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**TÍTULO:**

A Descriptive Study of the Spanish Dubbing of the Series *Breaking Bad* Focused on the Translation of Culturemes

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## 1. Introduction

This paper aims to analyse and classify selected examples of cultural elements or culturemes from the dubbing of the first season of the series *Breaking Bad* (Gilligan, 2008). In order to carry out this study, a total of seven episodes of about forty-five minutes each has been analysed in original English version and compared with the Spanish dubbing with a view to determine what translation techniques have been applied to the culturemes and whether they keep their semantic content in the translation.

For this purpose, *Breaking Bad* series is firstly introduced, presenting both its plot and technical data. This series was chosen for its global popularity. The last two seasons saw a significant rise in audience when it was available on Netflix. Due to its great reception, it was released the sequel film *El Camino: A Breaking Bad Movie* (Gilligan, 2019) on Netflix on October 2019.

Secondly, the basic features of audio-visual translation are dealt with, since it sets out different problems as compared to the translation of written texts and therefore they require different translation solutions. In addition, the idea of referring to the TT<sup>1</sup> as the work of the translator themselves has been abandoned, since as Chaume Varela and García de Toro (2001: 120) state, it is a product that has been manipulated by passing from hand to hand and the final product has not been reached by participants having worked as a team, but individually.

However, subtitling will neither be analysed nor shown in this study. The reason of not taking the subtitling is explained in the theoretical background. The theoretical background also covers the concept of cultureme (it includes different terms, definitions and classifications of cultural elements proposed by different authors) and different types of translation techniques used in order to carry out this study.

Finally in this project, a comparative study of a representative sample of cultural elements will be carried out in order to check whether these elements are translated from English to Spanish literally or omitted or whether they are translated obliquely. Moreover all the representative samples will be presented in tables with their classification of cultureme and their translation technique.

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<sup>1</sup> Henceforward, the Target Text will be referred to as TT, while the Source Text as ST. TL is used to refer to the Target Language and SL to the Source Language.

## **2. *Breaking Bad* (2008)**

The series, created by Vince Gilligan, series consists of five seasons for a total of sixty-two episodes, aired on AMC (American Movie Classics) from 2008 to 2013. It was considered one of the best TV series of the decade, swelling to 6.4 million viewers in the last season (La Vanguardia, 2013). As their seasons aired, positive reviewers among viewers increased. The series *Breaking Bad* was one of the most-watched cable TV shows in the United States. The audience of the second half of the fifth season (2013) doubled that of the first.

### **2.1 Plot**

*Breaking Bad* relates the life of Walter White, played by Brian Cranston, a fifty-year-old, high school chemistry teacher living in Albuquerque, New Mexico, who earns extra money as a cashier at a car wash to support his pregnant wife, Skyler (Anna Gunn), and his disabled teenage son, Walter Junior (R. J. Mitte). The non-smoking White is diagnosed with lung cancer and he has only a couple of years to live. When White goes on a drug bust led by his brother-in-law Hank Schrader (Dean Norris), a DEA (Drug Enforcement Administration) agent, he not only learns about the illegal methamphetamine market, but detects an ex-student Jesse Pinkman (Aaron Paul) escaping the crime scene. White decides to cook and sell methamphetamine with the help of his ex-student Jess in order to secure his family's financial security after his medical prognosis (Filmaffinity, 2009).

### **2.2 Technical data**

The dubbing of the series was recorded in 2009 by the recording studio SOUNDUB and distributed on television under the genre of TV series. It was translated into Spanish by Ángeles Aragón, who also translated the renowned TV series *Sabrina, the Teenage Witch* (1999) and the film *El Camino: A Breaking Bad Movie* (2019). The director and adjuster was Alejandro Martínez, who started in 2000 with the film *Promised a Miracle* (1988), and has stayed in business up-to-date (Bonet, 2020).

A table which collects the data of the Spanish voice actors/actresses with their corresponding character in the series is shown below:

Dubbing actor/actress	Character
Ayones, Miguel	Walter H. White
Marí, Ana María	Skyler White
Martínez, Alejandro	Jesse Pinkman
Ysbert, Carlos	Hank Schrader
Cabrera, Fernando	Walter White Jr.
Castro, Pepa	Marie Schrader
Padilla, José	Elliott Schwartz
Bosch, Eduardo	Domingo
Encinas, Roberto	Tuco
Romero, Rafael	Badger
Martín, Gemma	Mrs. Pinkman
Hernández, Fernando	Mr. Pinkman

Table 1. Technical data of the dubbing of the series *Breaking Bad*<sup>2</sup>

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<sup>2</sup> The data has been gathered from the online database [eldoblaje.com](http://eldoblaje.com). See bibliography.

### **3. Theoretical background**

#### **3.1 Audiovisual translation: dubbing**

Audiovisual media has experienced a great growth and importance in the twenty-first century, and also the audiovisual translation (AVT) in most countries. There are several terms to refer to AVT, such as: media translation; multimedia translation; multimodal translation; and screen translation. All these terms refer to “the interlingual transfer of verbal language when it is transmitted and accessed both visually and acoustically, usually, but not necessarily, through some kind of electronic device” (Chiaro, 2009: 141).

According to Chaume Varela and García de Toro (2001: 119), audiovisual text is transmitted through the visual channel, which provides verbal (credits for films, billboards, etc.) and non-verbal information (colours, images, etc.). And the acoustic channel, which also provides verbal (dialogue) and non-verbal (sound track) information.

The two most widely used modalities for translating audiovisual texts are dubbing and subtitling. According to Leboreiro Enríquez and Poza Yagüe (2001: 316), “subtitles are around two lines of text located at the bottom of the image, whose purpose is to try to collect the synthesis of the original message and its difficulty lies in the fact it is almost impossible to read at the same speed as you hear”. Subtitles can be used both for the translation of the SL or the TL of the audiovisual text.

Dubbing is a process which “entails the replacement of the original speech of an audio-visual content by a voice track” (Luyken 1991: 31). The aim of dubbing is to create a TT that looks as if it is being uttered by the original actors.

The dubbing process begins when a country decides to buy an audiovisual product (TV show, film, series, etc.) from another country and the original version of the product is different from the buyer country. This audiovisual product goes to a dubbing studio where it is translated. The translation then passes to the adjuster, who adapts the text to the mouth (phonetic synchrony) and body movements (cinematic synchronicity) of the characters, and also the duration of the text (isochrony). These processes imply the manipulation of the TT. The director and the dubbing actors can also introduce these changes that they consider necessary (Chaume Varela and García de Toro 2001: 120, 121). Since the audiovisual product gets to a studio and the final product is released, this product has been manipulated by different participants without the supervision of a translator.

Within the European Union seems to be a division between the countries that widely use the dubbing modality and those that use the subtitling. Typical “dubbing countries” are

Austria, France, Germany, Italy and Spain. Typical “subtitling countries” are Belgium, Denmark, Finland, Greece, Luxemburg, the Netherlands, Portugal and Sweden. The UK and Ireland are not included into one of these two camps because of the small amount of non-English-spoken audiovisual media in these two countries (Koolstra, Peeters, and Spinhof 2002: 326).

According to Sokoli (2009: 36), certain differences in this two audiovisual translation methods may easily be observed between the translation of an audiovisual text in a dubbing and subtitling countries. This means that in dubbing countries translators may create a more elaborate translation for the dubbing of the audiovisual text than for the subtitling and vice versa. For this reason, this study is focused on the Spanish dubbing rather than subtitling.

