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A STUDY ON NETFLIX'S
***WEDNESDAY* TRANSLATION**

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ABSTRACT

In 2022, one of the world's most viral horror comedies was released. Netflix's *Wednesday* adaptation arrived to revolutionise thousands of homes. But has anyone stopped to think about how the series changes in different countries? This is where translation comes in, because it is fundamental to make every production as intelligible as possible in every part of the world. This final dissertation aims to study the role of translation on Netflix's *Wednesday* adaptation. More precisely, it focuses on changes relating to translation from English into Spanish. Three parameters are used to guide the present paper, which are the titles of all the episodes in both languages, all the references to previous productions, and the differences in the name of the protagonist in different translations. Then, these parameters are distributed into three research questions, and finding their solution will mean having completed the main objectives of it. Finally, this dissertation will conclude with a reflection on the answers to each question.

Key words: Wednesday, title translation, adaptation, culture.

1. INTRODUCTION

Since the dawn of cinema, translation has played a key role in the distribution of films abroad. This is since these productions need to reach more and more screens in different countries around the world. Yet, not all versions are completely identical. Translators have to adapt certain details owing to, among other things, cultural barriers.

Nearly 60 years ago, one of the classics in the world of film was released. Throughout these years, *The Addams Family* has appeared in the TVs of all around the world, not only in the original version of the film, but in many other series as star guests. In 2022, the latest version of this peculiar family, which focuses on the character of the daughter, was released on the streaming platform Netflix. *Wednesday* (2022) was, in fact, this special family's most viral debut and preserves the dark atmosphere that surrounds them.

However, despite its popularity, there are hardly any studies on the most important aspects of the series. For that matter, this study focuses on the role of translation on *Wednesday* (2022). Thus, regarding the objectives of this dissertation, it aims to analyse the formula employed on all the titles, as well as how the script succeeds in referring to previous productions in such a natural way that the audience can hardly notice it. Finally, this paper reflects on whether or not the translation of her name as *Merlina* in Latin America is considered a translation error.

For the purpose of undertaking the current study, it has been divided into different sections. First of all, intending to contextualise it, there is a part dedicated to some theoretical background, which focuses on the history throughout the years of *The Addams Family* and, another part dedicated to previous studies about film titles in English-Spanish translation as well as its importance. Afterwards, there is a section explaining the objectives of the current paper. Following the aims, it can be found the analysis of translation on *Wednesday*'s Netflix adaptation and will be focused on finding the answers to all the research questions. Lastly, a conclusion has been included presenting the limitations of the study and suggesting further research.

Finally, the present dissertation aims to study the role of translation on Netflix's *Wednesday* (2022) adaptation. Thus, with the purpose of fulfilling the research gap, three research questions have been developed and stated in the *Objectives* part (*Section 3*).

