explained in the previous section, the translator shows a tendency towards foreignization, which is why literal translation is the most frequently used technique, and the same applies to borrowings; the majority of cultural references are literally translated or borrowed.

It is curious that the second most used technique is established equivalent. This is because this technique has been frequently used to translate idiomatic expressions, which favours a domesticating translation strategy.

It is worth mentioning that although established equivalent is the second most used technique, the tendency towards foreignization is more noticeable since the translator favours the use of techniques linked to foreignization rather than domestication. For instance, techniques related to foreignization are literal translation (60), borrowing (23), elision (7), generalisation (5). Furthermore, techniques related to domestication are established equivalent (26), standard translation (10), particularisation (3), adaptation (1).

Also, it is remarkable the use of linguistic amplification, used on 20 occasions. As mentioned before, this can be attributed to differences between the Spanish and English lexicons and syntaxes. Similarly, modulation (14), is used to transfer the original tone to the target text. And also, the use of transpositions (11), used mainly for structural reasons.

5. Conclusions

After having analysed all the elements, I have reached the pertinent conclusions on the analysis conducted.

The objectives of this project were to analyse the Spanish translation of humour in *The Secret Diary of Adrian Mole*, to identify the types of humour and translation techniques used., in order to determine which translation strategy prevails in the target text.

First of all, I was able to identify 110 humour occurrences, of which 33 are related to cultural humour, 30 to universal humour, 29 to satire and 18 to linguistic humour. The most common type of humour in the book is the cultural one, closely followed by universal humour and satire. These 3 categories are closely balanced because the book is a critique of English society, where culture and satire are involved. And the narrator, Adrian Mole, a naïve teenager who is oblivious to most situations, is used as a source of universal humour.

The translation technique most used is literal translation for all four types of humour. Literal translation is applied on a total of 60 occasions., which signifies that there is a wide difference between its frequency of use and that of the other techniques. The following most used techniques are established equivalent (26), borrowing (23) and linguistic amplification (20). Through the analysis of these techniques, I was able to conclude which translation strategy predominates in the target text as a whole.

The translator favour foreignization, as she chooses to preserve most of the cultural references in the original text. For example, all the political parties and figures (Margaret Thatcher, SDP, Labour Party), newspapers (the Morning Star, the Guardian, the Daily Express) and public figures (Kevin Keegan, Lady Diana, Malcolm Muggeridge) have not

been adapted to the target culture. Thus, bringing the target audience closer to the source culture.

However, it is essential to clarify that the translator has opted for a domesticating strategy on some occasions, as proved by the frequent use of establish equivalents in the target text. The translator has opted for this strategy when translating idiomatic expressions into the target text. because these idiomatic expressions have no weight in the narrative's pace; therefore, adapting them to the target culture does not drastically change the cultural and geographical context of the story. Besides, adapting certain elements of the source text is essential to ensure that the target readers can grasp the meaning of some specific fragments.

Humour and culture work hand in hand in this book, and the main problem is that by leaving all the cultural references intact, humour is sacrificed in many cases.

This is a serious dilemma, and there is no right or wrong decision. One option is to adapt all the cultural references, so the humour is not lost in the target text; or leave the references intact to preserve the author's content and intentions; and, consequently, sacrifice some of the humour occurrences.

In my opinion, the translator has made a good decision by not adapting the cultural references in the target text. If they were adapted, *The Secret Diary of Adrian Mole Aged 13 ¾* would have become a completely different book. It would have been a parallel story to the original, as it would have been based on the Spanish culture and original context would have been lost.

However, some translations could have been improved; in some cases, literal translation leads to incorrect translations (“Sid was vicious”, as “Sid era vicioso”). And, most

importantly, by keeping cultural references, the translator could have used techniques such as amplification to save humour in some cases. For instance, the Benson and Hedges case; the translation could have used an amplification (cigarrillos Benson and Hedges) to prevent the reader from being confused while still keeping the cultural reference.

Finally, it is worth mentioning that in the translation process, something will always be lost; and this especially applies to humour. These techniques and strategies help the translator choose how to transfer humour to the target language and assess the elements they consider essential to transfer to the target text.

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7. Annexes

Annex 1: humour occurrences found in the original and Spanish version of The Secret Diary of Adrian Mole Aged 13 ¾

Example 1

SS: My father got the dog drunk on cherry brandy at the party last night. If the RSPCA hear about it he could get done. (page 3)

TT: Durante la fiesta de anoche, mi padre emborrachó al perro con aguardiente de cereza. Si se entera la *Asociación Protectora de Animales*, se le puede caer el pelo. (page 9)

Translation technique: Adaptation

Humour: Universal

Example 2

SS: I felt rotten today. It's my mother fault for singing 'My Way' at two o'clock in the morning at the top of the stairs. Just my luck to have a mother like her. (page 4)

TT: Hoy me siento fatal. La culpa es de mi madre, por haber cantado A mi manera a las dos de la madrugada en lo alto de la escalera. Qué suerte la mía tener una madre así. (page 10)

Translation technique: Standard translation

Humour: Satire

Example 3 Pag 7

SS: I found a Word in my dictionary that describes my father. It is malingerer. He is still in bed guzzling vitamin C. (page 7)

TT: He encontrado una palabra en mi diccionario que describe a mi padre. Es «simulador». Sigue en cama, atiborrándose de vitamina C. (page 14)

Translation technique: Established equivalent

Humour: Satire

Example 4

ST: My grandma has had a row with my mother and gone home. My grandma found the Christmas cardigans all cut up in the duster bag. It is disgusting when people are starving. (page 9)

TT: Mi abuela se ha peleado con mi madre y se ha ido a su casa. Encontró todas las chaquetas que le regalaba en navidades hechas trizas en la bolsa de trapos. ¡qué repugnante, cuando hay tanta gente que se muere de hambre! (page 16)

Translation technique: Generalisation + linguistic amplification

Humour: Satire

Example 5

ST: Now I know I am an intellectual. I saw Malcom Muggeridge on the television last night, and I understood nearly every word. (page 10)

TT: Ahora sé que soy un intelectual. Anoche vi a Malcom Muggeridge en la tele y entendí casi todas sus palabras. (page 18)

Translation technique: literal translation, borrowing

Humour: Cultural

Example 6

ST: It is a pity there aren't any more intellectuals living round here. Mr. Lucas wears corduroy trousers, but he's an insurance man. Just my luck. (page 10)

TT: Es una lástima que no vivan más intelectuales por aquí. El señor Lucas lleva pantalones de pana, pero trabaja en seguros. Vaya suerte que tengo. (page 18)

Translation technique: Literal translation, transposition

Humour: Satire

Example 7

SS: The Tap, by Adrian Mole

The tap drips and keeps me awake,

In the morning there will be a lake.