### **3.2 Culturemes**

In Translation Studies, there are many authors who sustain the translation of cultural elements as one of the most difficult challenges that translators must face, Nida (1945: 194) being the pioneer in treating them as a problem in translation. Nida defines language as a part of culture and words as “symbols for features of the culture” and he states that translators must be aware of the cultural differences between the two languages. Nida (1945: 196) proposes the following classification of these cultural elements: ecology, material culture, social culture, religious culture, and linguistic culture.

Newmark (1988: 94) defines culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression”. Newmark distinguishes “cultural” from “universal and personal” languages. He states that the “cultural” language implies translation problems, while the “universal and personal” languages usually do not imply translation problems. Newmark (1988: 97) proposes a classification of these “foreign cultural words” by adapting Nida’s typology: ecology; material culture; social culture; organisations, customs, activities, procedures, concepts; and gestures and habits.

There is a great variety of terms to refer to these elements: cultural element, cultural reference, cultural word, cultureme, etc. The origin of the term “cultureme” is uncertain. Some authors attribute it to Nord (1997), others to Oksaar (1988) and others to Vermeer (1983: 8), who defines it as “a social phenomenon of a culture X that is regarded as relevant by the members of this culture and, when compared with a corresponding social phenomenon in a culture Y, is found to be specific to culture X”.

Molina Martínez and Hurtado Albir (2001: 89) define the concept of cultureme as “a



verbal or paraverbal element that has a specific cultural load in one culture, and when transferred to another culture it can cause a transfer that is null or different from the original". This will be the notion used to carry out the study in this project, since this author does not conceive all the culturemes as a translation problem. Molina Martínez and Hurtado Albir (2001: 91-94) also propose four categories of cultural elements based on Nida's typology (1945: 196). Molina's classification takes into account the dynamism of cultural elements by reducing the number of categories and including broad cultural concepts.

The following classification of cultural fields dispenses with elements which are not strictly cultural and includes Nida's terminology:

- a) Natural environment: this section covers Nida's "ecology" field, which compiles ecological differences between geographical areas, such as fauna, flora, atmospheric phenomena, natural and also man-made landscape.
- b) Cultural heritage: Nida's "material culture" and "religious culture" are introduced in this section, which comprises the physical or ideological references of a culture, such as objects, products, devices, fictional or real characters, historical events, festivities, popular beliefs, folklore, work, artistic movements, cinema, music, emblematic monuments, well-known places, musical instruments, fishing and farming techniques, means of transportation, etc.
- c) Social culture: this section coincides with Nida's "social culture", which includes conventions and habits of a culture, forms of treatment and courtesy, ways of eating, dressing, moral values, gestures, greetings, political, educational and legal systems, organizations, professions, currency, calendars, etc.
- d) Linguistic culture: sayings, idioms, proper names with additional meaning, metaphors, symbolic associations, interjections, insults, blasphemies, etc.

### **3.3 Translation techniques**

As Molina and Hurtado (2002: 499) state, there is not a complete consensus on the names and definitions of translation techniques amongst translation scholars, with terms overlapping. On this account, the current study makes use of the classification and definition of translation techniques presented by Dr Isidro Pliego Sánchez from the University of Seville, in his course named "Fundamentos y Práctica de la Traducción Inglés-Español" (2016-2017).

The translation techniques are classified under two main broad categories: literal translation and oblique translation.

### 3.3.1 Literal translation

Literal translation reproduces the original message with a correspondence between the elements of the two languages, at the lexical as well as at the syntactic level, and its application does not interfere with the correct communication.

If this procedure is applied correctly, at the lexical level are there to be found the techniques of calque, cognate and borrowing:

- Calque is the process of taking a foreign word or phrase, translating it and incorporating it into another language, e.g., the Spanish translation of *football* by *balompié*.
- Cognates are two terms that share the same etymologic origin, but have had a different evolution. They have a similar structure and sometimes an identical meaning, e.g., *private* and *privado*.
- Borrowing, on the other hand, consists of taking a foreign word and incorporating it into another language without translating it. There are four types of borrowings:
  - Pure borrowing, also known as anglicism, does not change any single letter of the word, e.g., Walkman which has been taken from English and incorporated into Spanish.
  - Naturalized borrowing is the one that has been morphological and/or phonologically adapted to the TL, e.g., the Spanish translation of *cassette* by *casete*.
  - Semantic borrowing takes the sense of a foreign word without creating a new word; that is to say, it is the adoption of a foreign meaning by an existing word in the TL, e.g., the Spanish translation of *PC desktop* by *escritorio*.
  - Syntactic borrowing implies a literal translation of the structure of the sentence. For example, the Spanish translation of *there can be no sustainable development without appropriate scientific backing* by *no puede haber desarrollo sostenible sin el apropiado respaldo científico*.

If literal translation is not correctly applied it may result in false friends, and the consequences could be nonsense, meaning distortion or contradiction:

- A false friend is a word from a foreign language which is similar in form and even sound to another word in your mother tongue but with different meanings, e.g., the meaning of *actually* in Spanish is not *actualmente*, but *de hecho*.

- A syntactic false friend is the incorrect syntactic translation of a sentence. As a result the correspondence or linguistic equivalent in the TL is affected by a similar syntactic structure in the SL, which is used instead of expressing the ideas in a more natural way. For example the Spanish translation of *we are taking it with us* by *nos la llevaremos con nosotros* is a syntactic false friend, since the more natural way translation would be *nos la llevaremos*.
- Nonsense implies that sentence does not have any sense in the TL, e.g., the Spanish translation of *to sing in parts* by *\*cantar en partes*.
- Meaning distortion occurs when the translated sentence has sense but it is not exactly the same as the original one, for instance the Spanish translation of *we never violated our early religious training of always being on time for church, work and fishing* by *\*jamás violamos nuestro temprano entrenamiento religioso de siempre, llegando a horario a la iglesia, al trabajo y a la pesca*. The correct translation would be *jamás incumplimos nuestra temprana educación religiosa de ser siempre puntuales en la iglesia, trabajo y pesca*.
- Contradiction is the erroneous or opposite interpretation of the sense of a word or sentence, e.g., the Spanish translation of *I did not think much about him* by *\*no he pensado mucho sobre él*. The correct translation would be *no le tengo mucha estima*.

### 3.3.2 Oblique translation

Conversely, oblique translation must be understood as the result of the gradual application of techniques or methods which create a new text, which is more or less far from the original one. Oblique translation occurs when word for word translation is not possible, and thus any of the following main procedures need to be used:

- Transposition consists of replacing the grammar category of the SL segment that is verb for noun, noun for preposition, etc. because of semantic reasons and to make it sound more natural in the TL, e.g., the Spanish translation of *there is a reason for life* by *hay una razón para vivir*.
- Modulation presents the same meaning but with other words, with a different conceptual basis or point of view. It can affect metaphors, verb aspects, etc. For example, the Spanish translation of *keep going* by *no pares*.

- Equivalence is a lexicalised modulation and it affects multi-lexical units. The segments of the original and the translated text must be lexicalised in both languages, e.g., the Spanish translation of *to start from scratch* by *borrón y cuenta nueva*.
- Displacement consists of reorganizing the position of the elements in the TT so that it reads naturally and communicates efficiently. The displacement may be compulsory if there is ambiguity in the TT. For example, the Spanish translation of *a steady increase in shipboard rats began to be noticed in New York* by *en Nueva York se empezó a notar un constante aumento de ratas a bordo*.
- Adaptation is the expression of an idea, concept, object, etc. that only exists in the SL; it is related to the culture of the original text, e.g., the Spanish translation of *nigger* by *negrata*.