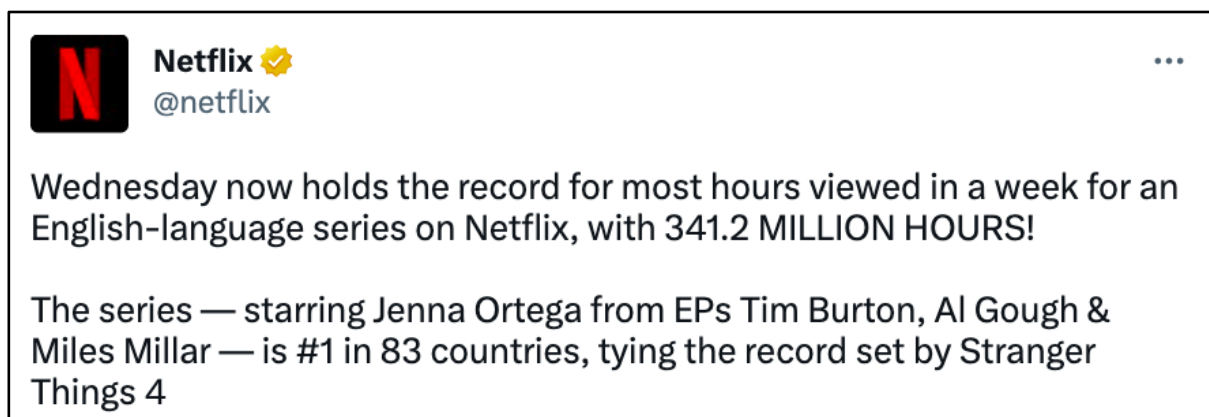
2. THEORETICAL BACKGROUND

2.1. *Wednesday* and the Addams Family

Wednesday Addams is a character which became famous for Dave Payne's TV series *The Addams Family*, released in 1964. The series was based on the illustrations drawn by cartoonist Charles Addams in 1938 and published in *The New York Times*. Years later, in 1991, this family gained even more recognition thanks to the premiere of the first *Addams Family* film in 1991, directed by Barry Sonnenfeld. The last one we have mentioned is an American supernatural black comedy film which focuses on a strange, macabre, aristocratic family who are reunited with what they believe to be a long-lost relative, Gomez's brother Fester Addams.

In 2022, the horror comedy *Wednesday*, directed by Tim Burton, premiered on Netflix. Despite being obviously related to the previous works, this project is completely independent from all the previous ones and focuses on giving a totally new vision of the character. This new version became the most watched series in its premiere in Netflix's history, reaching 341 million hours of views, and beating the premiere of *Stranger Things 4* (335 million hours). In fact, this is what the platform has published on its Twitter account:

Netflix, Twitter: "Wednesday now holds the record for most hours viewed in a week for an English-language series on Netflix, with 341,2 MILLION HOURS, tying the record set by Stranger Things 4"



Picture 1. Netflix's Tweet.

The recent series stars Jenna Ortega as Wednesday Addams. Over the course of its eight episodes, the young student of the Nevermore Academy, who is obsessed with death and tries to master his emerging psychic abilities, will investigate a few murders that have terrorised the

village of Jericho. Also, Wednesday will try to solve the supernatural mystery that wrapped up her parents twenty-five years ago at the same high school. Moreover, throughout this adventure, she will make friends and enemies among the strange and diverse student body.

The current essay will study the role of translation on this recent Netflix adaptation not only on the titles of the episodes but also on the script in general.

2.2. Previous Studies

According to Chaume (2004), *Audiovisual Translation* (AVT) is a translation technique that first appeared in the 1930s and enables for the linguistic transfer of an audiovisual text. Likewise, the linguist Martínez Sierra (2012), defines AVT as a particular kind of translation that exhibits a set of characteristics that distinguish it from written translation and interpreting, and which are primarily concerned with the conditioning factors (internal and external) that this modality exhibits and the strategies that it demands (p.30). In other words, it is the combined and simultaneous presence of two sign codes, verbal and non-verbal, and two channels of communication, acoustic and optical (Zabalbeascoa, 2001).

This wide sort of translation is divided into different groups. Many different authors such as Bernal Merino (2002), or Agost (1999) have written about these different subgroups. However, it is appropriate to focus on one of the most recent articles, which includes the results of the previous studies with the addition of updated information regarding AVT. Times are changing and techniques are evolving. Martínez (2012) agrees that there can be found thirteen different subcategories: voice-over, dubbing, subtitling for the deaf, audio description for the blind and visually impaired, rehabilitation, simultaneous interpreting, sight translation, video game localisation, partial dubbing, narration and free commentary.

Among all the modalities mentioned above, three of them are the most widely used worldwide: voice-over, dubbing and subtitling. The first one is commonly used in TV programmes, regardless of whether they are broadcast live or not. Some examples could be realities such as *Say yes to the Dress*, or *Extreme Cheapskates*, which are very popular in many countries. On the other hand, the last two modalities of AVT are frequently used together and can be found in virtually all audiovisual products. The reasons for this are entirely cultural and financial, as Agost (1999) argued at the time.

