

Foreword

 <https://doi.org/10.1075/ivitra.45.for>

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Aproximación a la traducción de referentes culturales en el ámbito audiovisual y literario / Approach to the translation of cultural references in the audiovisual and literary fields

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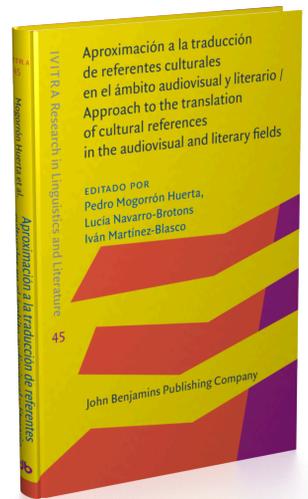
[IVITRA Research in Linguistics and Literature, 45]

2025. xiii, 309 pp.

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Foreword

The present volume titled *Aproximación a la traducción de referentes culturales en el ámbito audiovisual y literario* is made up by seventeen articles written by experts in the translation of cultural references in the audiovisual and literary fields. The audiovisual translation section starts with **Verónica Arnáiz-Uzquiza** and **Paula Igareda**'s contribution, titled "Audiovisual translation & cultural references: May success lie at the roots?" The authors present the findings of a study focused on the translation of the sitcom *The Big Bang Theory* (Lorre & Prady, 2007–2008). The study conducts a comparative analysis of the translation strategies employed in the French, German, and Spanish dubbing, and subtitling versions, with a particular emphasis on preserving the most representative aspects of the original version. For the authors the quality of their translations becomes crucial for their global expansion, making it a subject worthy of scholarly investigation. **Jurgita Astrauskienė** and **Danguolė Satkauskaitė**'s contribution titled "A translator's journey to the Land of the Dead and back: Rendition of culture-bound references in the Lithuanian-dubbed film 'Coco' (2017)" aims to investigate the translation of culture-bound references (CBRs) in the Lithuanian-dubbed version of the animated film *Coco* (2017). The significance and innovation of this work lie in its CBRs translation analysis model, which incorporates multiple procedures. **Enora Lessinger**'s article titled "La receta del pistou: Referencias culturales francesas en la TAV" explores the translation of cultural references in audiovisual translation. The study focuses on analysing the Spanish subtitles of the French series *Call My Agent*. The theoretical framework utilised is an adaptation of Pedersen's 2011 typology of Explicit Cultural References and their corresponding translation strategies in subtitling. **Geisy Labrada Hernández**'s study "Los antropónimos en la película cubana *Los dioses rotos*: su traducción al inglés y en el subtítulaje" analyses the fictional anthroponymy of the characters in the Cuban film *Los dioses rotos* (2008) and takes into account the English translation of these anthroponyms in the subtitles. The goal of **Eglė Aloševičienė**'s research, titled "Kulturbezüge in der Voice-over Übersetzung von multilingualen Filmen: Grenzen und Möglichkeiten der Übertragung", is to explore how cultural references can be effectively transferred when translating multilingual films into Lithuanian using voice-over techniques. The corpus for the study includes cultural references extracted from five multilingual films, systematically categorized according to the translation process.

