

Influence of cultural references on
the distance between the original
humorous message and the one
translated in the dubbing of the film
Finding Dory

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— *Abstract* —

Audiovisual Translation (AT) is the modality that covers the translation of audiovisual products such as movies, and series, among others. The translated text is transmitted through two communication channels simultaneously: the acoustic channel and the visual channel. Alanis (2015) stated that AT is a modality that presents various problems, especially when it comes to dubbing because many aspects go beyond the verbal aspects that must be considered. One of the problems of AT is translating the cultural referents contained in the dialogue of a film into the target language (in this case, from English to Spanish), where the referents can be an obstacle for translation because the target audience cannot understand them. The principal aim of this article was to examine how cultural references affect the translation of humorous moments in the film *Finding Dory*. We selected segments of the film and analyzed present cultural elements, applied translation techniques, and the distance of the humorous message from the original language to the target language. As a result, the following types of cultural referents were found to be the most prominent in the dialogues: linguistic, social, and ecologist. Literal translation, modulation, adaptation, and transposition were the main translation techniques applied for dubbing. Regarding the distance of the dubbed version (DV) from the original version (OV), there were minor changes from the original dialogue; however, these changes were adapted for the target audience so that the humor was maintained, and the main message was not lost.

Keywords:

Dubbing; audiovisual translation; cultural references.

Audiovisual Translation (AT) aims to translate films, TV shows, video games, among other audiovisual products. These are mainly translated through subtitling or dubbing, the latter being the modality in which this article focuses on. One of the problems that translators face in this work is the translation of humor, especially when there are cultural references involved because the translator has the task of maintaining the humor of the film even in the target language.

On the other hand, Vives (2013) assures that dubbing is the best form of AT for films intended for children; although, he also mentions that the translation of humor and cultural references make this type of task the most difficult for an audiovisual translator. Another author who supports this idea is Gor (2015), who mentions that AT is one of the most complex forms of translation and states that translating films (especially comedy) is a challenge. At the beginning of the 21st century, several research works were carried out on AT, especially in cases where translations are directed toward a child and youth audience. Despite this, in recent years there has been little research covering the translation of cultural references into audiovisual products for children, even though the digital age currently means that most individuals have access to this type of content through streaming, including young people.

In this way, it is emphasized that it is important to investigate AT in more depth in the current era, given the boom in audiovisual products. Such popularity ensures that the viewer has closer contact with other languages (especially English); although the option of watching movies and series dubbed into the target language (in this case, in Latin Spanish) is increasingly less requested, as authors such as Gonzales *et al.* (2012) and Botella (2006) argue that the original message of audiovisual products can be distanced during dubbing and, in the case of comedies, jokes and puns are lost. For this reason, we decided to carry out this work; its main objective was to analyze how cultural references influence the translation of the humorous fragments present in the film *Finding Dory*, questioning what types of cultural references are found when translating an animated film, what translation techniques are applied when translating the dialogue from its original language (English) to the target language (Latin Spanish), and equally how far the translation of the dubbing is from that of the original dialogue. It is assumed that social culture could impede the translation of a dialogue. Similarly, it is argued that translators use oblique translation to try to maintain or improve the mood of the film in the target language and that, for this reason, target language dialogues may stray from the original message.

AUDIOVISUAL TRANSLATION

According to Martín (2012), AT is the specialty dedicated to the translation of audiovisual products. The translated text is transmitted through two communication channels simultaneously: acoustic (words, paralinguistic information, soundtrack, and special effects) and visual (images, information written on posters or labels) (Chaume 2004, cited in Álvarez *et al.*, 2015). Normally, films or TV shows are translated; however, other types of products go through this modality: advertising, opera, theater, and video games, among others (Martín, 2012). In short, Chaume (2000, cited in Arbelo, 2008) considers the AT as a variety with different characteristics that require certain strategies.

However, the beginnings of AT date back to those of cinematography, since silent cinema used intertitles to convey the message to viewers, which described sounds or arguments using frames with text written between scenes and can currently be considered predecessors of subtitles (Orrego, 2013).

On the other hand, Alsina and Herreros (2015) mention that AT had never been an exploited research area until the end of the 20th century and that its current name was not determined until recently, as it was called by many different names such as film translation or multimedia translation. It was after the incorporation of other media such as television or video games, that the term emerged as it is known today.

Although this type of translation has a wide variety of modalities such as superimposed voices, simultaneous interpretation, narration, localization, etc., the two main ones are subtitling and dubbing. While subtitling consists of superimposing a translated written text on the image and maintaining the original sound so that the subtitles match the interventions of the actors on the screen, dubbing consists of replacing the soundtrack in the source language with a soundtrack in the target language. The characteristic that defines and differentiates this modality is the need to achieve visual synchrony (which is related to the harmony between the articulatory movements that are seen and the sounds that are heard), as well as maintaining two other synchronisms: one of characterization, which implies harmony between the voice of dubbing and the appearance of the actor on screen; and one of content, which implies congruence between the translation and the original argument (August 1999, cited in Alanís, 2015; Costa, 2015). In this sense, content synchrony is the one that will be taken into account to analyze the distance between the message in the Original Version (OV) of a film and the Dubbed Version (DV), which will be presented later.

Cultural references in translation

Cultural references are non-universal aspects of human culture that represent cultural wealth and diversity (Díaz, 2010). In the words of Arbelo (2008), cultural references are those textual elements that require knowledge and experiences typical of a cultural tradition for their interpretation and which the translator of a text will have to deal with following one of the different translation techniques that exist.