Finally, as the series that is going to be analysed is a supernatural black comedy, it is noteworthy to comment that humour is closely linked to culture (Martínez S., 2008). It is for this reason that it is so difficult to translate humorous situations into different languages, because what may be supposed to be funny in one language is not funny in another, since cultural references are not the same (Duro, 2001). Therefore, in this case translators are forced to make choices so they can adapt the message without losing the original idea.

A very important element of research on the current paper concerns the translation of the titles of each episode of the series. Thus, the following sections (2.2.1, 2.2.2) will be devoted to analysing the importance of film titles in English-Spanish translations, as well as to discuss the previous research on this field.

2.2.1. *Previous Research on the Translation of English-Spanish Film Titles*

It is highly known that since globalisation started, translation is becoming increasingly popular. Likewise, cinema has also boomed, and it has done so with the help of this linguistic sector. Notwithstanding that, the translation of film titles has not been examined by many researchers, and there are many reasons for such a lack of study (Negro, 2010).

One research gap of this study has to do with the translation of the series titles from English into Spanish. As Chaves (2000) stated many years ago, titles construct a film within a film and serve the primary purpose of captivating the viewer's interest. In fact, it is one of the main elements to consider before choosing to watch a movie, a series, or even reading a book or listening to a song. All of the headings are key to enhancing viewers' interest. It is for this reason that the lead author takes great care in the choice of the name (Santaemilia, 2000).

Furthermore, beyond describing the content of the work to which they give name, the titles, and hence their translation, concentrate 3 of Nord's (1995) 6 language functions (Luján, 2010; Lilian et al., 2019):

- **Referential function:** the title of the work stresses the content and provides information that is factual and relevant. This means that, for instance, in the film *Finding Nemo*, the audience gathers an idea of what he or she is going to see although it seems obvious. However, it should also be highlighted the fact that children's cinema contains much more descriptive designations than adults'. E.g.: *The Notebook* is not as informative as *Finding Nemo*.

- ***Expressive function***: like poetry and literature, the writer attempts to express his or her emotions, mirror the impression, and provide a clear image of the author's personality. This can be seen in the use of onomatopoeias, neologisms, rhymes, and alliterations, which are literary elements that have an influence on the reader. Nevertheless, this strategy is used less frequently.
- ***Appellative function***: this function has the role of influencing other people's behaviours or attitudes, such as ordering or requesting (Luján, 2010). In other words, this means that the title is intended to capture the viewer's attention, so that they feel "seduced" and consume the product you are trying to sell them. It is the most frequently used function and, despite the fact that the *informative* and *expressive* also try to "sell" a product, the current one is mostly related to marketing.

Moreover, the translation of film titles has been analysed by several authors. (Duro, 2001; Chaume, 2004; Negro, 2010; Martínez Sierra, 2012). Then, in agreement with Bardaji (2009), the main techniques of translation are divided into direct and indirect. The first group is composed of: borrowing, calque or loan translation, and literal translation. On the other hand, the indirect or oblique techniques are the following ones: transposition, modulation, equivalence, compensation, reduction, and expansion (Intertranslations, 2021).

Anyhow, as in many other areas such as sports, medicine, or law, the field of cinema has developed its own specified translation techniques (Molina & Hurtado Albir, 2004). The following lines show which are these techniques and a brief explanation of each one:

Firstly, when using ***zero-translation*** or ***non-translation***, the original title in the Source Language (SL) is maintained (Negro, 2010). It is frequently used when the title is constituted by a proper name, such as persons or cities (e.g., *Moulin Rouge*, *Titanic*, *Peter Pan*, or *Notting Hill*). Also, in many cases, translators also use this method due to the fact that the original title in English is much more commercial (e.g., *Pretty Woman*, *Star Wars*, *Spotlight*). However, there are also some exceptions, such as the series analysed in the current work, which is translated differently depending on the region it is found (e.g., Spain, England, Latin America).

Then, the second technique is ***literal translation***. It is the most reliable one, and consequently, the most used among these kinds of translations. Also, by using this tool, the audience can fastly identify the movie, series, or book (Luján, 2010). Some examples could be

The shape of water or *Parasite*. Nevertheless, on some occasions, it is preferable to use another tool, since literal translation does not mind about cultural elements.