For the want of a washer the carpet will spoil,

Then for another my father will toil.

My father could snuff it while he is at work.

Dad, fit a washer don't be a burk! (page 11)

TT: EL GRIFO, POR ADRIAN MOLE

El grifo gotea y me deja desvelado,

por la mañana habrá formado un lago.

Por falta de una arandela la alfombra se pue-

de estropear,

y luego, para comprar otra, mi padre tendrá

que bregar,

Mi padre podría diseñarla con tanto agobio.

Papá, compra una arandela, ¡no seas bobo! (page 20)

Translation technique: Literal translation, linguistic amplification, discursive creation

Humour: Linguistic.

Example 8

ST: Her name is Pandora, but she likes being called 'Box'. Don't ask me why. I might fall in love with her. (page 12)

TT: Se llama Pandora, pero le gusta que la llamen *Caja*. No me preguntéis por qué. A lo mejor me enamoro de ella. (page 21)

Translation technique: Literal translation

Humour: Cultural

Example 9

ST: It's time I fell in love, after all I am 13 3/4 years old. (page 12)

TT: Ya es hora de que me enamore, después de todo tengo trece años y medio. (page 21)

Translation technique: discursive creation, linguistic amplification

Humour: Universal

Example 10 Pag 13

ST: I read a bit of *Pride and Prejudice*, but it was very old-fashioned. I think Jane Austen should write something a bit more modern. (page 13)

TT: Leí unas páginas de *Orgullo y Prejuicio*, pero es muy anticuado. Creo que Jane Austen debería escribir algo más moderno. (page 23)

Translation technique: Standard translation

Humour: Universal

Example 11 Pag 13

ST: Mr Lucas and my mother were laughing at the dog's new haircut which is not very nice, because dogs can't answer back, just like the Royal Family. (page 13)

TT: El señor Lucas y mi madre se estaban riendo del nuevo corte de pelo del perro, lo cual es muy feo, porque los perros no pueden responder, al igual que la Familia Real. (page 23)

Translation technique: Literal translation, linguistic amplification

Humour: Cultural

Example 12

SS: I remembered my resolution about helping the poor and ignorant today, so I took some of my old Beano annuals to a quite poor family who have moved into the next street. (page 15)

TT: Hoy recordé mi propósito de ayudar a los pobres e ignorantes, así que llevé mis viejas publicaciones anuales de Beano a una familia bastante pobre que se ha mudado a la calle de al lado. (page 26)

Translation technique: Borrowing

Humour: Universal

Example 13

ST: I know they are poor because they have only got a black and white telly. (page 15)

TT: Sé que son pobres porque tienen una tele en blanco y negro. (page 26)

Translation technique: Literal translation

Humour: Cultural

Example 14

ST: Pandora smiled at me in school dinner today, but I was choking on a piece of gristle so I couldn't smile back. Just my luck! (page 16)

TT: Pandora me sonrió durante la hora de la comida en el colegio, pero no pude devolverle la sonrisa porque me había atragantado con un trozo de tendón. ¡Vaya suerte la mía! (page 27)

Translation technique: Generalisation

Humour: Universal

Example 15

ST: I saw Nigel on the way home. He told me Pandora's father is a milkman! I have gone off her a bit. (page 18)

TT: Vi a Nigel cuando volvía a casa. Me contó que el padre de Pandora es lechero. Ya no me cae tan bien. (page 30)

Translation technique: Elision

Humour: Linguistic

Example 16

ST: Bert Baxter gave me ten pence and asked me to get him the Morning Star from the newsagent's. So he is a communist as well as everything else! (page 21)

TT: Bert Baxter me dio diez peniques para que fuera al quiosco a comprarle el *Morning Star*. ¡Así que, encima de todo, es comunista! (page 35)

Translation technique: Standard translation, literal translation

Humour: Cultural

Example 17

ST: Ms Fossington-Gore said my picture has 'depth', so did the river. Ha! Ha! Ha! (page 23)

TT: La señorita Fossington-Gore ha dicho que mi pintura «tiene profundidad», lo mismo que el río. ¡Ja! ¡Ja! ¡Ja! (page 36)

Translation technique: Literal translation

Humour: Linguistic

Example 18

ST: I woke up with a bit of a cold this morning. I asked my mother for a note to excuse me from Games. She said she refused to namby-pamby me a day longer! (page 23)

Esta mañana me he despertado un poco resfriado. He pedido a mi madre una nota para que me dispensen de hacer gimnasia. Se ha negado, diciendo que está harta de mimarme. (page 37)

Translation technique: variation

Humour: Universal

Example 19

ST: Went to Bert Baxter's this afternoon but thank God he has gone to Skegness with the Evergreens. Sabre looked out of the living-room window. I gave him the 'V' sign. I hope he doesn't remember. (page 25)

TT: Esta tarde fui a casa de Bert Baxter, pero, gracias a Dios, se había marchado con los Evergreens a Skegness. Sabre estaba asomado a la ventana de la sala de estar. Le hice cuernos con los dedos. Espero que no se acuerde. (page 40)

Translation technique: Established equivalent

Humour: Cultural

Example 20

ST: If I was in charge of the buses I would fine smokers a thousand pounds and make them eat twenty Woodbines. (page 27)

TT: Si yo fuera el encargado de los autobuses, multaría a los fumadores con mil libras y los obligaría a comerse veinte Woodbines. (page 42)

Translation technique: Borrowing

Humour: Cultural

Example 21

ST: I asked her about my Family Allowence today, she laughed and said she used it for buying gin and cigarettes. If Social Services hear about it she will get done. (page 28)

TT: Le pregunté por el Subsidio Familiar, se rió y me dijo que lo usaba para comprar ginebra y cigarrillos. ¡Si se enteran los de los Servicios Sociales, se le va a caer el pelo! (page 44)

Translation technique: Established equivalence

Humour: Universal

Example 22

ST: There was a removal lorry outside Mr Lucas's house this morning. Mrs Lucas and some other women were carrying furniture from the house and stacking it on the pavement. Mr Lucas was looking out from his bedroom window. He looked a bit frightened. Mrs Lucas was laughing and pointing up to Mr Lucas and all the other women started laughing and singing 'Why was he born so beautiful?' (page 30)

TT: Esta mañana habia un camion de mudanzas delante de la casa del señor Lucas. La señora Lucas y otras mujeres sacaban muebles de la casa y los amontonaban en la calle. El señor Lucas miraba desde la ventana de su dormitorio. Parecía un poco asustado. La señora Lucas se reía y le señalaba con el dedo y las otras mujeres empezaron a reírse y a cantar «¿Por qué nació tan hermoso?» (page 46)

Translation technique: Literal translation

Humour: Cultural

Example 23

ST: Pandora!