On the other hand, Franco (1996, Cited in Álvarez *et al.*, 2015) defines them as those textually updated elements whose function and connotations in an original text (OT) imply a translation problem in its transfer to a final text (FT), provided that this problem is the product of the non-existence of the referred element or its different intertextual status in the cultural system of the readers of the FT.

One of the difficulties in the translation of cultural references, according to Vives (2013), is that the translator acts as a linguistic mediator between the OT and the FT. This is even though a translation is not only determined by the text itself, but that behind each textual content there is a society, a language, and a culture for which such specific content has been created. In addition, Vives (2013) mentions that, when translating that text, culture must be kept in mind. Together, the translator must try to ensure that these cultural references can be understood by the recipients. In this way, it could be pointed out that the translator, while acting as a linguistic mediator, does so as a cultural mediator. Like Vives, Nida (1945, Cited in Arbelo, 2008) highlights the importance of taking culture into account when translating a text, since the cultural differences reflected in each language must be considered. Likewise, said author shows five spheres of cultural elements that can cause problems when translating: ecology, material culture, social culture, religious culture, and linguistic culture, considering material culture as the most important. Added to the above, Álvarez *et al.* (2015) mention that when the audiovisual product to be translated is humorous, the difficulties produced by the characteristic elements of the origin culture (OC) will be exponentially increased, since not only the number of cultural references that appear will be greater, but the same cultural references will be the basis for generating the laughter of the receiver.

The translation of humor

Humor is a complex term to describe. Vandaele (1999, cited in Alsina & Herreros, 2015; Nijland, 2012) characterizes humor as a very little tangible concept and bases humor on two different cases: incongruence and superiority. Incongruence occurs when the phrase creates expectations that are

ultimately not met; while superiority is based on high self-esteem. That is, in the fact that some feel superior to others. However, although these cases of incongruity and superiority are necessary, they are not sufficient to create humor on their own, since it depends on the context in which it occurs (images, sounds, etc.), the purpose (social criticism, entertainment, distraction, etc.), and the sociocultural and linguistic knowledge of each person (Alsina & Herreros, 2015), they also mention that one of the most complex problems in the translation of humor is to manage to pass on to the target audience the author's intention in aspects such as taboo topics, stereotypes, ethnic humor, irony, cultural or linguistic factors and the inadequacy of the record, as well as "The translation of this aspect requires not only great linguistic and extralinguistic competence, but also an imaginative effort and special creativity" (Gor, 2015). It is for this reason that the comedy elements of a text are added to the cultural references when identifying possible translation problems; this is pointed out by Álvarez *et al.* (2015), who highlight that the translation problems caused by humorous elements have their origin, for the most part, in the appearance of cultural references, since humor tends to be created from a common culture and language.

From another point of view, on the translation of humor in children's cinema, Ruzicka (2009, cited in De Los Reyes, 2015) emphasizes that, as with the translation of children's and youth literature, agents intervene with some freedom in the linguistic adaptations of audiovisual products for children, both in translation and in the dubbing study, adding playful elements and word games. On this subject, Costa (2015) adds that, despite the advantages they may have, if the translator is faced with cartoons intended for children, it will be convenient to maintain a level of language that is simple and without words that are too complicated for them.

RESEARCH BACKGROUND

The studies on AT that have been carried out are varied and abundant. One of the most important is that of Botella (2006), who analyzed the naturalization of humor in the Audiovisual Translation of the film *Ali G Indahouse*. The approach was summarized in that a new trend had been observed in cinematographic and television dubbing, and that this innovation was evident in North American comedy series until it was extended in feature films. Botella (2006) determined that naturalization is obtained by changing the type of humor to approach the new audience and changing cultural references with an adaptation for the receiving audience.

Arbelo (2008) made a treatment of cultural references in the animated series *Futurama* where he mentioned the difficult job of translating scripts. Its main objective was to find out if the use of one or another translation

technique is acceptable in the cultural references of the series. It was deduced that segments have been chosen to be exotic, and to a lesser extent, generalization and domestication are used.

Subsequently, given that the interest in the study of translated audiovisual texts and their translation process had grown exponentially over the years, Murphy (2010) researched the cultural and intertextual references in the translation and subtitling of *Friends* (whose title in English is the one known and used in Latin America). As a result, he obtained that the most used strategies are the generalization and omission of unknown cultural and intertextual references.

Lammertyn (2010) researched the translation of the verbal humor of Oscar Wilde's film *The Importance of Being Earnest*. It was pointed out that over time, numerous and disparate Spanish translations of the title have been proposed. Its study aimed to highlight the difficulties posed by the translation of linguistic humor, particularly wordplay. It was concluded that the pun of the title of said film was considered roughly translatable. According to Lammertyn (2010), the impossibility of an exact translation is due to the very nature of linguistic humor, since it is based on the specific materiality of a language, and the passage from one to another involves the alteration and even loss of the original humor.

On the other hand, Sánchez and Bustos (2011) analyzed the dubbing in Mexican Spanish of the animated film *Finding Nemo*, where they addressed how the fact that this text was not originally written in Spanish affected the characters' way of speaking in its approach to the linguistic variation and dubbing fields, so it was expected to find traits of the influence that English exerts on Spanish. In conclusion, it was pointed out that the dubbing of Disney films is "localized", although it tends a little towards neutrality within Latin America to reach more consumers, in addition to not presenting some of the most colloquial features of real oral communication.

A year later, Martín (2012) researched colloquialism and humor in *South Park* (a title also used in Latin America). The author stated that colloquial language has great relevance in translation due to its presence in different textual genres. Despite this, he concluded that the translation faculties do not teach subjects in this type of language, since the vast majority of graduates do not have the necessary knowledge to properly translate colloquial texts. In addition, it was found that the most recurrent comedy resource is wordplay, which, due to its intrinsic relationship with the source language, is usually the most complicated to translate.