When only small adjustments are made to the literal translation, the ***quasi-literal translation*** takes place. It is considered a subcategory of the one mentioned above. Additionally, all the changes made via quasi-literal translation mainly concern grammatical or lexical aspects, reductions, or structure changes (Negro, 2010; Luján, 2010). It can also be perceived when just a part of the whole is being translated. As an example, the following titles have been translated by using this technique: *Star Wars: Episode IV – A new hope* (“*Star Wars: Episodio IV – Una nueva esperanza*”), and *Avengers: Endgame* (“*Vengadores: Endgame*”).

The fourth technique taken into consideration in the present paper is ***adaptation***, in which the SL title is not translated literally but adapted to both the Target Language (TL) and the culture of the TL (Jiménez, 1997). Thus, keeps the nuances of the original script. An example could be the film *Breakfast at Tiffany’s*, which was translated as “*Desayuno con diamantes*” considering that the jewellery *Tiffany’s* was not well known in Spain. Of course, the series analysed in this paper could not go unmentioned: *Wednesday’s* title is translated into Latin Spanish TL’s by means of adaptation (“*Merlina*”). But, in the case of the Spanish translation, it is a literal translation.

Finally, the last technique is the most curious of all. It is called ***creation***, and rather than translating, as the name itself suggests, it consists in creating an attractive name. In some cases, the new one offers more details than the original. So as to illustrate this we have the following titles: *The Parent Trap* (“*Tú a Londres y yo a California*”), *Ice Princess* (“*Soñando, soñando... triunfó patinando*”), or *The Sound of Music* (“*Sonrisas y lágrimas*”).

2.2.2. ***The Importance of Film Titles in English-Spanish Translations***

In the wake of globalisation, translation is a sector that has grown and continues to grow on a daily basis. Especially in film and literature. However, it seems such a small step of a final product that few people notice it. The translating part is, in fact, one of the most important ones, as it gets to convince the receiver to watch a film, a series, read a book, or even listen to a song. Furthermore, at this point all the text-functions mentioned in the previous section (*Section*

2.2.1) play a very important role. This is because their main purpose is to try to sell the movie as a product.

Finally, throughout this essay it will be analysed how translation plays an important role in *Wednesday's* Netflix adaptation. Not only regarding the titles of the series and episodes in different languages (*Section 4.1, Section 4.3*), but also when referring to previous series (*Section 4.2*).

At this point, having analysed previous studies regarding English-Spanish translation of film titles, find stated in the following section which are the objectives of the current essay.

3. OBJECTIVES

Before starting with the deep analysis which composes the present paper, it should be stated the purpose of it. Thus, the main objective of this essay is to describe the role of translation on the Netflix series *Wednesday*, as it presents some particularities. To this end, three research questions have been posed in order to find answers to them. These points are set out below.

1. Which is the function of the word *woe* in the titles?
2. How does the script manage to refer to the previous successfully?
3. Can the translation of *Wednesday* as *Merlina* be considered a translation mistake?

4. ANALYSIS

4.1. Meaning of 'woe' in the title of each episode

As far as the titles of the episodes are concerned, they all have a common special feature. Focusing on the name of each chapter, it can be seen how all of them contain the word *woe* (/wəʊ/). This section aims, thus, to analyse why this happens.

First of all, it should be understood the meaning of this noun as well as its origins. According to the Etymology Dictionary, *woe* first appeared at the end of the 12th century on the Old English interjection *wa!*, which was considered a natural and common exclamation of lament in several Germanic languages. Moreover, it can be found at different times in the New

Testament Bible used as “a condition of misfortune on oneself”, or “as an exclamation of sadness over others”. Finally, the Oxford Dictionary claims *woe* is an uncountable noun which represents “great unhappiness or misery”; and its plural (*woes*), refers to “the troubles and problems that somebody has”.