## 4. Practical analysis

This section is the practical part of the study, which presents: the methodology and corpus used; a brief section indicating the phases this project has passed; the analysis and classification of representative examples found in the first season of the series *Breaking Bad* with the data of the general translation techniques applied and the maintenance of the culturemes within this classification; and a final section which shows a classification of culturemes with their translation techniques.

### 4.1 Methodology and corpus

The methodology used to carry out this project is descriptive, that is, the data extracted from the corpus has been analysed and quantified. It has been attempted to establish what translation techniques have been applied to the culturemes that appear in the English version and if the TT maintains the culturemes, that is, if the Spanish counterpart has the same semantic sense and if the reference is still present. For this reason, a previous study of the series *Breaking Bad* has been carried out using bibliographic references that contextualize the object of analysis.

This project starts from a corpus of forty-five culturemes that have been found throughout the first season of the series *Breaking Bad*. In order to carry out this analysis, the table below has been used as a template:

Segment		
Chapter: TCR: 00: 00 00 Name of the character		
Context:		
Original version		
Spanish dubbing		
Type of cultureme		
Dubbing	Translation technique	
	Maintenance of the cultureme	

Table 2. Table template for the analysis

The table contains seven rows. The number of the segment appears in the first row, following the order displayed on the screen. In the second row there are three elements: the chapter, where the dialogue appears, the sequence of numeric codes to help find the dialogue,

and the name of the character who is speaking. In the third row it has been explained the context where the dialogue takes place. The last five rows deal respectively with the ST, the TT, the type of cultureme and the translation technique involved.

#### 4.2 Phases of the project

- 1) Selection of the topic and orientation of the research.
- 2) Viewing of several series in English (original version) and Spanish (dubbed version) in search of cultural references.
- 3) Choice of the series, selection of scenes in which cultural elements appear, and transcription of the dialogues of the original version and the Spanish dubbing.
- 4) Creation of tables to present the different examples selected.
- 5) Comparative analysis of the culturemes of the ST and the TT.
- 6) Classification of the culturemes depending on the translation techniques.
- 7) Study of the result from the collected data.
- 8) Drawing of conclusions from the collected data.

#### 4.3 Analysis and classification of the selected examples

A total of forty-five segments have been gathered and analysed from the first season of the series. Due to the limited space available all the examples have been collected in the Appendix and the data of the analysis is included in this section.

In the first place, culturemes have been divided into three categories: those that have been translated literally, then culturemes that have been translated obliquely and finally those that have been omitted. The data have been compiled in the following table:

Literal translation	Oblique translation	Omission
14	30	1
31.1%	66.7%	2.2%

Table 3. General translation techniques applied

As may be seen, from a total of forty-five culturemes obtained, one cultureme (2.2%) has been omitted and fourteen have been translated literally (31.1%). On the other hand, thirty culturemes have been translated obliquely, which makes 66.7%.

Within this general classification there is a sub-categorization in which each of the sections above is subdivided into three categories: culturemes that have been maintained in

the translation are presented in the first column; those that have been partially maintained are presented in the second column; and the ones that have not been maintained appear in the last column.

The following sections present tables with the collected data from the corpus and representative examples of each type.

**4.3.1 Literal translation**

Literal translation		
Maintenance of the cultureme	Partial maintenance	Loss of the cultureme
1 7.2%	3 21.4%	10 71.4%

Table 4. Literal translation of culturemes

The table above shows, on the one hand, that just one cultureme that have been translated literally have kept their semantic sense intact in the TT (7.2%). On the other hand, there have been three culturemes (21.4%) that have been partially preserved in the TT, and the majority, which makes 71.4%, have lost their cultural component.

a) Maintenance of the cultureme in literal translation

Segment 41		
Chapter: 7 “A No-Rough-Stuff-Type Deal” TCR: 00: 05: 40 Walt and Jesse		
Context: Walt, who is bold, visits Jesse after having been beaten up.		
Original version	WALT: How are you feeling? JESSE: About as good as you look. Jeez, you look like <u>Lex Luthor</u> .	
Spanish dubbing	WALT: ¿Cómo te encuentras? JESSE: <i>Estoy mejor que usted. Joder, si parece <u>Lex Luthor</u>.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Literal translation: pure borrowing
	Maintenance of the cultureme	Yes
Comments <sup>3</sup> : Lex Luthor is a fictional supervillain arch-enemy of Superman, appearing in publications by DC Comics, an American comic book publisher. He is widely known for having a dual identity and a bold head.		

<sup>3</sup> The information provided in the “Comments” fields comes from several general reference works such as Wikipedia, dictionaries, etc. See Bibliography.



b) Partial maintenance of the cultureme in literal translation

Segment 22		
Chapter: 5 “Gray Matter ” TCR: 00: 08: 29 Farley (Walt’s friend)		
Context: Walt is in a party where most of the people are chemists. Farley tells that Elliot Schwartz and Walt created an association called “Gray Matter”.		
Original version	This is the <u>White</u> in <u>Gray Matter</u> .	
Spanish dubbing	<i>Este es el <u>blanco</u> en <u>Materia Gris</u>.</i>	
Type of cultureme	Linguistic culture	
Dubbing	Translation technique	Literal translation (with slight displacement)
	Maintenance of the cultureme	Partial
Comments: in this example there is a cultureme that belongs to the linguistic culture category as it is a pun (a word game). Farley says that Walt is “the White in <i>Gray Matter</i> ” because this association was created by Walt White and Elliot Schwartz, whose surnames refer to colours (‘Schwartz’ means ‘black’ in German). Besides, ‘gray’ as a colour is black mixed with white. When translating the surname ‘White’ as ‘blanco’ the double meaning is lost. As it is an audiovisual text, no explanation can be added.		

c) Loss of the cultureme in literal translation

Segment 4		
Chapter: 1 “ Pilot” TCR: 00: 22: 40 Hank Schrader		
Context: Hank and his colleague are in the police car watching a house which has plants all over the place and wonder what it is.		
Original version	Sage? What, do you work at the fucking <u>Pottery Barn</u> ?	
Spanish dubbing	¿ <i>Salvia</i> ? ¿ <i>Ahora trabajas en el Pottery Barn?</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Literal translation: pure borrowing
	Maintenance of the cultureme	No
Comments: Pottery Barn is “an American upscale home furnishing store chain and e-commerce company, with retail stores in the USA, Canada and Australia ( <i>Wikipedia</i> , n d). This company is part of north American culture as it is the quintessential place to buy both home furnishings and garden products which has been referenced a number of times in several sitcom series, such as <i>Friends</i> (Crane & Kauffan, 1994) and <i>The Big Bang Theory</i> (Lorre & Prady, 2007). When Hank ironically asks his partner if he works in this company, he wants to mean that he knows everything about furniture and gardening. The semantic sense of the cultureme is lost in the TT, since this company is not known in Spain.		