The issue of translation for the dubbing of the cultural references of the animated film *Madagascar* was also analyzed by Vives (2013), where he argued that dubbing is the best modality of AT for films aimed at a child audience and analyzed the differences between this modality between Spain

and Latin America. The hypothesis was that, in the translation of cultural references in children's films, the techniques that translators choose in Spain are different from those chosen in Latin America. It was concluded that the cultural references found, the humorous traits, etc., were adequately resolved.

Alanís (2015) criticized the translation of film dubbing and subtitling from discourse analysis, taking as his object of study the film *The Green Mile*, where he proposed that the AT is a modality that presents various problems, especially when it comes to dubbing and subtitling. What was intended was to compare the characteristics between the OV of the film, the subtitled version, and the DV to determine the equivalence between these in aspects such as speech acts, the paralinguistic and isochronic elements, the handling of the different dialects and registers in the OV and even in specific aspects of the plot such as racist ideologies and other forms of discrimination. It was argued that the general meaning of the message is preserved in both versions of AT, but that in aspects of pragmatics during subtitling, substitutions or omissions are made among other more complex translation techniques to respect the technical specifications required for subtitling. Likewise, some aspects of relevance in the OV such as dialects, registration, and even racist ideological manifestations or other "strong" behaviors for the audience are attenuated in translation, both for dubbing and subtitling. However, it was determined that the DV is more attached to the target culture since the subtitled version is usually more literal.

Almost a decade later from Botella's research (2006), Alsina and Herreros (2015) carried out an analysis on the AT in the series *How I Met Your Mother*. The authors stated that it is a separate world that has unique and specific characteristics and difficulties. In addition, they added that it is not simply a matter of translating a text, but that the translation must be adapted to the image, the sound, and, therefore, to exact times. They found that dubbing is much more constrained by lip-sync and kinetics, so content has to be adapted or shrunk. On the other hand, it was found that subtitles only have a limit of space, but not of content, since lip and kinetic synchronization was not a priority.

Costa (2015) conducted a study on the translation for the dubbing of the songs of the animated series *Adventure Time* because not much similar research had been done. The author aimed to reflect on how the chosen songs to make up the corpus were translated.

It was stated that the translation of the songs of said animated series is quite free since it very often uses translation through discursive creation. However, another of the most used techniques is literal translation thanks to the characteristics of the text.

In the same year, Gor (2015) researched the translation of humor in the dubbing of the film *Life of Brian*. The author stated that AT is one

of the most complex forms of translation as it is limited by other factors completely unrelated to the translator's task, given that the translation and adaptation of the text subject to the image represents a significant challenge, especially in the case of comedy movies. Gor (2015) decided to compare the film's scripts in English and Spanish to study the translation techniques that had been used on each occasion, taking into account the type of joke and its relationship with the image. In conclusion, the author commented that it is not correct to speak of "untranslatability", since all elements can be translated, even when using adaptation.

METHOD

This study starts from the basis of content analysis, a method that allows analyzing the internal structure of the information that is presented in various contents of communication through inference, according to López (2002). Thus, to study the Influence that cultural elements have during the translation of humor for film dubbing, the film *Finding Dory* was chosen, which was released in 2016 and directed by Andrew Stanton and Angus MacLane as a sequel to *Finding Nemo*. The film was distributed by Walt Disney Pictures and produced by Pixar. It was selected because it is mainly aimed at a child and youth audience, this audience being complex according to various authors, especially when transferring humor from one culture to another since cultural references play an important role depending on the public's understanding of them.

Subsequently, both the original English script and the dubbed script were transcribed and dialogue segments were selected in the film that show the relationship between cultural elements and humor for the audience. This was done with the help of the Quirkos software, which admitted to analyzing both text sources at the same time and designating with the use of labels the encodings related to the content synchronization between dialogues and the translation techniques used. This software allowed the lines of text, phrases, or words identified corresponding to the assigned labels to be highlighted by colors, which made it easier to determine the subordination of the content, the distance between the original message, and its humorous impact on the translation.

It should be noted that two elementary foundations were taken into account for the above. On the one hand, Agost's (1999, cited in Alanís, 2015) definition of content synchrony. On the other hand, we used Hurtado's work (2001) in which the techniques that are farther away or closer to the original versions of a translation are mentioned.

Subsequently, matrix analyses were made to have a clear record of the comparison between the segments in the OV and the DV segments, as well

as to identify the main content of the scenes that were subordinate to performing the translation and the translation techniques used in each segment. Finally, it was determined if the DV translations distanced themselves from the OV versions, being that the intentionality of this resource.

Analysis

The analysis is shown by segments in order of appearance during the film. In each one, the OV and then the DV are presented, to then analyze the content, translation techniques, the influence of cultural references, and the distance between comedic messages.

SEGMENT 1, MINUTE 05:40-06:08

Table 1
Segment of dialogue one

OV	DV
DORY: Hi! I'm Dory... Was it something I said? Kidding. Okay, okay, you're not coming back. [...]	DORY: ¡Hola! Soy Dory... ¿Tengo mal aliento? Es broma. Oigan, oigan. No van a volver. [...]
DORY: I was looking for something and I... Okay, totally get it. Date night. Have fun. [...]	DORY: Era algo importante y... Claro, los entiendo. Es una cita. Todo bien. [...]
FISH: Well, I hope you find whatever it is you're looking for.	PEZ: Pues, espero que encuentres lo que sea que estás buscando.
DORY: You and me both. Any idea what that was? [...]	DORY: Sí, también yo. ¿Tienes idea de que busco? [...]
DORY: I'm sorry. I'm sorry. I'm sorry. Okay. Guess we'll hang out another time. Don't be a stranger, stranger.	DORY: Disculpen. Disculpen. Disculpen. Adiós. Conversamos otro día. No me vayas a olvidar, olvidar.