Furthermore, this word can be found in an old nursery rhyme called *Monday’s Child*, whose lyrics debut in the second volume of *The Borders of the Tamar and the Tavy* (1836) called *Traditions, legends, superstitions, and Sketches of Devonshire* (1838). The authorship of these poems belongs to the British novelist Anna Eliza Bray (Baldwin, 2020). The common version of the eight-lined poem reads:

*“Monday’s child is fair of face,
Tuesday’s child is full of grace,
Wednesday’s child is full of woe,
Thursday’s child has far to go,
Friday’s child is loving and giving,
Saturday’s child works hard for his living,
And the child that is born on the Sabbath day
Is bonny and blithe, and good and gay.”*

Focusing on the third line, *Wednesday’s child is full of woe*, it is key to mention that here can be found the original inspiration for the name of the main character: Wednesday Addams (Kelsie Dickinson, 2022). In fact, the line means that any child born on that day of the week will have a life full of bad luck and unhappiness. Is there a sentence that best represents the aura of the protagonist?

On the other hand, Tim Burton decided to use the noun (*woe*) in every chapter name as a nod to these inspirational lyrics mentioned above. In fact, the director maintained that verse for the title of the first chapter. For the remaining seven chapters, the noun appears as a pun on popular expressions or well-known songs, whose meaning may be related to the plot of the episode. Additionally, the wordplay is a nod to the great original creator of the Addams Family, Charles Addams (Williams, 2022). In Table 1, see how all titles have been written next to their original wording:

| EPISODE | SERIES TITLE | ORIGINAL EXPRESSION | ORIGIN OF THE EXPRESSION |
|---------|-------------------------------|-----------------------------|---|
| 2 | “Woe Is the Loneliest Number” | One is the loneliest number | Song by Three dog night |
| 3 | “Friend or Woe” | Friend or foe | Idiom |
| 4 | “Woe What a Night” | Oh, what a night! | Song by The Four Seasons |
| 5 | “You Reap What You Woe” | You reap what you sow | Old proverb |
| 6 | “Quid Pro Woe” | Quid pro quo | Latin phrase (“ <i>something for something</i> ”) |
| 7 | “If You Don’t Woe Me by Now” | If you don’t know me by now | Song by Simply Red |
| 8 | “A Murder of Woes” | A murder of crows | English phrase |

Table 1. List of chapter titles.

Among all the chapter headings, as it is shown on Table 1, there are not only popular English expressions or idioms, but also songs whose meaning is highly related to the content of that episode. Also, as mentioned in previous paragraphs, the title of each episode is highly related to the plot of the given chapter. For example, chapter 4 describes a party that takes place in the school which has several peculiarities, such as the rain of blood or even the petrification of a student. With no doubt, the name chosen for the title could not be more accurate.

As we have mentioned in previous sections (*Section 2.1*), Wednesday is a black comedy series. For this reason, the atmosphere of this production is highly related to the meaning of *woe*. But, what does it happen with the translation of the series into Spanish?

As far as the Spanish version is concerned, they decided to translate the noun as *tristeza*. Thus, it can be seen how among all the titles appears that term or any derivative thereof, such

as adverbs or adjectives. This pattern is repeated in all titles except in chapters 4 and 6 (see Table 2), which do not contain it because of particular reasons which will be discussed in the paragraph below. Nevertheless, it is important to note that an attempt has been made to match the meaning of the titles in the Spanish version with the English one.

| EPISODE | ENGLISH TITLE | SPANISH TITLE |
|---------|------------------------------------|---------------------------------------|
| 1 | “Wednesday’s child is full of woe” | Los miércoles son tristes |
| 2 | “Woe Is the Loneliest Number” | La tristeza es solitaria |
| 3 | “Friend or Woe” | Tristemente amiga o enemiga |
| 4 | “Woe What a Night” | Qué noche la de ese día |
| 5 | “You Reap What You Woe” | Quien siembra vientos recoge tristeza |
| 6 | “Quid Pro Woe” | Hoy por mí, mañana por mí |
| 7 | “If You Don’t Woe Me by Now” | Qué triste que todavía no me conozcas |
| 8 | “A Murder of Woes” | Una bandada de tristeza |

Table 2. Title comparison table.