### 4.3.2 Oblique translation

Oblique translation		
Maintenance of the cultureme	Partial maintenance	Loss of the cultureme
9 30%	7 23.3%	14 46.7%

Table 5. Oblique translation of culturemes

There have been thirty cultural segments to which the oblique translation has been applied: fourteen of them (46.7%) have lost the cultureme in the TT; nine have kept them (30%); and only six have partially reached the TT. There is an example of each case with its respective comment below:

a) Maintenance of the cultureme in oblique translation

Segment 43		
Chapter: 7 “A No-Rough-Stuff-Type Deal” TCR: 00: 11: 58 Taco		
Context: Taco, who is a gangster, meets with Walt and Jesse. Walt has a bold head.		
Original version	<u>Mr. Clean</u> and his boy.	
Spanish dubbing	<i>Don Limpio y su chico.</i>	
Type of cultureme	Culture heritage	
Dubbing	Translation technique	Oblique translation: equivalence
	Maintenance of the cultureme	Yes
<p>Comments: Mr. Clean is the brand name and the logo of a line of household cleaning products, devised by Linwood Burton, a north American businessman. In Spain it came under the name of “Don Limpio” (originally released and sold for many years as Mr. Proper). The product is widely known for its logo: a muscular, bald man. Taco refers to Walt as Mr. Clean since the latter has hi shaved head and behaves as a strong and determined man. As this product is also famous in Spain and has the same logo, the cultureme has been preserved in the TT.</p>		

b) Partial maintenance of the cultureme in oblique translation

Segment 21		
Chapter: 5 “Gray Matter ” TCR: 00: 04: 35 Skyler		
Context: Walt and Skyler are in a party where everybody is wearing white clothes while she is wearing an extravagant blue dress.		
Original version	I look like I am wearing a <u>prom dress</u> from 1985.	
Spanish dubbing	<i>Parece que llevo un <u>vestido de la promoción del ochenta y cinco</u>.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Oblique translation: adaptation
	Maintenance of the cultureme	Partial
Comments: the term “prom” in North America refers to “a formal dance at a school or college which is usually held at the end of the academic year” ( <i>Collins Dictionary</i> , 2020). In the <i>Urban Dictionary</i> there is an entry which defines prom as a “promoted high school ‘institution’ that makes the dress shops, hairdressers, flower shops, limo companies, suit rental places, etc. wealthier” (2004). In American popular culture these graduation parties are widely known for spending a lot of money in extravagant dresses and all kinds of luxury for just one night. Traditionally, girls wear dresses or evening gowns and adorn themselves with jewellery. In the ST, a “prom dress” carries a semantic sense that is not in the TT, and that is why the cultureme is just partially maintained.		

c) Loss of the cultureme in oblique translation

Segment 16		
Chapter: 4 “Cancer Man ” TCR: 00: 02: 05 Hank Schrader		
Context: Hank Schrader is at the police station talking about an organization that is cooking drugs in the city.		
Original version	I’m thinking Albuquerque just might have a <u>new Kingpin</u> .	
Spanish dubbing	<i>Creo que en Albuquerque hay un <u>narco nuevo</u>.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Oblique translation: adaptation
	Maintenance of the cultureme	No
Comments: “Kingpin” or “king pin”, in American English, is “a vertical pin attached to some axles to serve as the axis for a wheel spindle, so that the wheel may be turned for steering” ( <i>Collins Dictionary</i> , 2020). It also means a target in early ball games like ground billiards, and in informal speech it may mean a 'key component' and metaphorically the 'boss'. But here it also makes reference to a fictional supervillain appearing in American comic books published by Marvel Comics in 1967. This character is known for typically holding the position of New York City's crime overlord. The "Kingpin" name is a reference to the crime lord title in Mafia slang nomenclature. The character became more of a naturalistic mobster than a comic book criminal mastermind, and depended less on science fiction-like weaponry. In the Spanish counterpart this reference to the Marvel criminal has been lost.		

### 4.3.3 Omission of the cultureme

There has been one cultureme that has been omitted in the TT and therefore the cultural component is lost. There are two examples (segments 20 and 45) where the cultureme has been translated obliquely and also omitted. These two examples are not compiled in the “omission” field in the “Table 4. General translation techniques applied” because there is a partial omission in both cases. The following table shows the only segment in which the cultureme is omitted:

Segment 15		
Chapter: 4 “Cancer Man” TCR: 00: 01: 30 Hank Schrader		
Context: Hank Schrader is at the police station talking about an organization that is cooking drugs in the city.		
Original version	We’re thinking this was cooked here in the <u>Land of Enchantment</u> .	
Spanish dubbing	<i>Creemos que la cocinaron <u>justo aquí</u>.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Omission
	Maintenance of the cultureme	No
Comments: “Land of Enchantment” is a phrase used to refer to New Mexico. This phrase was “first used by American journalist and author Lilian Whiting in 1906” (Woodman, 2018). This nickname was not quickly accepted by the population; it took about thirty years to be welcomed. New Mexico’s Tourist Bureau described the state as the “Land of Enchantment” in an effort to make it attractive to tourists. It was not until 1999 that it became the official nickname of the state ( <i>New Mexico</i> , 2017). This nickname is understood as a synonym for the state of New Mexico. By omitting this reference it is not clear in the TT what the adverb “ <i>aquí</i> ” refers to. The adverb could be understood as the city, while in the ST it is clear that it refers to the entire state because of the cultureme.		

Table 6. Omission of culturemes

#### 4.4 Overall results

During the analysis, the chosen forty-five culturemes that appear in the first season have been classified. The following table lists the types of culturemes and the broad categories of translation techniques:

Cultureme´s category	Translation technique	Number	Total
Natural Environment	Literal translation	0	1
	Oblique translation	1	
	Omission	0	
Cultural Heritage	Literal translation	9	25
	Oblique translation	15	
	Omission	1	
Social Culture	Literal translation	3	8
	Oblique translation	5	
	Omission	0	
Linguistic Culture	Literal translation	2	11
	Oblique translation	9	
	Omission	0	

Table 7. Classification of culturemes with their translation techniques

As can be seen in the previous table, the largest number of culturemes is found within the category of “cultural heritage”, with a total of twenty-five elements. Then, it is followed by those elements included in the category of “linguistic culture”, with a total of eleven culturemes. There are eight culturemes in the “social culture” category, and finally, in the “natural environment” category there are just one cultureme.

Within this classification, a sub-categorization of the translation techniques is carried out in order to determine what type of procedure is used in the translation of each type of cultureme:

##### a) Natural Environment

Translation technique	Procedure	Total
Literal translation	Pure borrowing	0
	Calque	0
Oblique translation	Adaptation	0
	Modulation	1
	Adaptation + modulation	0
	Equivalence	0
Omission		0

Table 8. Translation techniques in the Natural Environment field

b) Cultural Heritage

Translation technique	Procedure	Total
Literal translation	Pure borrowing	8
	Calque	1
Oblique translation	Adaptation	7
	Modulation	5
	Adaptation + modulation	2
	Equivalence	1
Omission		1

Table 9. Translation techniques in the Cultural Heritage field

c) Social Culture

Translation technique	Procedure	Total
Literal translation	Pure borrowing	3
	Calque	0
Oblique translation	Adaptation	3
	Modulation	1
	Adaptation + modulation	0
	Equivalence	1
Omission		0

Table 10. Translation techniques in the Social Culture field

d) Linguistic Culture

Translation technique	Procedure	Total
Literal translation	Pure borrowing	2
	Calque	0
Oblique translation	Adaptation	0
	Modulation	4
	Adaptation + modulation	1
	Equivalence	4
Omission		0

Table 11. Translation techniques in the Linguistic Culture field

At a glance, in the selected segments gathered for the corpus it can be seen that in the examples where the oblique translation technique is applied, modulation and adaptation appear are the most widely used, but for the “Linguistic Culture” field where the most widely used procedures are modulation and equivalence. In the examples where the literal translation procedure is applied, pure borrowing is the most common technique, being the “Cultural Heritage” field where this procedure is more widely used.



## 5. Conclusions

Within the scope of this study, an attempt has been made to determine what types of technical techniques have been applied to the translation of culturemes in the dubbing of the series *Breaking Bad*.