Subordinating Content Items for Synchrony

In the previous segment, the scene can be considered an approach to the essential plot of the film, as it emphasizes Dory's (the main character) short-term memory loss as an adult after being lost as a child, which makes it subordinate content that allows little possibility for change or excessive alteration during translation.

The situation is summarized in that Dory surprisingly greets a group of fish that flee as a reaction, so she questions if she is the cause of it. In the OV she asks if it was something she said, while in the DV she asks if she has bad breath, a change that impacts in a slightly different way depending on the culture, but that allows her to show her clueless personality. Then she yells at them saying it was just a joke, but when he sees that they do not

return, she resigns herself to the fact that they will not return. Subsequently, Dory is seen talking to a couple of crabs about something she was looking for (her parents, whom she had already forgotten), but they also run away and Dory assumes that they are on a date and that they want time alone, so she wished them to have fun. A fish is then observed wishing Dory to find whatever it is she is looking for. Dory thanks him, but she asks him what she is looking for, as she gradually forgets that she is looking for her parents. Finally, Dory can be seen apologizing to different animals to ask them about her parents' whereabouts, but the latter simply ignores her and Dory tells her that they'd better have a conversation another time. In the OV she tells him not to become a stranger, while in the DV she asks him not to forget her. This dialogue can be considered a subordinating element due to the lack of explicitness of the original, since in the DV the message for the rapid understanding of the context is made much clearer considering the child audience, as well indicated by authors mentioned in this work.

Distance from the original message

In the dialogues that correspond to this scene, the DV translation is not far from the OV dialogue, since the majority corresponds to literal translation and modulation. However, in Latin American dubbing, an adaptation is used in one of the dialogues at the beginning of the scene, when Dory greets a group of fish fleeing from her. She then wonders if she had bad breath, which can represent a comedic element to the child audience and is a known cultural expression for a situation where someone feels weird about someone else's attitude. In contrast, in OV, Dory wonders if she said something that made them run away, implying that it may have been a bad thing. Thus, although they were two completely different questions, the pragmatic intention was similar in showing her bewilderment, but the humorous connotation is more present in the DV, especially because of the impact it can have on children.

SEGMENT 2, MINUTE 20:38-21:02

Table 2
Segment of dialogue two

OV	DV
DORY: Hello? Someone? Hello?	DORY: ¿Hola? ¿Hay alguien? ¿Hola? ¿No hay nadie?
Anyone? Hello? Anyone?	¿Hola? ¿Hay alguien?
SIGOURNEY: Hello.	RODOLFO: Hola.
DORY: Hello?	DORY: ¿Hola?
SIGOURNEY: I'm Sigourney Weaver	RODOLFO: Soy Rodolfo Neri Vela.
DORY: Oh, Hi, Sigourney. I need your help.	DORY: Ah, hola. Señor Pez Vela. Necesito ayuda.
SIGOURNEY: Won't you please join us...	RODOLFO: Por favor, acompáñanos...
DORY: Oh. Great, great, great.	DORY: Ay. Sí, sí, sí...
SIGOURNEY: As we explore the wonders of the Pacific Ocean and the amazing life it holds within.	RODOLFO: A explorar las maravillas del Océano Pacífico, la asombrosa vida que oculta en su interior.

Subordinating Content Items for Synchrony

In the previous scene what happens is that, after Dory, Marlin, and Nemo were attacked by a giant squid, thanks to Dory waking him up with her screams, she felt guilty that Nemo was hurt, so she swam for help asking if there was anyone out there, until she hears a voice saying "hello" and she greets back. In the OV, the voice that replies to her is introduced as Sigourney Weaver (in real life, Weaver is an American movie and television actress), while in the DV he is introduced as Rodolfo Neri Vela (who in real life is a Mexican astronaut). Dory asks Sigourney/Rudolph for help, and Sigourney/Rudolph "asks" her to accompany her and she accepts. Dory gets out of the water but doesn't see Sigourney/Rudolph. This segment is subordinate to translating for the dubbing because whoever replies to Dory is not observed and it is the name with which they are introduced that causes an impact on the public, so culture is essential for this. She mistakenly believes that it is some other marine animal, but the voice came from a megaphone of the Institute of Marine Life and was only giving a message of what can be found in said institute.

Distance from the original message

In this scene, the DV dialogue is not very far from the OV, but a cultural adaptation was used with the voice of the megaphone of the Marine Life Institute and the "character" it represented, which changes the context and also the humor. The Pixar studio decided that this voice would be given by someone related to science or the environment in each culture and that their real name would also be used as the name of this character. In the OV the voice of Sigourney Weaver was used, while in the VD for Latin America, the

voice of Rodolfo Neri Vela was used, who by his surname can also generate a word game related to navigation. It is worth mentioning that, in the DV, to give it more humor, Dory refers to Rodolfo Neri Vela as "Señor Pez Vela" (Mr. Sailfish), alluding to the marine species, because Dory believes that the voice she heard was from some animal that lived in the ocean, which changes how the message impacts the target audience.

SEGMENT 3, MINUTE 21:21-21:35

Table 3
Segment of dialogue three

OV	DV
NEMO: Dory! Dory!	NEMO: Dory! Dory!
MARLIN: Don't worry, Dory! Stay calm. We'll come find you!	MARLIN: ¡No te asustes, Dory! Cálmate. ¡Te buscaremos!
SIGOURNEY: And welcome to the Marine Life Institute where we believe in Rescue, Rehabilitation and Release.	RODOLFO: Y bienvenido al Instituto de la Vida Marina donde nuestra misión es Rescatar, Rehabilitar y Liberar.