I adore ya.

I implore ye

Don't ignore me. (page 33)

TT: ¡Pandora!

Te adoro,

Te imploro,

No me rechaces. (page 50)

Translation technique: Variation, discursive creation

Humour: Linguistic

Example 24

ST: I bought him a Mars bar in break today. I pretended I felt sick and didn't feel like eating it myself. He said 'Ta Moley'. (page 38)

TT: Durante el recreo le compré una chocolatina Mars. Fingí que me sentía enfermo y no tenía ganas de comer. Dijo: «Gracias, Mole» (page 57)

Translation technique: Amplification, Variation

Humour: Universal

Example 25

ST: Mr Cherry said he had a complaint from number 69 Elm Tree Avenue, that they didn't get a Guardian yesterday. Mr Cherry sent a Daily Express round with his apologies, but Pandora's father brought it back to the shop and said he 'would rather go without.' (page 44)

TT: El señor Cherry me dijo que había recibido una queja del 69 de Elm Tree Avenue porque no recibieron su The Guardian de ayer. Para disculparse, el señor Cherry les envió un Daily Express, pero el padre de Pandora lo devolvió al quiosco diciendo que prefería «no leer ninguno». (page 64)

Translation technique: Borrowing, transposition, particularization, established equivalent

Humour: Cultural

Example 26

ST: My grandma said the journey back was a nightmare. All the pensioners kept falling out (with each other not out of the coach). (page 47)

TT: Dice mi abuela que la vuelta a casa fue una pesadilla. Todos los pensionistas se caían (no del autobús sino unos encima de los otros). (page 69)

Translation technique: Modulation

Humour: Linguistic

Example 27

ST: My mother was looking at old letters in my father's handwriting when I took her tea in; she said 'Adrian, what must you think of us?' I said that Rick Lemon, the youth leader, thinks divorce is society's fault. My mother said 'Bugger society' (page 56)

TT: Mi madre miraba unas viejas cartas con la letra de mi padre cuando le llevé su té; me dijo: «Adrian, ¿qué piensas de nosotros?». Le contesté que Rick Lemon cree que la sociedad tiene la culpa del divorcio. Mi madre replicó: «A tomar viento la sociedad». (page 81)

Translation technique: Established equivalent

Humour: Universal

Example 28

ST: Went to see Bert Baxter instead. He said the social worker had been to see him and had promised to get Sabre a new kennel but he can't have a home help. (Bert, not Sabre.) (page 56)

TT: Así que decidí ir a ver Bert Baxter. Me ha dicho que lo ha visitado un asistente social, que le ha prometido conseguir una nueva caseta para Sabre, pero no iban a concederle ayuda a domicilio (para Bert, no para Sabre). (page 82)

Translation technique: Linguistic amplification, transposition

Humour: Linguistic

Example 29

ST: Came home, nobody was in so I played my Abba records at the highest volume until the deaf woman next door banged on the wall. (page 57)

TT: He vuelto a casa y he puesto mis discos de Abba a todo volumen, hasta que la mujer sorda de la casa de al lado ha empezado a golpear en la pared. (page 83)

Translation technique: Literal translation, elision

Humour: Universal

Example 30

ST: Looked at Big and Bouncy. Measured my 'thing'. It was eleven centimeters. (page 58)

TT: He echado un vistazo a Big and Bouncy. He medido mi cosa. Tiene once centímetros. (page 84)

Translation technique: Literal translation, borrowing

Humour: Universal

Example 31

ST: My mother and father are both speaking to solicitors, I expect they are fighting over who gets custody of me. I will be a tug-of-love child, and my picture will be in the newspapers. I hope that my spots clear up before then. (page 58)

TT: Tanto mi madre como mi padre están en conversaciones con abogados. Espero que estén peleando a ver cuál de los dos consigue mi custodia. Seré el hijo amado y codiciado por el que pelean y mi foto aparecerá en los periódicos. Espero que para entonces mis granos habrán desaparecido. (page 84)

Translation technique: Description

Humour: Satire

Example 32

ST: It is the first day of spring. The council have chopped all the elms down in Elm Tree Avenue. (page 59)

TT: Es el primer día de primavera. El ayuntamiento ha cortado todos los olmos de Elm Tree Avenue. (page 86)

Translation technique: Literal translation, borrowing

Humour: Satire

Example 33

ST: It is my grandma's birthday today; she is seventy-six and looks it. I took her a card and a pot plant; it is called Leopard Lily, its foreign name is Dieffenbachia. It had a plastic label stuck in the soil which said, 'The sap in this plant is poisonous so take care'. My grandma asked me who choose the plant. I told her my mother did. (page 60)

TT: Hoy es el cumpleaños de mi abuela; cumple setenta y seis años y los representa. Le llevé una tarjeta de felicitación y una maceta con una planta. Se llama lirio de leopardo; su nombre extranjero es Dieffenbachia. Había una etiqueta de plástico, metida en la tierra, que decía: tenga cuidado, la savia de esta planta es venenosa. Mi abuela me preguntó quién había elegido la planta. Le dije que mi madre. (page 87)

Translation technique: Literal translation, standard translation, borrowing

Humour: Universal

Example 34

ST: I am Reading Madame Bovary, by another frog writer. (page 63)

TT: Estoy leyendo Madame Bovary, de otro escritor franchute. (page 91)

Translation technique: standard translation, literal translation, established equivalent

Humour: Cultural

Example 35

ST: Card manufacturers must think that all the mothers are wonderful because every single card has 'wonderful' written on it somewhere. I felt like crossing 'wonderful' out and putting 'wanton' in its place, but I didn't. (page 64)

TT: Los fabricantes de tarjetas deben de pensar que todas las madres son maravillosas, porque no hay ni una sola que no tenga escrita lo de «maravillosa» en algún lugar.

Tenia ganas de tachar «maravillosa» y sustituirla por «libertina», pero no lo hice. (page 92)

Humour: Universal

Translation technique: variation

Example 36

ST: I signed 'from your son, Adrian'. I gave it to her this morning. She said, 'Adrian, you shouldn't have'. She was right, I shouldn't have. (page 64)

TT: La firmé «tu hijo Adrian». Se la di esta mañana. (page 92)

Dijo: «Adrian, no deberías haberlo hecho». Tiene razón. No he debido hacerlo.