The data collected in this study cannot be generalized for the entire series, since only the first season has been analysed, and therefore the first season is the only one that must be mentioned.

On the one hand, oblique translation has been the most widely used translation technique for the translation of culturemes. Within this translation technique, modulation and adaptation have been the most widely used. By using these procedures, an attempt has been made to transfer an idea or concept that only exists in the SL, but most of the culturemes have not been maintained in the TT. The problem lies in audiovisual texts themselves, in which an explanatory note or phrase cannot be added to the TT since it cannot be longer than the ST (phonetic synchrony). This is one of the main problems that audiovisual translators face.

Most of the culturemes belonging to the Cultural Heritage and Social Culture fields have been translated obliquely and they have not been maintained in the TT. The loss of the culturemes in the TT may be due to the cultural distancing between the Spanish and North American cultures. In the Natural Environment field there is just one selected sample that makes reference to a geographical area and it has been translated obliquely and lost. However a great number of culturemes belonging to the Linguistic Culture field have been maintained in the TT, being equivalence and modulation the most widely used procedures.

On the other hand, less than half of the culturemes have been translated literally and most of them have been lost in the TT. Within this classification of culturemes, the Cultural Heritage field has a considerable number of culturemes that have been translated literally. Most of them are pure borrowings, also known as anglicism. These borrowings are related to ideas or concepts which do not exist in the TL, so they are “borrowed” from the SL. It may result in lack of understanding from the target viewers, since the cultural segments have been introduced without any explanation.

As mentioned before, these findings cannot be generalized for the entire series. For this reason, it should be mentioned some further analysis throughout the entire series would be necessary.

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## 7. Appendix: A representative sample of ST-TT culturemes

Segment 1		
Chapter: 1 “Pilot ” TCR: 00: 06: 29 Walter Junior		
Context: Walt, Skyler and Walter Jr. are having breakfast and Walter Jr. is complaining about the veggie bacon.		
Original version	This smells like <u>Band-aids</u> .	
Spanish dubbing	<i>Esto huele igual a <u>las tiritas</u>.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Oblique translation: adaptation
	Maintenance of the cultureme	No
Comments: Band-Aid is a brand of adhesive bandages distributed by the American pharmaceutical and medical-devices company Johnson & Johnson.		

Segment 2		
Chapter: 1 “Pilot” TCR: 00: 12: 00 Hank Schrader		
Context: it is Walt´s birthday and Hank is talking about Walk to all the guests.		
Original version	Walt, you got a brain the size of <u>Wisconsin</u> , but we're not gonna hold that against you.	
Spanish dubbing	<i>Walt, tu cerebro es tan grande como una <u>casa</u>, aunque eso no cuenta.</i>	
Type of cultureme	Natural environment	
Dubbing	Translation technique	Oblique translation: modulation
	Maintenance of the cultureme	No

Segment 3		
Chapter: 1 “Pilot” TCR: 00: 15: 48 Hank Schrader		
Context: Hank is making fun of Walt, who is holding a gun scarily.		
Original version	Looks like <u>Keith Richards</u> with a glass of warm milk, doesn't he?	
Spanish dubbing	<i>Pareces <u>Keith Richards</u> con un vaso de leche.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Literal translation: pure borrowing
	Maintenance of the cultureme	No
Comments: Keith Richards is a hard-living member of the Rolling Stones. Walt is compared with Richards because Richards would look odd with a glass of warm milk in the same way as Walt would look strange with the gun.		

Segment 4		
Chapter: 1 “Pilot” TCR: 00: 22: 40 Hank Schrader		
Context: Hank and his college are in the police car watching a house which have plants all over the house and ask what it is.		
Original version	Sage? What, do you work at the fucking <u>Pottery Barn</u> ?	
Spanish dubbing	<i>¿Salvia? ¿Ahora trabajas en el <u>Pottery Barn</u>?</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Literal translation: pure borrowing
	Maintenance of the cultureme	No
Comments: Pottery Barn is an American upscale home furnishing store chain and e-commerce Company, with retail stores in the USA, Canada and Australia.		

Segment 5		
Chapter: 1 “Pilot” TCR: 00: 34: 58 Jesse and Walt		
Context: Jesse and Walt are arguing about where they can cook, and Jesse has the solution.		
Original version	JESSE: <u>RV</u> , that’s what you want. WALT: What? Like a <u>Winnebago</u> ?	
Spanish dubbing	JESSE: <i>Busque una <u>caravana</u>.</i> WALT: ¿ <i>Qué?</i> ¿ <i>Una <u>caravana</u>?</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Oblique translation: adaptation
	Maintenance of the cultureme	Partial

Segment 6		
Chapter: 2 “Cat’s in the Bag...” TCR: 00: 17: 46 Jesse		
Context: Jesse and Walt have a hostage and Jesse is telling what he would do if he were the hostage.		
Original version	And then, <u>when the coast is clear</u> , I’d be up looking for weapons and shit.	
Spanish dubbing	<i>Y <u>cuando no hubiera nadie</u>, me pondría a buscar armas y eso.</i>	
Type of cultureme	Linguistic culture: saying	
Dubbing	Translation technique	Oblique translation: modulation
	Maintenance of the cultureme	Partial

Segment 7		
Chapter: 3 "...and the Bag's in the River "		
TCR: 00: 05: 54		
Skyler		
Context: Skyler is talking with her sister Marie about Walter Jr.		
Original version	<u>Right hand to God</u> , Walter Jr. is not on pot.	
Spanish dubbing	<i>Te juro por dios que Walter Junior no fuma maría.</i>	
Type of cultureme	Social culture	
Dubbing	Translation technique	Oblique translation: equivalence
	Maintenance of the cultureme	Yes

Segment 8		
Chapter: 3 "...and the Bag's in the River "		
TCR: 00: 16: 22		
Walt Junior		
Context: Walt Jr. is in the car with his uncle Hank.		
Original version	I thought we were going to <u>Cold Stone Creamery</u> .	
Spanish dubbing	<i>Creía que íbamos a ir a una <u>heladería</u>.</i>	
Type of cultureme	Cultural heritage: well-known place	
Dubbing	Translation technique	Oblique translation: adaptation
	Maintenance of the cultureme	Partial

Segment 9		
Chapter: 3 "...and the Bag's in the River "		
TCR: 00: 12: 17		
Jesse		
Context: Walt and Jesse have drawn lots to determinate who does each task and they are arguing because Walt does not agree with the result.		
Original version	We <u>flipped a coin</u> , okay? ... <u>Coin flip</u> is sacred.	
Spanish dubbing	<i>Lo echamos a suertes... <u>Lanzar una moneda</u> es sagrado.</i>	
Type of cultureme	Linguistic culture	
Dubbing	Translation technique	Oblique translation: modulation + equivalence
	Maintenance of the cultureme	Yes



Segment 10		
Chapter: 3 "...and the Bag's in the River "		
TCR: 00: 18: 54		
Hank Schrader		
Context: Hank is with Walt Jr., and a girl asks Walt Jr. if he is handicapped.		
Original version	Got an arm like a <u>howitzer</u> .	
Spanish dubbing	<i>Tiene un <u>buen brazo</u>.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Oblique translation: modulation
	Maintenance of the cultureme	No
Comments: A howitzer is a type of artillery piece characterized by a short barrel and the use of small propellant charges to propel projectiles over high trajectories with a steep angle of descent. This term has been increasingly used to describe artillery pieces since WWI, particularly in the armed forces of the United States.		