Subordinating Content Items for Synchrony

In this scene, Dory is "kidnapped" by some workers from the institute (who actually took her to remove the soft drink plastic she was wearing). Nemo screams for help and Marlin tells him not to worry and that they will rescue her. Afterward, Sigourney/Rodolfo is heard welcoming them to the Marine Life Institute and saying that the mission of the institute is to Rescue, Rehabilitation, and Release, implying that it is a safe place. The reason why this segment is subordinate is precisely the motto of the institute, which plays with the use of the three Rs in the original, but for the dubbing, this aspect had to be omitted to maintain the message.

Distance from the original message

The dialogue in this scene does not move away from the OV, although modulation is used. After they took Dory to quarantine, in the DV Marlin tells her not to panic, to calm down, and that they will look for her; however, in the OV he says not to worry, to keep calm, and that they will find her. Even though the dialogues are slightly different, the message is the same. However, another example of modulation is observed when the megaphone voice says that the mission of the institute is to Rescue, Rehabilitation, and Release. In OV, instead of saying "nuestra misión" (our mission is), the expression "we believe in" is used. In that same dialogue, when they say

the three words of the institute's mission, "Rehabilitation" was translated as "Rehabilitate", changing the grammatical category (in this case going from noun to verb so that in Spanish the three words were verbs), using the transposition technique. However, using the literal translation in "Release", when translated as "Liberar", the pun is lost, or the idea that the mission can be remembered mnemonically by mentioning the three R. This aspect, from a personal perspective, could have been maintained by using the term "Reintroducir" (Reintroduce), used precisely for the release of species in their natural habitats after having rehabilitated them. While it is possible that the decision to use "Liberar" (Release) was aimed at keeping the content much more understandable to the child audience.

SEGMENT 4, MINUTE 23:32-24:14

Table 4
Segment of dialogue four

OV	DV
HANK: Well, there's one thing I can think of to help you get to your family. If I just take...	HANK: Hay una cosa que se me ocurre para ayudarte a llegar con tu familia. Si me llevo tu...
DORY: Yes! Great idea. You take me to find them. Why didn't think of that?	DORY: ¡Sí! Gran idea. Llévame a buscarlos. ¿Por qué no lo pensé antes? Vamos.
HANK: Uh, no, no, no. If I just take your tag I can take your place on the transport truck then you can go back inside and find your family. All you have to do is give me the tag.	HANK: Uh, no, no, no, no. Si me llevo tu etiqueta tomaré tu lugar en el camión de carga y tú volverás adentro a buscar a tu familia. Lo único que tienes que hacer es darme la etiqueta.
DORY: What tag? There's a tag on my fin!	DORY: ¿Qué etiqueta? ¡Tengo una etiqueta puesta!
HANK: How you could forget you have a tag on your fin?	HANK: ¿Cómo olvidaste que tienes una etiqueta?
DORY: Oh, no. I'm sorry. I... I suffer from short-term memory loss.	DORY: Ay, no. Lo lamento. Yo... sufro de falta de memoria de corto plazo.
HANK: You don't remember what we were talking about?	HANK: ¿No recuerdas de qué estábamos hablando?
DORY: Mm-mm. Not a clue. What were we talking about?	DORY: Mm-mm. Nadita. ¿De que estábamos hablando?
HANK: Um, you were about to give me your tag.	HANK: Ibas a darme tu etiqueta.
DORY: Well, I kind of like my tag. Why do you want it?	DORY: Pero me gusta vestir de etiqueta. ¿Por qué la quieres?
HANK: So I can go to... So I can go to Cleveland.	HANK: Porque quiero ir... Porque quiero ir a Cleveland.

Subordinating Content Items for Synchrony

After some institute employees took Dory to quarantine, she wakes up in a fish tank with a tag and suddenly meets Hank, an octopus who does not want to return to the ocean and asks Dory to give him her tag, since the tagged fish would be sent to an aquarium in Cleveland. However, Dory wants Hank to help her find her family first, but he asks for the tag first so that he can go to Cleveland while Dory is returned to the ocean and so he can continue looking for her parents. Then Dory realizes (again) that she

has a tag on her fin and Hank asks her how she could forget that she had a tag on and she replies that she suffers from short-term memory loss and that is why she forgets things. Afterward, Hank asks her if she remembered anything they were talking about, to which she replies no and asks what they were talking about. Taking advantage of the situation, Hank replies that she would give him her tag, but Dory tells him that she likes her tag (in the DV she mentions that she likes to dress etiquette) and asks him why he wants it. Already desperate, Hank was yelling at her, but realizing that they could hear him, he decided to whisper it to her instead. This scene is subordinate to the translation decisions for dubbing, since being such a changing situation, the comedic connotation may be lost for a certain audience, so in the DV an aspect is added that linguistically causes a much more evident confusion.

Distance from the original message

The translation of the dialogue of this scene does not depart from the OV, since literal translation was used for the most part. Although, modulation, transposition, and a brief adaptation were also used. Modulation can be observed when Dory notices that she has a tag on, in the OV she specifies that she has a label on her fin. In the case of the adaptation, after Hank assures her that she is about to give him her tag, in the OV, Dory mentions that she likes her tag and asks him why he wants it; however, in the DV she tells her that she likes to wear etiquette, making a wordplay because wearing etiquette culturally refers to dressing up, giving more humor to the dialogue due to the confusion. In the case of transposition, when Hank asks Dory, "¿Cómo olvidaste que tienes una etiqueta?" (How did you forget that you have a tag?), in the OV he says, "How you could forget you have a tag on your fin?", which would translate to, "¿Cómo pudiste olvidar que tenías una etiqueta en tu aleta?", removing the "you could" so that the verb "forget" would change from present to past tense and be a simpler sentence for the audience.