Translation technique: Literal translation

Humour: Satire

Example 37

ST: When Miss Elf asked him where Norway was in relation to Britain he said, 'First cousin twice removed'. It hurts me to relate that even Pandora laughed with the rest of the class. (page 71)

TT: Cuando la señorita Elf le preguntó por la situación de Noruega en relación a Gran Bretaña contestó: «Primos segundos». Me duele tener que decir que hasta Pandora se rió con toda la clase. (page 97)

Translation technique: Established equivalent, transposition, reduction

Humour: Linguistic

Example 38

ST: I told him that my mother has run away with an insurance man, he said ‘Was it an Act of God?’ then he laughed until his eyes watered. (page 71)

TT: Cuando le conté que mi madre se ha fugado con un hombre de seguros, dijo: «Ha sido por fuerza mayor? ». Luego se puso a reír hasta que los ojos se le llenaron de lágrimas. (page 97)

Translation technique: Established equivalent, literal translation

Humour: Satire

Example 39

ST: I had to lend my father some of my birthday money. So he owes me eight pounds thirty-eight and a half pence. I made him write a IOU on the back of the till roll. (page 72)

TT: Tuve que prestarle parte de mi dinero de cumpleaños. Me debe ocho libras con treinta y ocho peniques y medio. Le hice escribir al dorso del recibo de la caja que me debe este dinero. (page 98)

Translation technique: Description

Humour: Universal

Example 40

ST: But I must say that I take my hat off to Sainsbury’s they seem to attract a better class of person. I saw a vicar choosing toilet paper; he chose a four-roll pack of purple three-ply. He must have money to burn! He could have bought some shiny white and given the difference to the poor. What a hypocrite! (page 72)

TT: Pero tengo que admitir que me descubro ante Sainsbury’s, parece que atraen a gente de la mejor clase. Vi al párroco, que elegía papel higiénico: cogió un paquete de cuatro rollos, de los más resistentes, de color morado. ¡Debe de tener dinero para tirar!

Podría haber comprado el papel brillante normal y dar la diferencia a los pobres. ¡Que hipócrita! (page 98)

Translation technique: Description, borrowing, established equivalent, amplification

Humour: Satire

Example 41

ST: My grandma told my father off for growing a beard. She said, 'You may think it amusing to look like a communist, George, but I don't!' she even said that even in the trenches at Ypres my granddad had shaved every day. Sometimes he had to stop rats from eating his shaving soap. She said that my granddad was even shaved by the undertaker when lying in his coffin, so if the dead could shave there was no excuse for the living. (page 73)

TT: Mi abuela riñó a mi padre por dejarse crecer la barba. Le dijo: «Puedes pensar que es gracioso que te parezcas a un comunista, George, pero yo no». Dijo que mi abuelo, hasta en las trincheras de Ypres, se afeitaba cada día. A veces tuvo que impedir que las ratas se comieran su jabón de afeitar. Dijo que mi abuelo incluso lo afeitó el enterrador en su ataúd, así que si se afeitaba a los muertos, no existía ninguna justificación para que no lo hicieran los vivos. (page 100)

Translation technique: Literal translation, modulation, linguistic amplification

Humour: Universal

Example 42

ST: Here we go again; so much for the suicidal, heartbroken, deserted husband! (page 75)

TT: Ya estamos otra vez: ¡Se acabó el marido suicida, abandonado y con el corazón roto!

Translation technique: established equivalent, literal translation

Humour: Satire

Example 43

ST: Nigel had hysterics when I said that Vladimir and Estragon sounded like contraception pills. (page 76)

TT: Nigel se desternilló de risa cuando dije que Vladimir y Estragón sonaban como nombres de píldoras anticonceptivas. (page 104)

Translation technique: established equivalent, linguistic amplification, borrowing

Humour: Linguistic

Example 44

ST: Today is the day that Jesus escaped from the cave. I expect that Houdini got the idea from him. (page 81)

TT: Hoy es el día en que Jesús salió del sepulcro. Me imagino que Houdini le copió esa idea. (page 110)

Translation technique: Established equivalent, modulation

Humour: Cultural

Example 45

ST: Mr. Scruton made a speech in assembly this morning. It was about the country's lack of morals, but really he was talking about Pandora and Craig Thomas. The speech didn't do any good because while we were singing 'There is a Green Hill Far Away', I distinctly saw glances of a passionate nature pass between them. (page 88)

TT: El señor Scruton ha pronunciado un discurso en la asamblea de esta mañana. Trató de la falta de moral en este país, pero la verdad es que hablaba de Pandora y Craig Thomas. Su discurso no ha tenido ningún efecto porque mientras cantábamos *Hay una colina verde en lontananza*, vi claramente las miradas de naturaleza apasionada que se lanzaban. (page 119)

Translation technique: Discursive creation, literal translation, modulation

Humour: Cultural

Example 46

ST: Grandma rang early this morning to say 'Cast ne'er a clout till May be out'. I haven't got the faintest idea what she was going about. All I know is that it has something to do with vests. (page 89)

TT: La abuela ha llamado esta mañana temprano para decir: «Hasta el 40 de mayo no te quites el sayo. No entendí ni una palabra. Pero creo que se refiere a las camisetas. (page 121)

Translation technique: Established equivalent, generalisation

Humour: Cultural

Example 47

ST: I am pleased to report that Barry Kent and his gang have been banned from the Off The Streets youth club. (But this means that they are now *on* the streets, worse luck.) (page 89)

TT: Me alegra poder decir que Barry Kent y su banda tienen prohibida la entrada en el club juvenil «Fuera de las calles». (pero esto significa que ahora han vuelto a las calles, vaya desgracia.) (page 121)

Translation technique: literal translation, established equivalent

Humour: Satire

Example 48

ST: Mr Scruton told me off, he said the school telephone was not for the convenience of the pupils. Get stuffed, Scruton, you pop-eyed git!! (page 92)

TT: El señor Scruton me ha echado la bronca. Dice que el teléfono del colegio no está para el capricho de los alumnos. ¡¡Que te parta un rayo, Scruton, baboso de ojos saltones!! (page 125)

Translation technique: Established equivalent, literal translation

Humour: Universal

Example 49

ST: I wish my father wouldn't wear the apron though, he looks like a poofter in it (page 92)

TT: Aunque yo estaría más contento si mi padre no se pusiera el delantal; parece marica. (page 126)

Translation technique: literal translation

Humour: Cultural

Example 50

ST: I am Reading *The Mill on the Floss*, by a bloke called George Elliot. (page 93)

TT: Estoy leyendo *El Molino junto al Floss*, de un tío que se llama George Elliot.