Segment 11		
Chapter: 3 "...and the Bag's in the River "		
TCR: 00: 29: 50		
Domingo		
Context: Domingo is talking about his life with Walt.		
Original version	Born and bred.	
Spanish dubbing	<i>De toda la vida.</i>	
Type of cultureme	Linguistic culture	
Dubbing	Translation technique	Oblique translation: equivalence
	Maintenance of the cultureme	Yes

Segment 12		
Chapter: 3 "...and the Bag's in the River "		
TCR: 00: 43: 54		
Hank Schrader		
Context: Hank is inspecting an abandoned car whose owner was a Spanish-speaking Mexican.		
Original version	Smells like a <u>Drakkar Noir</u> factory in here.	
Spanish dubbing	<i>Aquí huele como en la fábrica de <u>Drakkar Noir</u>.</i>	
Type of cultureme	Social culture	
Dubbing	Translation technique	Literal translation: pure borrowing
	Maintenance of the cultureme	No
Comments: a very famous cheap perfume in the USA in the 80's.		

Segment 13		
Chapter: 4 "Cancer Man "		
TCR: 00: 00: 44		
Hank Schrader		
Context: Hank Schrader is at the police station talking about an infiltrated criminal who is smarter than an average criminal.		
Original version	But this dude's like <u>The Jeffersons</u> , moving up.	
Spanish dubbing	<i>Pero el tío era como <u>los Jeffersons</u>, siempre subiendo.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Literal translation: pure borrowing
	Maintenance of the cultureme	No
Comments: <i>The Jeffersons</i> is an American sitcom TV series broadcast on CBS from 1975 to 1985. The show is about a prosperous African-American couple who have been able to move from Queens to Manhattan. This means moving up economically. The opening theme of the series was "Movin' On Up" performed by Janet Dubois. This reference cannot be understood by the target public.		

Segment 14		
Chapter: 4 “Cancer Man” TCR: 00: 00: 55 Hank Schrader		
Context: Hank is talking to his partner about a car found on the outside that is related to a crime.		
Original version	Found his car <u>out in the boonies.</u>	
Spanish dubbing	<i>Encontramos su coche en el quinto pino.</i>	
Type of cultureme	Linguistic culture	
Dubbing	Translation technique	Oblique translation: equivalence
	Maintenance of the cultureme	Yes

Segment 15		
Chapter: 4 “Cancer Man” TCR: 00: 01: 30 Hank Schrader		
Context: Hank Schrader is at the police station talking about an organization that is cooking drugs in the city.		
Original version	We’re thinking this was cooked here in the <u>Land of Enchantment.</u>	
Spanish dubbing	<i>Creemos que la cocinaron justo aquí.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Omission
	Maintenance of the cultureme	No
Comments: “Land of Enchantment” is the phrase used to refer to New Mexico. This phrase was first used by American journalist and author Lilian Whiting in 1906. It took nearly 30 years for state authorities to take up the phrase. In 1935, New Mexico’s Tourist Bureau described the state as the “Land of Enchantment” in one of its brochures in an effort to attract visitors to the area.		

Segment 16		
Chapter: 4 “Cancer Man ” TCR: 00: 02: 05 Hank Schrader		
Context: Hank Schrader is at the police station talking about an organization that is cooking drugs in the city.		
Original version	I’m thinking Albuquerque just might have a <u>new Kingpin</u> .	
Spanish dubbing	<i>Creo que en Albuquerque hay un <u>narco nuevo</u>.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Oblique translation: adaptation
	Maintenance of the cultureme	No
Comments: “Kingpin” or “king pin”, in American English, is “a vertical pin attached to some axles to serve as the axis for a wheel spindle, so that the wheel may be turned for steering” ( <i>Collins Dictionary</i> , 2020). It also means a target in early ball games like ground billiards, and in informal speech it may mean a 'key component' and metaphorically the 'boss'. But here it also makes reference to a fictional supervillain appearing in American comic books published by Marvel Comics in 1967. This character is known for typically holding the position of New York City's crime overlord. The "Kingpin" name is a reference to the crime lord title in Mafia slang nomenclature. The character became more of a naturalistic mobster than a comic book criminal mastermind, and depended less on science fiction-like weaponry. In the Spanish counterpart this reference to the Marvel criminal has been lost.		

Segment 17		
Chapter: 4 “Cancer Man” TCR: 00: 04: 49 Walt White		
Context: Walt is with his family in the garden and tells how he met Skyler. Walter Jr. says that Skyler was a waitress and Walt answers back.		
Original version	Your mother wasn’t a waitress, it was a summer job, and she was the <u>hostess</u> and she also worked the cash register.	
Spanish dubbing	<i>Tu madre no era camarera, era algo temporal, ella <u>sentaba a la gente</u> y también llevaba la caja.</i>	
Type of cultureme	Social culture	
Dubbing	Translation technique	Oblique translation: modulation
	Maintenance of the cultureme	No

Segment 18		
Chapter: 4 “Cancer Man” TCR: 00: 12: 52 Jesse’s friend		
Context: Jesse is telling his friend that he cannot give him any drugs because he is not feeling well.		
Original version	We don’t need no <u>soap opera</u> .	
Spanish dubbing	<i>No te tires el pisto.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Oblique translation: modulation
	Maintenance of the cultureme	No
Comments: A soap opera is a radio or television serial dealing especially with domestic situations and frequently characterized by melodrama and sentimentality. The term “soap opera” was originated from radio dramas. Romance, secret relationships, extramarital affairs, and genuine hate have been the basis for many soap opera storylines. In US daytime serials, the most popular soap opera characters, and the most popular storylines, often involved a romance of the sort presented in paperback romance novels. This semantic sense of being dramatic like in a soap opera is lost in the translation since it is translated by the metaphoric expression <i>no te tires el pisto</i> , which means being pretentious.		

Segment 19		
Chapter: 4 “Cancer Man” TCR: 00: 18: 30 Skyler		
Context: Skyler and Walt are talking about the price of the medical treatment Walter needs.		
Original version	Walt, he’s not in our <u>HMO</u> , okay?	
Spanish dubbing	<i>No es de <u>nuestro seguro</u>.</i>	
Type of cultureme	Social culture	
Dubbing	Translation technique	Oblique translation: adaptation
	Maintenance of the cultureme	Partial

Segment 20		
Chapter: 4 “Cancer Man ” TCR: 00: 27: 20 Diane Pinkman (Jesse´s mother)		
Context: Jesse´s parents are talking about whether to let Jesse stay at their home.		
Original version	The <u>Presbyterian Church</u> has those meetings, so maybe on condition, you know? If he agrees to attend.	
Spanish dubbing	<i>En la <u>parroquia</u> organizan reuniones. Quizás con esa condición ¿no? Si dice que irá.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Omission + oblique translation: modulation
	Maintenance of the cultureme	No

Segment 21		
Chapter: 5 “Gray Matter ” TCR: 00: 04: 35 Skyler		
Context: Walt and Skyler are in a party where everybody is wearing white clothes while she is wearing an extravagant blue dress.		
Original version	I look like I am wearing a <u>prom dress</u> from 1985.	
Spanish dubbing	<i>Parece que llevo un <u>vestido de la promoción del 85.</u></i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Oblique translation: adaptation
	Maintenance of the cultureme	Partial

Segment 22		
Chapter: 5 “Gray Matter ” TCR: 00: 08: 29 Farley (Walt´s friend)		
Context: Walt is in a party where most of the people are chemists.		
Original version	This is the <u>White</u> in <u>Gray Matter</u> .	
Spanish dubbing	<i>Este es el <u>blanco</u> en <u>Materia Gris</u>.</i>	
Type of cultureme	Linguistic culture	
Dubbing	Translation technique	Literal translation: pure borrowing (with slight displacement)
	Maintenance of the cultureme	Partial