SEGMENT 5, 29:45-30:06

Table 5
Segment of dialogue five

VO	VD
HANK: See what you did?	HANK: ¿Ves lo que hiciste?
DORY: Sorry	DORY: Perdón.
HANK: This could not be worse.	HANK: Esto no puede empeorar.
DORY: Hmm. «Destiny». Destiny. Hank.	DORY: Hmm. "Destiny". Destiny. Hank.
HANK: Sh!	HANK: ¡Ni una palabra!
DORY: I got a feeling. I think we should get in the bucket.	DORY: Siento un impulso, hay que saltar a ese balde.
HANK: No. Stop.	HANK: No hables.
DORY: Seriously. It says "Destiny" and it is...	DORY: «Destiny» quiere decir «Destino» y creo que...
HANK: No, no, no, no, no.	HANK: No, no, no, no, no.
DORY: We've got to get in that bucket.	DORY: Hay que saltar al balde.
HANK: I'm not going with you in that bucket.	HANK: No voy a saltar a ese balde.
DORY: Here... I... go... in... the... bucket. Bye.	DORY: Yo... salto... en... el... balde. Bye.

Subordinating Content Items for Synchrony

In this scene, Dory and Hank are escaping quarantine to look for Dory's parents, but they are almost discovered by an employee. Hank (holding Dory in a coffee maker with water and camouflaged in a tube) scolds Dory and she apologizes to him. Then, Dory sees a bucket that says "Destiny" and tells Hank that they should jump into that bucket since she thinks it is "Destiny" (in the DV she clarifies what "Destiny" means in Spanish), but Hank just silences her and refuses to jump into the bucket. Then, Dory slowly started to get out of the coffee maker and jumped into the bucket on her own. In this way, the subordination before this scene starts from the image on the screen, since when showing the bucket with the word written in English the translator must solve the fact that the soundtrack of the dubbing does not match the text and at the same time maintain the play on words between Destiny as an abstract aspect about the future of both and Destiny as a physical goal, in this case the bucket.

Distance from the original message

This dialogue is also not very far from the OV; but, like the previous ones, it has examples of adaptation to preserve the comedic impact of the situation in the target culture. For example, in one part of the dialogue, Hank silences Dory by saying, "Not a word!"; while in the OV, he simply says, "Sh!" Another example is when Dory tells Hank that they should jump into that bucket and in the OV she tells him that the bucket said "Destiny" and she was talking to him a few moments before their encounter came

from destiny, so in the OV the audience's knowledge on the subject is what helps the understanding of the situation. In the DV, Dory specifies what "Destiny" means in Spanish to make the pun clearer to the audience, taking into account what was happening in the scene and what they could see (the text of the bucket).

SEGMENT 6, 33:02-33:22

Table 6
Segment of dialogue six

VO	VD
HANK: There you are! Listen up, you and I are square. I took you to the map, now give me the tag!	HANK: ¡Te encontré! ¿Sabes qué?, estamos a mano. Te llevé hasta el mapa, ahora, ¿dame la etiqueta!
DORY: Wait, wait, wait, no. I know where my parents are. They're in the... what's it called? The place... The soap and lotion?	DORY: Ey, ey, ey, no. Encontré a mis padres. Están en el... um. ¿Qué era? ¿Cómo se...? ¿Man ambiente?
BAILEY Y DESTINY: Open ocean.	BAILEY Y DESTINY: Mar abierto.
DORY: Open ocean!	DORY: ¡Sí, mar Abierto!
HANK: Open ocean! I know where that is. That's the exhibit located right next to... I don't care.	HANK: ¡Mar abierto! Sé dónde queda. Es la exhibición justo al lado de... no me interesa.

Subordinating Content Items for Synchrony

After Dory ends up in an exhibition where she meets the whale shark called Destiny and the beluga whale Bailey, Hank appears angry with her saying that he has already fulfilled his part of the deal and demands the tag so he can go to Cleveland. At that moment, Dory interrupts him and tells him that she already knows where her parents are, although she suddenly forgets it, so she asks her new friends if it is in a certain place, but they correct her by telling her that the place where her parents are is in the open ocean. Then Hank replies that he doesn't care where the exhibition is. The subordination in this segment of the story is again due to a wordplay, this time influenced by both phonetic and geographical aspects, which is inherent in the cultures of the languages.

Distance from the original message

Although in this scene, the VD dialogue has the same message as that of the OV, in addition to the literal translation, adaptation was once again used to achieve an impact on the target audience. When Dory does not remember the "exhibition" where her parents were trying to remember the place she says "Man Ambiente", but her friends correct her and say "Mar Abierto" (Open Sea). However, in the OV, they said in English "Open

Ocean" and when she got confused, she said "The Soap and Lotion", which phonetically sounds similar to "Open Ocean" and that was funny in the OV for the cultural knowledge of the Anglo-Saxon audience about the terms. Therefore, in the DV, this technique was used so that the joke was adapted to the target audience in Spanish, and the confusion of words due to the phonetic similarity was funny.