* George Eliot es el seudónimo de la escritora Mary Ann Evans. (N. de la t.) (page 127)

Translation technique: Amplification

Humour: Cultural

Example 51

ST: If it gets out that our electricity has been cut off, I will cut my throat. The shame would be too much to bear. (page 96)

TT: Si la gente se entera de que nos han cortado la luz, me corto el cuello. Sería una vergüenza intolerable. (page 130)

Translation technique: Established equivalent, reduction

Humour: Satire

Example 52

ST: Barry Kent duffed me up in the cloakroom today. He hung me on one of the coat hooks. He called me a ‘coppers’ nark’ and other things too bad to write down. My grandma found out about the menacing (my father didn’t want her to know on account of her diabetes). (page 101)

TT: Hoy Barry Kent me ha propinado un par de puñetazos en el guardarropa. Me ha colgado de una de las perchas. Me ha llamado «Soplón de la poli» y otros insultos que son demasiado fuertes para anotarlos aquí. Mi abuela se ha enterado de lo del dinero de protección (mi padre no quiso que lo supiera porque tiene diabetes). (page 136)

Translation technique: Established equivalent, linguistic amplification, particularization

Humour: Universal

Example 53

ST: He tried to interest me in becoming a computer operator, but I said, ‘I need to put my soul into my work and it is well known that computers haven’t got a soul’. My father said, ‘The Americans are working on it’. But I can’t wait that long. (page 102)

TT: Ha intentado que me interesara en ser analista de ordenadores, pero le he contestado que «necesitaba poner mi alma en mi trabajo y ya se sabe que los ordenadores no tienen alma». Mi padre me dijo: «Los americanos trabajan en ello». Pero no puedo esperar tanto tiempo. (138)

Translation technique: Literal translation

Humour: Satire

Example 54

ST: He kept shouting down the phone; he said, ‘My wife’s left me, I’ve been made redundant, I’m in charge of an idiot boy,’—Maxwell, I presume—’and you’re victimizing my son because of the colour of his socks!’ (page 108)

TT: Gritaba una y otra vez por teléfono: «¡Mi mujer me ha dejado, me han echado de mi trabajo, tengo que cuidar de un niño idiota! – Maxwell, supongo -, ¡y usted tiraniza a mi hijo por el color de sus calcetines!» (page 145)

Translation technique: Established equivalent, modulation

Humour: Satire

Example 55

ST: They asked me if the fact that I had chosen to protest in red socks had any significance. I lied and said I had chosen red because it was a symbol of revolution, then I blushed revolutionary red. I am turning into quite a liar recently. (page 110)

TT: Me preguntaron si el hecho de que hubiera escogido los calcetines rojos para molestar tenía algún significado. Mentí y dije que había elegido el rojo porque era un símbolo de la revolución, y luego me puse de un rojo revolucionario. Desde hace poco me estoy volviendo un perfecto mentiroso. (page 147)

Translation technique: Transposition, established equivalent, literal translation

Humour: Universal

Example 56

ST: I can overlook the fact that Pandora smokes five Benson and Hedges a day and has her own lighter. When you are in love such things cease to matter. (page 112)

TT: Paso por alto que Pandora fume cinco Benson and Hedges al día y tenga su propio encendedor. Cuando estás enamorado, estas cosas dejan de tener importancia. (page 151)

Humour: Universal

Translation technique: Borrowing

Example 57

ST: Sabre is staying with us. Our dog is staying at grandma's because it is scared of alsatians. I hope Bert doesn't die. Apart from liking him, I have got nothing to wear to a funeral. (page 114)

TT: Sabre está con nosotros. Nuestro perro está en casa de la abuela, porque tiene miedo de los pastores alemanes.

Espero que Bert no se muera. Además del afecto que le tengo, no tengo nada que ponerme para ir al funeral. (page 153)

Translation technique: Literal translation, modulation

Humour: Satire

Example 58

ST: My father can't cope with Sabre, so Pandora has taken him home with her. (Sabre, not my father.) (page 119)

TT: Mi padre no puede dominar a Sabre, así que Pandora se lo ha llevado a su casa. (A Sabre, no a mi padre). (page 160)

Translation technique: Literal translation

Humour: Linguistic

Example 59

ST: The brownskinned ladies kept taking massive cooking pots into the house so it looks as if they are a large family. My father said that it was 'the beginning of the end of our street'. Pandora is in the Anti-Nazi League. She said she thinks that my father is a possible racist. (page 126)

TT: Las señoras de piel oscura llevaban dentro de la casa unas enormes ollas, así que da la impresión de que es una familia numerosa. Mi padre dice que es el «principio del fin de nuestra calle». Pandora, que es miembro de la Liga Antinazi, dice que cree que mi padre es un posible racista. (page 163)

Translation technique: Literal translation, calque

Humour: Cultural

Example 60

ST: My father says they have probably got three families to each room. Pandora and I are going round to welcome them to our district. We are determined to show that not all white people are racist fanatics. (page 126)

TT: Mi padre dice que es probable que haya tres familias metidas en cada habitación. Pandora y yo vamos a darles la bienvenida a nuestro barrio. Estamos dispuestos a mostrarles que no todos los blancos son unos fanáticos racistas. (page 164)

Translation techniques: Literal translation

Humour: Cultural

Example 61

ST: Guess who Maxwell's baby sitter is going to be? Yes, dear diary, you guessed right! It is I!
(page 131)

TT: ¿Adivinas quién se queda con Maxwell? ¡Sí, querido diario, has acertado! ¡Yo! (page 170)

Translation technique: Transposition, reduction

Humour: Satire

Example 62

ST: Pandora said I should try putting vodka in some hot milk and forcing it down his vile throat. I have just done it. And it worked. He is not a bad kid when he is asleep. (page 131)

TT: Pandora dice que debo probar con vodka en leche caliente y metérsela por la fuerza en su repugnante garganta.

Acabo de hacerlo y ha funcionado.

No es mal chico cuando duerme. (page 170)

Translation technique: Literal translation, reduction

Humour: Universal

Example 63

ST: I have bought her a book to read during the flight. It is called *Crash!*, by a bloke called William Golden-stein, III. It is very good on what to do if the worst happens. (page 132)

TT: Le he comprador un libro para que lo lea durante el vuelo. Se titula *¡Nos estrellamos!*, y el autor es un tipo llamado William Goldenstein, III. Es muy bueno para saber qué hacer si sucede lo peor. (page 171)

Translation technique: Standard translation, literal translation, linguistic amplification

Humour: Universal

Example 64

ST: Asked our postman about communications between Tunisia and England. He said that they were ‘diabolical’; he said that the Tunisian GPO depends on camels. (page 133)

TT: He preguntado a nuestro cartero por las comunicaciones entre Túnez e Inglaterra. Dice que son «diabólicas», que el servicio de correos tunecino depende de los camellos. (page 172)

Translation technique: literal translation, description

Humour: Satire

Example 65

ST: Oh! my love,

My heart is yearning,

My mouth is dry,

My soul is burning.

You’re in Tunisia,

I am here.

Remember me and shed a tear.

Come back tanned and brown and healthy.