Segment 23		
Chapter: 5 “Gray Matter ” TCR: 00: 08: 45 Walt White		
Context: Walt is in a party where most of the people are chemists.		
Original version	Well, back when Elliot and I were in grad school, we came up with the name <u>Schwartz, black. Walter White</u> . So together they become Gray Matter Technologies.	
Spanish dubbing	<i>Bueno, fue cuando Elliott y yo estábamos en post grado y se nos ocurrió <u>Schwartz negro, Walter blanco</u> y juntos formaban <u>Tecnologías Materia Gris</u>.</i>	
Type of cultureme	Linguistic culture	
Dubbing	Translation technique	Literal translation: pure borrowing
	Maintenance of the cultureme	No

Segment 24		
Chapter: 5 “Gray Matter ” TCR: 00: 09: 45 Elliott (Walt’s friend)		
Context: They are in a party and Elliott is opening the gifts.		
Original version	Yum Good Ramen [CHUCKLING] This is what Walt and I lived on for, uh, 10 months straight while we were working on our thesis.	
Spanish dubbing	<i><u>Yum Good Ramen</u>. Con esto Walt y yo comimos unos...<u>diez meses seguidos cuando trabajábamos para nuestras tesis</u>.</i>	
Type of cultureme	Social culture	
Dubbing	Translation technique	Literal translation: pure borrowing
	Maintenance of the cultureme	No

Segment 25		
Chapter: “Gray Matter ” TCR: 00: 11: 00 Elliott		
Context: Walt and Elliott are in a party talking about their childhood.		
Original version	Anyway, <u>I swear to Christ</u> , he used to iron those patches onto the elbows of his members-only jacket because he thought it made him look more distinguished.	
Spanish dubbing	<i>Te juro por Dios que se ponía parches en las coderas de las chaquetas de solo miembros porque pensó que así era más distinguido.</i>	
Type of cultureme	Linguistic culture	
Dubbing	Translation technique	Oblique translation: equivalence
	Maintenance of the cultureme	Yes

Segment 26		
Chapter: 5 “ Gray Matter” TCR: 00: 21: 30 Walter Junior		
Context: Walter is with some friends in front of a liquor store.		
Original version	Um, excuse me, hey, um, we forgot our IDs, and we were wondering if you could do us a favour and buy us <u>a six-pack</u> ?	
Spanish dubbing	<i>Disculpe, hola. Nos hemos dejado el carné en casa y queríamos saber si nos podrías comprar <u>unas cervezas</u>.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Oblique translation: modulation
	Maintenance of the cultureme	Partial



Segment 27		
Chapter: 5 “ Gray Matter” TCR: 00: 21: 56 Police man		
Context: Walter Junior has tried to convince a man to buy some beers for him and his friends, but the man happens to be a policeman and his friends run away.		
Original version	Guess you <u>win the jackpot</u> .	
Spanish dubbing	<i>Te ha tocado pringar.</i>	
Type of cultureme	Linguistic culture + cultural heritage	
Dubbing	Translation technique	Oblique translation: modulation
	Maintenance of the cultureme	Yes

Segment 28		
Chapter: 5 “Gray Matter ” TCR: 00: 24: 50 Badger (Jesse´s Friend)		
Context: Jesse has been cooking meth and he has the final product.		
Original version	This <u>crankenstein</u> is unreal.	
Spanish dubbing	<i>Lo que has cocinado es genial.</i>	
Type of cultureme	Linguistic culture	
Dubbing	Translation technique	Oblique translation: modulation
	Maintenance of the cultureme	No

Segment 29		
Chapter: 5 “Gray Matter ” TCR: 00: 30: 56 Hank		
Context: Walter and his family are talking about Walt’s drug problems.		
Original version	It’s the bottom of the ninth, bases are load, you’re up. But you got a bum arm, right? There’s no fricking way you’re gonna hit a homer, okay? So you can hitter take the bat or you can hold on to your prise and lose the game.	
Spanish dubbing	<i>Se acaba el tiempo, todos te miran y sales, pero te duele el brazo. ¿Vale? Y es imposible que hagas un “home run”. Y puedes pasarle el bate a un buen bateador o agarrarte a tu orgullo y perder el partido.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Oblique translation: adaptation + modulation
	Maintenance of the cultureme	No

Segment 30		
Chapter: 5 “Gray Matter ” TCR: 00: 30: 56 Hank		
Context: Walter and his family are talking about Walt’s drug problems.		
Original version	It’s the bottom of the ninth, bases are load, you’re up. But you got a bum arm, right? There’s no fricking way <u>you’re gonna hit a homer</u> , okay? So you can hitter take the bat or you can hold on to your prise and lose the game.	
Spanish dubbing	<i>Se acaba el tiempo, todos te miran y sales, pero te duele el brazo. ¿Vale? Y es imposible que <u>hagas un “home run”</u>. Y puedes pasarle el bate a un buen bateador o agarrarte a tu orgullo y perder el partido.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Literal translation: pure borrowing
	Maintenance of the cultureme	No

Segment 31		
Chapter: 5 “Gray Matter ” TCR: 00: 31: 24 Hank		
Context: Walter and his family are talking about Walt´s drug problems.		
Original version	But this <u>Daddy Warbucks</u> wants to chip in, man, I´m with your old lady on this one.	
Spanish dubbing	<i>Si ese <u>millonetas</u> quiere colaborar tío, yo estoy con tu mujer.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Oblique translation: adaptation
	Maintenance of the cultureme	Partial

Segment 32		
Chapter: 6 “Crazy Handful of Nothin´ ” TCR: 00: 03: 36 Walt White		
Context: Walt and Skyler are in the hospital and they are talking about the check that Elliott said he would give to Walt to pay the insurance.		
Original version	It came last week and I put it right into my <u>credit union account</u> .	
Spanish dubbing	<i>Llegó la semana pasada y lo ingresé en mi <u>cuenta de crédito unión</u>.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Literal translation: calque
	Maintenance of the cultureme	Partial

Segment 33		
Chapter: 6 “Crazy Handful of Nothin’ ” TCR: 00: 14: 09 Hank		
Context: Hank reads the report from the laboratory which states that the name of the High School was written with a permanent marker on the respiratory they found.		
Original version	Lab says they pulled up an imprint of some old writing used to be on besides <u>Magic Marker</u> or something.	
Spanish dubbing	<i>El laboratorio ha visto las marcas de algo que había escrito por dentro con un rotulador viejo.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Oblique translation: modulation
	Maintenance of the cultureme	No

Segment 34		
Chapter: 6 “Crazy Handful of Nothin’ ” TCR: 00: 16: 30 Jesse and Walt		
Context: Jesse and Walt are arguing about selling their drugs.		
Original version	JESSE: Yo, I’ve been out all night slinging crystal. You think it’s cake moving a pound of meth on tenth at a time? WALT: Why are you selling in such small quantities? Why don’t you just sell the whole pound at once? JESSE: To who? What do I look like, <u>Scarface</u> ?	
Spanish dubbing	<i>JESSE: Tío me he pasado la noche pasando gramos. ¿Crees que es fácil pasar medio kilo pasando por gramos? WALT: ¿Por qué la vendes en cantidades pequeñas? ¿Por qué no vendes medio kilo de una vez? JESSE: ¿A quién? ¿Cree que soy Scarface?</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Literal translation: pure borrowing
	Maintenance of the cultureme	No