The literary translation section starts with **Hiroko Inose's** contribution "Transposition of a distorted universe: Cultural elements in *The Night is Short, Walk on Girl* by Morimi Tomihiko and its English translation". The author identifies various types of cultural elements present in the novel *The Night is Short, Walk on Girl* by Morimi Tomihiko, and investigates how they have been dealt with in the English translation. **Tiffane Levick's** paper, "Translating sociolinguistic traces of urban youth culture in contemporary fiction", explores the interconnection between linguistic variety and cultural references in translation. The author postulates that both elements serve to situate a work of fiction in a specific temporal and geographical context, shedding light on the identities of its users. This notion is elucidated through a discussion introducing typologies for the translation of cultural references and slang. **Virginia Mattioli's** contribution "Cultural awareness across time: a diachronic study of the use of cultural references in a corpus of translated novels" aims to provide a diachronic description of the use of cultural references used in a corpus of novels translated between 2000 and 2014. Considering the strict relationship between culture and language and the difficulties to recognize cultural references systematically highlighted in the previous literature, this study focuses on those cultural references representing linguistic culture. The goal of **Tanagua Barceló's** contribution "Explotación didáctica del cómic en la formación de traductores: adquisición de las subcompetencias lingüística, extralingüística, de transferencia y estratégica a partir de las viñetas de Le Chat" is to showcase the usefulness of comic books in linguistic and cultural training of future translators in the French language classroom. Specifically, it analyses the peculiarities of the Belgian comic strip *Le Chat* and its didactic possibilities regarding the acquisition of linguistic, extralinguistic and translation knowledge. In the article "El taller de traducción teatral del C.R.E.C. o una experiencia de traducción colectiva de un sainete español", **Hélène Frison** and **Marie Salgues** introduce the translation workshop established by the Centre for Research on Contemporary Spain (Université Sorbonne Nouvelle) in 2006. The authors discuss the strategies guiding collective translation, using the '*sainete*' *El amigo Melquíades* by Carlos Arniches as a case study and the challenges associated with translating its humour and cultural references. **Esmeralda Vicente Castañares'** work, titled "Propuesta de traducción de 'Un couteau dans la poche', de Philippe Delerm," presents a translation proposal for the short story *Un couteau dans la poche* (Gallimard, 1997) from Philippe Delerm's collection *La première gorgée de bière et autres plaisirs minuscules*. For the author, interculturality and adaptation remain a basic pillar of translation theory and practice. **Helena Aguilà Ruzola's** research "La Loba" irrumpe: la presentación del personaje en algunas traducciones al español y al catalán del relato de Giovanni Verga. Reflexiones y una nueva propuesta" focuses on analysing the translation of various passages

from Giovanni Verga's short story *La Lupa* (1880), specifically those that present challenges related to specific cultural references or unique semantic nuances that must be reconstructed based on the "Sicilianity" of the original text. **Elena Serrano Bertos'** contribution "Reigen y la traducción de los referentes culturales en teatro" addresses the translation of cultural references in dramatic literature from a double perspective: editorial translation and stage translation. The purpose of this study is to analyse to what extent these factors interfere in the treatment of cultural references for stage translation and editorial translation. For this aim, the author takes as a model the theatre play *Reigen (La Ronda)*, by the Austrian Arthur Schnitzler. **Maria Carreras i Goicoechea** paper titled "El traspase de los referentes culturales y la fraseología en las versiones españolas de 'I Viceré'" explores the study of certain cultural references in *I Viceré* (Federico De Roberto), and their translation into Spanish. The researcher compiles and classifies examples to observe how cultural transfer is handled according to the date of translation or the translator. **Monica Savoca's** contribution "La metamorfosis del «lirio» (y del «lilio»): de flor a símbolo" points to how the massive use of the floral metaphor throughout the Golden Age made these elements of nature become an integral part of the image that Spanish poetry delivered to the world. In the article "L'intercomprension en contexte universitaire : traduction du *Petit Chaperon Rouge* de Charles Perrault dans différentes langues romanes", **Alexandra Marti** asks whether intercomprehension can be integrated into language teaching in the long term. To this end, she analyses intercomprehension as a means of achieving multilingualism and shares a pedagogical experience through Charles Perrault's *Le Petit Chaperon Rouge*, translated into several Romance languages. Finally, **María del Mar Jiménez-Cervantes Arnao's** contribution, "La traducción al castellano de los culturemas de *Le pays des autres*", aims to identify the culturemas, classify the loanwords and moments of code-switching, and analyze the translation into Spanish of the novel *Le pays des autres* (Leïla Slimani), carried out by Malika Embarek López, to verify whether the linguistic and cultural richness of the original work has been retained.