You're lucky that your dad is wealthy. (page 134)

TT: ¡Oh!, mi amor,

mi corazón te anhela,

mi boca está seca,

mi alma arde.

Estás en Túnez,

estoy aquí.

Recuérdame y deja caer una lágrima.

Vuelve bronceada, morena y sana.

Qué afortunada eres que tu padre sea rico. (page 173)

Translation technique: Literal translation, linguistic amplification

Humour: Linguistic

Example 66

ST: They got on all right at first but then Bert remembered he was a communist and started saying antiroyalist things like 'the idle rich' and 'parasites', so grandma sent him back to the Singhs' colour portable. (page 137)

TT: Al principio se llevaron bien pero, luego, Bert recordó que era comunista y empezó a decir cosas antimonárquicas, como «los ricos ociosos» y «parásitos», así que la abuela lo echó para que viera el «portátil en color» de los Singh. (page 176)

Translation: Literal translation, modulation, calque

Humour: Cultural

Example 67

ST: Mrs Ball has got a daughter who is a writer. I asked her how her daughter qualified to be one. Mrs Ball said that her daughter was dropped on her head as a child and has been 'a bit queer' ever since. (page 148)

TT: La señora Ball tiene una hija que es escritora. Le pregunté qué estudió su hija para serlo. La señora Ball dijo que su hija se cayó de cabeza cuando era un bebé y desde entonces ha sido «un poco chiflada». (page 193)

Translation technique: Established equivalent

Humour: Satire

Example 68

ST: My mother went mad at Lucas. She said ‘Do you have to tell everyone?’ and ‘How do you think I feel living with a lesbian’s estranged husband?’ (page 150)

TT: Mi madre se enfureció con Lucas. Le dijo: «¿Tienes que ir contándolo a todo el mundo?» Y «¿Cómo crees que me siento viviendo con un marido abandonado por una lesbiana?». (page 193)

Translation technique: Literal translation, linguistic amplification, modulation

Humour: Satire

Example 69

ST: Lucas fell in the burn (Scottish for ‘little river’) but unfortunately it was too shallow to drown in. (page 151)

TT: Lucas se cayó a un *burn* (arroyo en escocés), pero por desgracia no era lo suficientemente profundo para que se ahogase. (page 193)

Translation technique: Borrowing, particularization, modulation

Humour: Universal

Example 70

ST: Fancy asking an old age pensioner for money! It lacks dignity. (page 153)

TT: ¡Vaya, mira que pedir dinero a un pensionista! Que falta de dignidad. (page 196)

Translation technique: Modulation, elision

Humour: Satire

Example 71

ST: The AA man was most uncivil, he said it wasn't the Automobile Association my father needed, it was Alcoholics Anonymous. (page 155)

TT: El hombre del AC fue de lo más incorrecto; ¡le dijo a mi padre que no necesitaba del Automóvil Club, sino de los Alcohólicos Anónimos! (page 199)

Translation technique: Literal translation, calque, standard translation

Humour: Linguistic

Example 72

ST: Mr Dock said he wouldn't care if I was the offspring of a black, lesbian, one-legged mother and an Arab, leprous, hump-backed-dwarf father so long as my essays were lucid, intelligent and unpretentious. So much for pastoral care! (page 159)

TT: El señor Dock ha dicho que a él no le importaba si era fruto de una madre negra, lesbiana y con una sola pierna y de un padre árabe, leproso, jorobado y enano, si mis ensayos eran lúcidos, inteligentes y sin pretensiones. ¡Vaya celo pastoral! (page 204)

Translation technique: Established equivalent, literal translation, transposition, calque

Humour: Satire

Example 73

ST: Saw Rick Lemon dithering at the fruit counter; he said selecting fruit was an 'overtly political act'. He rejected South African apples, French golden delicious apples, Israeli oranges, Tunisian dates, and American grapefruits. In the end he selected English rhubarb, 'Although,' he said, 'the shape is phallic, possibly sexist'. His girlfriend, Tit (short for Titia), was cramming the trolley with pulses and rice. (page 160)

TT: Vi a Rick Lemon nervioso delante de la sección de frutas; me ha dicho seleccionar fruta era un «claro acto político». Rechazó las manzanas sudafricanas, las manzanas Golden francesas, las naranjas israelitas, los dátiles tunecinos y los pomelos norteamericanos. Al final eligió ruibarbo inglés. «Aunque – ha dicho – la forma es fálica, posiblemente sexista.» Su novia Tit (apócope de Titia), estaba llenando el carro de la compra con legumbres y arroz. (page 205)

Translation technique: literal translation, elision, variation

Humour: Satire

Example 74

ST: Bert, you are dead old.

Fond of Sabre, beetroot and Woodbines.

We have nothing in common,

I am fourteen and a half,

You are eighty-nine.

You smell, I don't.

Why we are friends

Is a mystery to me. (page 169)

TT: Bert, eres rematadamente viejo.

Te gusta Sabre, la remolacha y los Woodbines.

No tenemos nada en común,

yo tengo catorce años y medio,

y tú ochenta y nueve.

Tú hueles mal. Yo no.

Por qué somos amigos

es un misterio para mí. (page 217)

Translation technique: Established equivalent, modulation, borrowing, literal translation, linguistic amplification

Humour: Linguistic

Example 75

ST: I had to endure watching my father do his imitation of some bloke called Frank Sinatra singing ‘One for my baby and one more for the road’. (page 178)

TT: Tuve que aguantar a mi padre imitando a un tipo llamado Frank Sinatra cantando «una para mi niña y una más para el camino» (page 225)

Translation technique: Literal translation

Humour: Cultural

Example 76

ST: Bert told my father that he is convinced the matron is trying to poison him (Bert, not my father), but my father said that all institutional food is the same. (page 179)

TT: Bert le ha dicho a mi padre que está convencido de que la supervisora intenta envenenarlo, pero mi padre le dijo que toda la comida institucional es igual. (page 226)

Translation technique: Elision

Humour: Linguistic

Example 77

ST: My father says I have been on the waiting list since I was five years old! So I have had to endure an annual bout of tonsillitis for nine years just because the National Health Service is starved of finance! (page 185)

TT: ¡Mi padre dice que llevo en la lista de espera desde que tengo cinco años! ¡De modo que he tenido que aguantar cada año un ataque de anginas durante los últimos diez, sólo porque la Seguridad Social no tiene un duro! (page 234)

Translation technique: Established equivalent, variation

Humour: Cultural

Example 78

ST: He said that when he was a lad he slept in a nightshirt made out of two coal sacks stitched together. I phoned my grandma to check this suspicious statement and my father was forced to repeat it down the phone. My grandma said that they were not coal sacks but flour sacks, so I now know that my father is a pathological liar! (page 186)