SEGMENT 7, 34:35-35:00

Table 7
Segment of dialogue seven

VO	VD
DORY: Nope. My father said there's always another way.	DORY: No. Papi dijo que siempre hay otro modo.
HANK: What? There is no another way.	HANK: ¿Qué? No hay otro modo.
DORY: Open Ocean. Open Ocean.	DORY: Mar Abierto. Mar Abierto. Mar Abierto.
Hmm.	DESTINY: Mar Abierto. Debe ser el edificio que se ve allá. Medio borroso y semirredondo. Como su cráneo.
DESTINY: Open Ocean. I'm pretty sure it's the building over there. That's ill-defined and roundish. Like Bailey's head.	BAILEY: ¿Mi qué?
BAILEY: Wait, what?	DORY: Siempre hay otro modo, siempre hay... Ahí. Oigan, síganme. Ya sé cómo llegar al Mal Almuerzo.
DORY: Always another way. There's... There! Guys, follow me. I know how we can get to locomotion.	BAILEY Y DESTINY: Mar Abierto.
BAILEY Y DESTINY: Open Ocean.	DORY: Exacto.
DORY: Exactly.	BAILEY: Oigan. Oigan. Les recuerdo que no puedo nadar hacia allá.
BAILEY: Um, guys. You know I can't swim over there, right?	

Subordinating Content Items for Synchrony

After Dory was told that there would be no other way to get to the open ocean, she remembers that once her dad told her that there is always another way to achieve things, which Hank doubts. Then Dory comes out of the water to see where the "display" might be. Next, Destiny comes out and tells him that it is probably in a building similar to Bailey's head and she also comes out of the water. At that moment, Dory begins to look around and comes up with an idea of how to get to the open ocean, although she confuses the name again and her friends correct her again. She asks them to follow her, but Bailey cannot swim to her, because she was prevented from doing so by the display wall. As in the previous segment, subordination stems from the words used in the original message and phonetic similarity that confuses Dory.

Distance from the original message

For the dialogue of this scene, the message was the same, but the adaptation was also used once again in a similar way to the previous dialogue. In this case, Dory confused the words “Mar Abierto” (Open Sea) again, but this time saying “Mal Almuerzo” (Bad Lunch). This was adapted for the DV in Latin America because in the OV she says “Locomotion” instead of “Open Ocean”. Modulation was also used for other phrases that, despite being different, maintain the same intention.

DISCUSSION

The objective of this work was to determine how cultural references influence the translation of comedic segments in an animated film aimed at children and young people. After watching the animated film *Finding Dory* as an object of analysis, seven segments of the film were selected, which were analyzed one by one to identify the cultural elements, in addition to the translation techniques that were applied and the distance of the message that the dialogues have from the OV to the DVD.

As a result, different cultural elements were found in each segment, of which Nida (1945, Cited in Arbelo, 2008) mentioned that they can cause problems when translated, such as ecology, material culture, social culture, religious culture, and linguistic culture.

Segment 1

Linguistic culture stood out more in this segment. A great example was when Dory said, "Was it something I said?" ("¿Fue algo que dije?"), and it was translated as "¿Tengo mal aliento?" (Do I have bad breath?). Despite being two different questions, pragmatically they have the same intention, since both questions they refer to whether Dory did something to scare away a group of fish. In this case, the question could have been changed mainly to give it a little more humor and thus get the target audience to laugh a little more. As mentioned by Ruzicka (2009, cited in De Los Reyes, 2015), agents intervene in the adaptation of audiovisual products for children by adding playful elements and pun, so that the target audience interprets the DV dialogues with those of the VO equally or more humorously.

Another example of linguistic culture was when they translated the phrase (also said by Dory) "Don't be a stranger, stranger", for (No me nvyas a olvidar, olvidar) "Don't forget me, forget", instead of literally translating it as "No seas un extraño, extraño". As Costa (2015) mentions, for audiovisual products aimed at a child audience, the translator would have to maintain a

simpler language so that the target audience (children and young people) understands the situation a little more. In this case, the phrase "Don't forget me," forgetting emphasizes Dory's memory loss, which is what is intended to be shown in this segment, than the phrase "Don't be a stranger, stranger."

Segment 2

The main element of this segment is social culture. During the scene, while looking for help for Nemo, Dory hears a voice that says "Hello", she replies to the greeting, and this voice is presented as Sigourney Weaver (in the OV). The voice was actually heard from a megaphone where Sigourney spoke to give warnings about the Institute of Marine Life, but Dory believed it was some kind of animal, so it came out of the ocean, but she does not see the said character. For the DV, the megaphone voice was from a man, who introduced himself as Rodolfo Neri Vela. This change happened because, in the adaptations for the different dubs of each language of the film, public figures related to science fiction or the environment were chosen, depending on the place of origin, in addition to keeping their real names for the name of the character. So, for OV, the voice of Sigourney Weaver was used in the United States. As mentioned above, Weaver is an American film and television actress, known for participating in science fiction-related projects (e.g., the Alien films). For this reason, she is nicknamed the Queen of Science Fiction. On the other hand, in the DV for both Mexico and the rest of Latin America, it was Rodolfo Neri Vela's voice, who is a famous Mexican astronaut, being the first Mexican and the second Latin American to travel to space. As mentioned by Vives (2013), the translator must ensure that the target audience understands the cultural references that come from the original language, but in other cases such as this, the cultural references of the original language are adapted to those of the target language so that a better impact on the audience is achieved and it is consistent with the context of the story without altering the sequence of dialogues.

Another notable element in this segment is that of ecology. In the OV, Dory calls Sigourney Weaver by name; while, in the DV, because Rodolfo Neri Vela is the one who gives voice to this character, Dory calls him "Señor Pez Vela" (Mr. Sailfish), alluding to the marine species. This gives a more comical touch to the dubbing thanks to the pun with the surname of the character and the fish, also highlighting that Dory thought that said character was some kind of marine animal.