Segment 35		
Chapter: 6 “Crazy Handful of Nothin’ ”		
TCR: 00: 16: 49		
Jesse		
Context: Jesse and Walt are arguing about selling their drugs.		
Original version	You may know a lot about chemistry, man, but <u>don't know jack</u> about slinging dope.	
Spanish dubbing	<i>Puede que sepa de química tío, pero <u>no sabe un pijo</u> de pasar droga.</i>	
Type of cultureme	Linguistic culture	
Dubbing	Translation technique	Oblique translation: equivalence
	Maintenance of the cultureme	Yes

Segment 36		
Chapter: 6 “Crazy Handful of Nothin’ ”		
TCR: 00: 17: 01		
Walt White		
Context: Jesse and Walt are arguing about selling their drugs.		
Original version	Come on, you've gotta be more imaginative, you know, just <u>think outside the box</u> here.	
Spanish dubbing	<i>Vamos, tienes que ser más imaginativo, ya sabes, <u>pensar con creatividad</u>.</i>	
Type of cultureme	Linguistic culture	
Dubbing	Translation technique	Oblique translation: modulation
	Maintenance of the cultureme	Yes

Segment 37		
Chapter: 6 “Crazy Handful of Nothin’ ” TCR: 00: 18: 00 Jesse and Walt		
Context: Walt and Jesse are talking about collaborating with other drug sellers.		
Original version	JESSE: You just don’t get it, man, okay? This guy’s <u>OG</u> . WALT: What does that mean? JESSE: Jesus, look, he’s off our level, man. He’s not gonna do business with some dude he doesn’t know.	
Spanish dubbing	JESSE: <i>Usted no lo entiendes, ese tío es <u>como un narco</u>.</i> WALT: <i>¿Y qué significa eso?</i> JESSE: <i>Joder, que es de los grandes, que no va a pillar alguien que no conozca.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Oblique translation: modulation + adaptation
	Maintenance of the cultureme	No

Segment 38		
Chapter: 6 “Crazy Handful of Nothin’ ” TCR: 00: 23: 56 Jesse		
Context: Jesse is talking on the phone with Walter about the man who controls drug selling.		
Original version	So do you know that guy we were talking about, Tuco? Turns out my boy, <u>Skinny Pete</u> , was in the same cell block with him over at <u>Los Lunas</u> .	
Spanish dubbing	<i>¿Te acuerdas del tío del que hablas, ese tal Tuco? Resulta que mi colega <u>Skinny Pete</u>, estuvo en la cárcel con él en <u>Los Lunas</u>.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Literal translation: pure borrowing
	Maintenance of the cultureme	Partial

Segment 39		
Chapter: 6 “Crazy Handful of Nothin’ ” TCR: 00: 24: 20 Hank		
Context: Hank is telling Walt that some criminals have been stealing stuff from the school lab to cook methadone.		
Original version	The last thing I wanna do is get you in hot water, but come <u>meth-monkey</u> had a feeding frenzy in here, okay? You gotta keep better watch over your turf.	
Spanish dubbing	<i>Lo último que quiero hacer es meterte en líos, Walt, pero algún <u>traficante</u> se surtió aquí, ¿vale? Deberías preocuparte de vigilar tus cosas.</i>	
Type of cultureme	Social culture	
Dubbing	Translation technique	Oblique translation: adaptation
	Maintenance of the cultureme	No

Segment 40		
Chapter: 7 “A No-Rough-Stuff-Type Deal ” TCR: 00: 00: 04 Police officer		
Context: the police officer is giving a speech at the school where Walt works.		
Original version	In closing, I can tell you we take this very seriously. <u>APD</u> as well as the <u>DEA</u> .	
Spanish dubbing	<i>En resumen, les aseguro que nos lo tomamos en serio, en la <u>APD</u> así como también en la <u>DEA</u>.</i>	
Type of cultureme	Social culture	
Dubbing	Translation technique	Literal translation: pure borrowing
	Maintenance of the cultureme	No

Segment 41		
Chapter: 7 “A No-Rough-Stuff-Type Deal” TCR: 00: 05: 40 Walt and Jesse		
Context: Walt, who is bold, visits Jesse after having been beaten up.		
Original version	WALT: How are you feeling? JESSE: About as good as you look. Jeez, you look like <u>Lex Luthor</u> .	
Spanish dubbing	WALT: <i>¿Cómo te encuentras?</i> JESSE: <i>Estoy mejor que usted. Joder, si parece <u>Lex Luthor</u>.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Literal translation: pure borrowing
	Maintenance of the cultureme	Yes
Comments: Lex Luthor is a fictional supervillain arch-enemy of Superman, appearing in publications by DC Comics, an American comic book publisher. He is widely known for having a dual identity and a bold head.		

Segment 42		
Chapter: 7 “A No-Rough-Stuff-Type Deal” TCR: 00: 08: 19 Walt		
Context: Walt and Skyler are in hospital and the doctor asks them about Skyler’s pregnancy.		
Original version	WALT: The <u>baby shower</u> is next week.	
Spanish dubbing	WALT: <i>La fiesta por la niña será pronto.</i>	
Type of cultureme	Social culture	
Dubbing	Translation technique	Oblique translation: adaptation
	Maintenance of the cultureme	No



Segment 43		
Chapter: 7 “A No-Rough-Stuff-Type Deal” TCR: 00: 11: 58 Taco		
Context: Taco, who is a gangster, meets with Walt and Jesse. Walt has a bold head.		
Original version	<u>Mr. Clean</u> and his boy.	
Spanish dubbing	<i>Don Limpio y su chico.</i>	
Type of cultureme	Culture heritage	
Dubbing	Translation technique	Oblique translation: equivalence
	Maintenance of the cultureme	Yes

Segment 44		
Chapter: 7 “A No-Rough-Stuff-Type Deal” TCR: 00: 21: 54 Hank		
Context: Hank and Walt are talking about what is illegal or not in the USA and Hank tells him what people in jail say.		
Original version	Well, you ought to visit lockup. You hear a lot of guys talking like that “hey, man, what you busting me with these 14 bales of ganja? It’s all gonna be legal next year when <u>Willie Nelson</u> ’s president”.	
Spanish dubbing	<i>Bueno, tendrías que visitar el calabozo. Allí hablan así “eh tío porque me detienes con 14 gramos de maría si el año que viene será legal si <u>Willie Nelson</u> es presidente”.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Literal translation: pure borrowing
	Maintenance of the cultureme	No
Comments: Willie Hugh Nelson is an American musician, actor, and activist. He is one of the most recognized artists in country music and also known for being involved in activism for the use of biofuels and the legalization of marijuana.		

Segment 45		
Chapter: 7 “A No-Rough-Stuff-Type Deal” TCR: 00: 23: 16 Skyler		
Context: Skyler and Walt are talking about selling Marie’s gift, and Walt says that her daughter will find out about it.		
Original version	Well, maybe I can explain to her that we need a <u>Diaper Genie</u> more than a white-gold baby tiara.	
Spanish dubbing	<i>Bueno, quizás le podría explicar que necesitábamos más bien <u>pañales</u> que una tiara de bebé de oro blanco.</i>	
Type of cultureme	Cultural heritage	
Dubbing	Translation technique	Partial omission and oblique translation: adaptation
	Maintenance of the cultureme	No
Comments: the Diaper Genie is a baby diaper disposal system, created by the entrepreneur John Hall. It is a British product which became popular in the US in the mid-1990s.		