TT: Dice que cuando era un chaval dormía con un camisón hecho de dos sacos de carbón cosidos. Llamé a mi abuela para comprobar la veracidad de tan sospechosa declaración y obligué a mi padre a repetirla por teléfono. Mi abuela dijo que no eran sacos de carbón sino de harina, ¡así que ahora sé que mi padre es un mentiroso patológico! (page 234-235)

Translation technique: Literal translation

Humour: Satire

Example 79

ST: My father bought me a family pack of crisps; he might just as well have brought me razor blades! (page 190)

TT: Mi padre me ha traído una bolsa familiar de patatas fritas; ¡igual podía haberme traído cuchillas de afeitarse! (page 240)

Translation technique: Literal translation

Humour: Satire

Example 80

ST: My nipples have swollen! I am turning into a girl!! (page 194)

TT: ¡Mis pezones se han hinchado! ¡Me estoy convirtiendo en muchacha! (page 245)

Translation technique: Literal translation

Humour: Universal

Example 81

ST: My father is a serious worry to me. Even the continuing news of Princess Diana's conception does not cheer him up.

Grandma has already knitted three pairs of bootees and sent them off care of Buckingham Palace. She is a true patriot. (page 196)

TT: Estoy seriamente preocupado por mi padre. Ni siquiera lo animan las noticias del embarazo de la princesa Diana.

La abuela ya ha tejido tres pares de botitas y las ha remetido al palacio de Buckingham. Es una verdadera patriota. (page 247-248)

Translation technique: Modulation, description, literal translation, linguistic amplification, elision, generalisation

Humour: Cultural

Example 82

ST: The trees are stark naked.

Their autumnal clothes

Litter the pavements.

Council sweepers apply fire

Thus creating municipal pyres.

I, Adrian Mole,

Kick them

And burn my Hush Puppies. (page 197)

TT: Los árboles están completamente desnudos.

Sus ropas otoñales

Decoran las calles.

Los barrenderos del Ayuntamiento los queman

creando así piras municipales.

Yo, Adrian Mole,

Les doy patadas

y me quemo mis Hush Puppies. (page 248)

Translation technique: Standard translation, literal translation, transposition, linguistic amplification, modulation

Humour: Linguistic

Example 83

ST: Punk Poem

Society is puke,

Soiled vomit.

On the Union Jack

Sid was vicious

Johnnie's rotten,

Dead, dead, dead.

Killed by greyness.

England stinks.

Sewer of the world.

Cess-pit of Europe.

Hail punks,

Kings and Queens

Of the street. (page 198)

TT: POEMA PUNK

La sociedad es un vómito,

Vómito corrompido.
Sobre la Union Jack
Sid era vicioso,
Johnnie está podrido,
Muertos, muertos, muertos,
Muertos de aburrimiento.
Inglaterra apesta.
Alcantarilla del mundo.
Pozo negro de Europa.
Vivan los punks,
reyes y reinas
de la calle (page 249)

Translation technique: literal translation, borrowing, literal translation, discursive creation

Humour: Linguistic

Example 84

ST: Pandora and I were too busy putting the paper to bed. How I wish I was putting Pandora to bed. (page 200)

TT: Pandora y yo hemos estado muy ocupados imprimiendo la revista. Ojalá estuviese yo haciendo lo mismo con Pandora. (page 252)

Translation technique: Discursive creation

Humour: Linguistic

Example 85

ST: Stole a Kevin Keegan key ring from Mr Cherry's shop. It will do for Nigel's Christmas present.

I am dead worried about the key chain; we did Moral Ethics at school today. (page 205)

TT: He robado un llavero de Kevin Keegan en la tienda del señor Cherry. Será el regalo de Navidad de Nigel.

Me preocupa mucho lo del llavero; hoy en el colegio hemos estudiado moral y ética. (page 258)

Translation technique: Literal translation, transposition, borrowing

Humour: Universal

Example 86

ST: I wish i was a dog; they haven't got any ethics or morals. (page 207)

TT: Ojalá fuera yo un perro; no tiene ni moral ni ética. (page 260)

Humour: Universal

Translation technique: Literal translation

Example 87

ST: He had a face like the north face of the Eiger by the time we'd got the bit where the three wise men were reviled as capitalist pigs. (page 210)

TT: Cuando llegamos a la parte donde llaman cerdos capitalistas a los tres reyes, el Señor Scruton tenía cara de pocos amigos. (page 263)

Translation technique: Established equivalent + linguistic amplification + generalisation

Humour: Cultural

Example 88

ST: They looked a bit like the Humphrey Bogart and Lauren Bacall postcard on my wall. I wish I was a *real* gangster's son, at least you would see a bit of life. (page 210)

TT: La escena se parecía a la postal que tengo en mi pared de Humphrey Bogart y Lauren Bacall. Ojalá fuese *realmente* el hijo de un gánster. Por lo menos vería un poco de más de vida. (page 265)

Translation technique: Literal translation, transposition, borrowing

Humour: Cultural

Example 89

ST: I played Joseph like Marion Brando in *A Streetcar Named Desire*. (page 211)

TT: Hice de José a lo Marlon Brando en *Un tranvía llamado deseo*. (page 266)

Translation technique: Standard translation

Humour: Cultural

Example 90

ST: The Sugdens are staying over Christmas.' The Sugdens! My mother's relations from Norfolk! Yuk, Yuk. They are all inbred and can't speak properly. (page 213)

TT: Los Sugden van a pasar las navidades con nosotros. ¡Los Sugden! ¡Sus parientes de Norflok! Qué asco. ¡Son todos de raza pura y no saben hablar correctamente! (page 269)

Translation technique: discursive creation, linguistic amplification, substitution

Humour: Cultural

Example 91

ST: Sorry Pandora, but this is the final straw that broke the donkey's back! You can find yourself another Joseph, I refuse to share the stage with a girl who puts her cat's comfort before her boyfriend's dilemma. (page 214)

TT: ¡Lo siento, Pandora, ésta ha sido la gota que ha colmado el vaso! Puedes buscarte a otro José. Me niego a compartir escena con una chica que antepone la comodidad de su gata a los apuros de su novio. (page 269)

Translation technique: Established equivalent

Humour: Universal

Example 92

ST: I decided to forgive Pandora for the fox-fur in the cat's basket incident after she had pointed out that the cat was an expectant mother. (page 214)

TT: Decidí perdonar a Pandora por lo del incidente de la piel de zorro en la cesta de la gata, después de que me dijera que ésta iba a ser madre. (page 270)

Translation technique: Literal translation, linguistic amplification

Humour: Universal

Example 93

ST: The school orchestra was a disaster! My mother said, 'When are they going to stop tuning-up and start playing?' I told her that they had just played a Mozart horn concerto. (page 214)