Segment 3

The most prominent element of this segment was that of ecology. This is due to the moment in which the mission of the Institute of Marine Life was translated, since in the OV the mission was referred to as Rescue, Rehabilitation, and Release, which for the DV was translated as "*Rescatar, Rehabilitar y Liberar*" (*Rescue, Rehabilitation, and Release*). In this sense, the translation was literal; however, as could be seen in the OV, the three words that make up the mission of the Institute of Marine Life begin with the letter R. And, when translated into Spanish, two of the three words remain with the letter R, but in the case of Release this pun is lost. According to Álvarez *et al.* (2015), humor starts directly from a common culture and language, so the ecological culture, in this segment, is equivalent, but not the linguistic concordance that was also relevant, especially if we take into account that this motto represents an educational element for the child and youth audience.

Segment 4

The highlight of this segment is language culture. Having forgotten the conversation they had, Dory asks Hank what they were talking about, and Hank replies that she was about to give him her tag. In the OV, Dory replies that she likes her tag and why she wants it, while in the DV she replies that she likes to wear etiquette. Here you can see another wordplay where they relate the word tag (*etiqueta*) with dress etiquette, which refers to dressing up, giving a more comedic touch to dubbing by creating confusion. This is related to what Ruzicka (2009, cited in De Los Reyes, 2015) argued, since in the translation of humor aimed at this type of target audience, translators intervene more freely, creating puns to cause a greater impact.

Segment 5

Linguistic culture was the highlight of this segment. When Dory sees the bucket that has the word *destiny* written on it, moments before that scene, Dory explains to Hank that their encounter could have been because of fate, but Hank does not believe in fate. After almost being discovered by an employee, Hank was hiding in camouflage while holding a coffee maker with water where Dory was. At that moment, Dory sees the bucket that has the word "Destiny" written on it. In the OV, she tells Hank that they have to jump into the *bucket* arguing that it is a matter of destiny; in the DV, Dory specifies that Destiny means "Destino". Although there is not much difference in the translation, this dialogue had to be said in the DV so that the target audience

would understand the issue a little more. As mentioned by Agost (1999, cited in Alanís, 2015; Costa, 2015), there must be congruence between the translation and the original argument, in short synchrony of content, so that the message does not stray too far. In short, for humor to be more coherent, other elements such as images and sounds are necessary, as mentioned by Vandaele (1999, cited in Alsina & Herreros, 2015; Nijland, 2012), so in this case the image was essential for the viewer.

Segment 6

On this occasion, there were two outstanding elements, ecology and Linguistics. Ecology stands out in this segment due to the translation of Open Ocean into Spanish, which was translated as "Mar abierto" (Open Sea), rather than something literal like "Océano Abierto". Although the translation is correct, ocean and sea are not exactly the same, however, because the ocean at sea is known as the open sea in Spanish, this translation was used to make it more understandable to the target audience and to subsequently facilitate a pun between the original term and the one erroneously used by Dory due to the phonetic similarity.

Next, the linguistic culture was present at the time when Dory tries to remember the place where her parents are, because instead of saying "Mar Abierto" she says "Man Ambiente" (in the DV). In the OV, Dory instead of saying Open Ocean, says Soap and Lotion, they also sound phonetically similar, but they are not the same. However, the joke here was that Dory confused the term with words that sounded similar to the place where her parents were. Therefore, in the translation for the DV into Latin Spanish, this joke had to be adapted so that it could cause laughter to the target audience since if Soap and Lotion were literally translated instead of adapting it to Man Ambiente, the phonetic similarity with the correct term of the place would be lost and the laughter caused by the clueless personality of the character would be lost.

Segment 7

The highlight of this segment is language culture. Like segment 6, Dory again confuses "Mar Abierto" but this time with "Mal Almuerzo". In the OV, Dory confuses Open Ocean with Locomotion, therefore, what happened in segment 6, is repeated, where the joke had to be adapted so that the DV had the comedic timing as the OV. In both segments, we observe once again what Ruzicka (2009, cited in De Los Reyes, 2015) mentions about the agents involved in adaptations to add puns to them, especially when it comes to films aimed at children.

CONCLUSION

After the analysis of the audiovisual product was carried out, several conclusions were reached. To begin with, it is necessary to emphasize that the main purpose of this article was to determine how cultural references influence the translation of comedic segments in the film *Finding Dory*. In this way, it was possible to identify some cultural references that according to Nida (1945, Cited in Arbelo, 2008) cause problems in translation.

In this sense, linguistic culture was the most outstanding element in the analysis, followed by ecology as the second element that stood out the most, and, finally, social culture. Likewise, material culture and religious culture were not identified in the analysis.

On the influence that these elements caused in the translation of the film, most of the segments of the DV are not very far from the OV, since literal translation was used a lot as a translation technique; however, in each segment minor linguistic changes were found with techniques such as modulation and transposition, and other pragmatically significant ones where the adaptation technique that corresponds to oblique translation was used, where Vinay and Darbelnet (1958, cited in Hurtado, 2001) explain that this refers to avoiding word by word translation. This fact may indicate that this technique was necessary for the dubbing of the film *Finding Dory* in Latin Spanish to adapt to the target audience and generate more laughter, thus achieving an impact on both children and young people in Latin America.

In conclusion, AT's work has evolved and is currently increasingly in demand in a variety of audiovisual products, such as animated or non-animated films and series. However, it has also become more complex due to the need to make an impact on the target audience and maintain fidelity to the original dialogue. In the case of comedy movies, in most cases, it is necessary to maintain or improve the comical side of the dialogues and adapt it to the culture and language of the country to which it is translated. In this sense, AT could be considered a "double-edged sword": it either harms the product or improves it for the target audience.

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