TT: ¡La orquesta del colegio fue un desastre! Mi madre dijo: «¿Cuándo dejan de afinar y empiezan a tocar?». Le respondí que acababan de tocar un concierto para trompeta de Mozart. (270)

Translation technique: Literal translation, linguistic amplification

Humour: Satire

Example 94

ST: Grandma Sugden gave me a book called *Bible Stories for Boys*. I could hardly tell her that I had lost my faith, so I said thank-you and wore a false smile for so long that it hurt. (page 219)

TT: La abuela Sugden me regaló un libro titulado *Historias bíblicas para niños* y como no pude decirle que había perdido la fe, le di las gracias y mantuve una falsa sonrisa durante tanto tiempo que empezó a dolerme la cara. (page 277)

Translation technique: Literal translation, literal translation, linguistic amplification

Humour: Universal

Example 95

ST: She gave me a bottle of after-shave for my Christmas present. It was a proud moment, it signified the *End of Childhood*. (page 220)

TT: Me ha Regalado por Navidad un frasco de loción para después del afeitado. Fue un momento de orgullo; para mí significaba *el fin de la infancia*. (page 278-279)

Translation technique: Description, modulation

Humour: Universal

Example 96

ST: All the balloons have shrivelled up. They look like old women's breasts shown on television documentaries about the Third World. (page 221)

TT: ¡Todos los globos se han desinflado! Se parecen a los pechos de las viejas que salen en los documentales de televisión sobre el Tercer Mundo. (page 280)

Translation technique: Literal translation

Humour: Satire

Example 97

ST: How interesting it is that *Aabec* should be an Australian bark used for making sweat. (page 225)

TT: Qué interesante es que *Aabec* sea una corteza australiana que se emplea para hacer sudar. (page 282)

Translation technique: Borrowing

Humour: Cultural

Example 98

ST: He said the moon is having a total collapse. (Nigel should read *Reader's Digest* and increase his word power.) (page 226)

TT: Decía que la luna iba a colapsar totalmente. (Nigel debería leer el *Reader's Digest* y mejorar su vocabulario.) (page 285)

Translation technique: Borrowing, reduction

Humour: Cultural

Example 99

ST: Pandora's father has come out of the closet and admitted that he is a Bennite. (page 229)

TT: El padre de Pandora a dado la cara y ha confesado que es partidario de Tony Benn. (page 286)

Translation technique: Established equivalent, description

Humour: Cultural

Example 100

ST: Couldn't do my Maths homework. Phoned the Samaritans. The nice man on the end of the phone told me the answer was nine-eighths. He was dead kind to someone in despair. (page 233)

TT: No pude hacer mis deberes de mates. Llamé a los Samaritanos. El hombre simpático que me respondió me dijo que la solución eran nueve octavos. Se portó maravillosamente con un desesperado. (page 290-291)

Translation technique: Transposition, reduction

Humour: Cultural

Example 101

ST: The stupid Samaritan got the answer wrong! It's only seven-fifths (page 233)

TT: ¡El idiota del Samaritano se equivocó! Eran siete quintos. (page 291)

Translation technique: Elision, literal translation, reduction

Humour: Universal

Example 102

ST: Found my father watching *Play School* and pretending to be an acorn growing into an oak. Went to bed too shocked to speak. (page 234)

TT: Encontré a mi padre viendo «Jardín de infancia» y simulando que era una bellota que crece hasta convertirse en roble.

Me fui a la cama demasiado horrorizado como para poder hablar. (page 292)

Translation technique: Calque, linguistic amplification, literal translation

Humour: Cultural

Example 103

ST: I'm not sure how I will vote. Sometimes I think Mrs Thatcher is a nice kind sort of woman. Then the next day I see her on television and she frightens me rigid. She has got eyes like a psychotic killer, but a voice like a gentle person. It is a bit confusing. (page 239)

TT: No estoy seguro de quién voy a votar. A veces pienso que la señora Thatcher es una mujer bastante simpática. Luego, al día siguiente, la veo en la tele y me deja espantado. Tiene la mirada de un asesino psicópata, pero su voz es de persona amable. Es un poco confuso. (page 297)

Translation technique: Literal translation, borrowing

Humour: Cultural

Example 104

ST: My young love,

Treacle hair and knee-socks

Give my system deep shocks.

You've got a magic figure:

I'm Roy Rogers, you are Trigger. (page 240)

ST: Mi joven amada,

tus cabellos de melaza y tus calcetines largo

estremecen mi sistema.

tienes una mágica figura;

yo soy Roy Rogers, tú eres Trigger (page 298)

Translation technique: literal translation, borrowing, reduction

Humour: Linguistic

Example 105

ST: Scruton said that somebody had entered his office and drawn a moustache on Margaret Thatcher and written 'Three million unemployed' in her cleavage. (page 242)

TT: Scruton dijo que alguien había entrado en su despacho y había pintado un bigote a Margaret Thatcher, y había escrito en el escote: TRES MILLONES DE PARADOS. (page 301)

Translation technique: Literal translation, borrowing

Humour: Cultural

Example 106 Pag 243

ST: My mother reads anything; she is prostituting her literacy. (page 243)

TT: Mi madre lee cualquier cosa; prostituye su capacidad de lectura. (page 302)

Translation techniques: description

Humour: Satire

Example 107

ST: I lost points for saying that the Falkland Islands belonged to Argentina. (page 244)

TT: Perdí puntos porque dije que las islas Falkland pertenecen a Argentina. (304)

Translation technique: Standard translation, literal translation

Humour: Cultural

Example 108 Pag 245

ST: My mother says we are the *nouveau poor*. (page 245)

TT: Mi madre dice que somos los *nuevos pobres*. (page 305)

Translation technique: calque

Humour: Satire

Example 109

ST: He said, 'On the contrary, in one year's time it will be a beauty spot'. Yes! And I am Nancy Reagan, Dad! (page 247)

TT: Él dijo: «Al contrario, en un año será un lugar precioso». ¡Sí! ¡Y yo soy Nancy Reagan, papá! (page 307)

Translation technique: Literal translation, borrowing

Humour: Satire

Example 110

ST: Rick Lemon's baby daughter Herod was crawling under the table shouting: 'Tit! Tit!' My father kept telling Herod to shut up until I explained that Tit was Herod's mother's name. (page 249)

TT: La hijita de Rick Lemon, que se llama Herod, gateaba bajo la mesa gritando: «!Tit, Tit!». Mi padre no hacía más que decir a Herod que se callase hasta que le expliqué que Tit era el nombre de su madre. (page 309)

Translation technique: Literal translation, borrowing

Humour: Linguistic