Furthermore, in the same way as in the original version, as it shows Table 2, the Spanish one also adapts some already existent expressions or titles. Again, they have been modified in order to add the term *tristeza* or any of its derivatives, except for chapters 4 and 6, which do not require it to adapt the meaning of the sentence to the series. The fourth episode is called *Qué noche la de ese día* making reference to the original title of the film-documentary about the Beatles, that was *¡Qué noche la de aquel día!*. Thus, for copyright reasons they could not maintain the determinant ‘*aquel*’. Then, the sixth one, as it is stated in Table 2, is named *Hoy por mí, mañana por mí*, and it is a clear reference to the Spanish proverb *Hoy por ti, mañana por mí*, which means that it is good to help and please each other, without forgetting that it is natural to correspond. Also, the *Cervantes Virtual Centre (CVC)* published, between 1950 and

2008 the multilingual proverb book, which contains all the Spanish proverbs translated into 16 languages, including English. For this reason, it can be known that the English version of *Hoy por ti, mañana por mí* is *Scratch my back, I'll scratch yours*. However, on *Wednesday* has been adapted as *Hoy por mí, mañana por mí*, to provide the title with the malice it requires. This way it shows the selfish face of the protagonist.

On the other hand, apart from the ones commented in the previous paragraph, the only one that comes from an existent title is *Quien siembra vientos recoge tristeza* (see Table 2, chapter 5). This statement comes from Nele Neuhaus' mystery novel title *Quien siembra vientos recoge tempestades* (2011). Again, as it can be seen, it has been modified to add the word *tristeza*.

Once it is known what happens with the titles, it is interesting to analyse what happens with the script. Is there any external reference? Therefore, the following section focuses on this part of the study.

4.2. *Wednesday* and its references to the past

In the previous section, it is analysed how the titles of the series have been chosen and written. However, the script of *Wednesday* also shows some particularities and references to the character's past and its presence on other series. And this phenomenon of referencing or paying homage to external aspects in cinema is known as *Easter Eggs*. In other words, it nominates any kind of secret message unseen in a video (Salvador, 2017). So, it could be argued that this series is full of *Easter Eggs* (Plaza, 2022). Notwithstanding this, this study focuses only on those that have to do with the script. All these features are, thus, commented on the following lines.

To begin with, in the first episode of the series there is a great reference to the previous versions of *The Addams Family*. More specifically, what is being winked at is the lyrics of the song that was the opening title song of the original soundtrack of the series. Focusing on the first episode, it appears the following dialogue between on the script:

Tyller: "*You're not scary, you're just kind of kooky*"

Wednesday: "*I prefer spooky*"

Having seen these lines it is interesting to read the lyrics of the first verse of the song that opened each chapter of *The Addams Family* TV series (1964):

*“They're creepy and they're **kooky***

*Mysterious and **spooky***

They're all together ooky

The Addams family”

(Wednesday - S01E01 - Wednesday's child is full of woe, 2022)

As it can be observed in this verse, in the first two lines we have the words *kooky* and *spooky*, which are adjectives that mean that someone or something is crazy and creepy, respectively. Nevertheless, the boy's lexical choice is no coincidence because he could have used many different words to describe this. Anyway, the director wanted to record this nod to the origins of the TV series.

Furthermore, this previous *Easter Egg* is not only the only one we find during the series. In fact, as mentioned previously, *Wednesday* is full of them. The following one to be analysed is related with the well-known TV series *Scooby Doo*.

In 1972, the crossover of *Scooby Doo* with *The Addams Family* was released. It was a special episode called “*Wednesday is Missing*”, in which the girl's parents Gomez and Morticia go on a second honeymoon. Meanwhile the group of young detectives are left in charge of Wednesday and his brother. The climax comes when the daughter disappears, forcing the gang of Scooby and company to solve her case before her parents return. Once contextualised, it is in episode 4 “*Woe What a Night*” that we find the reference to this crossover in a conversation between the protagonist and Sheriff Donovan Galvin (Jamie McShane) in which he says:

*“Listen **Velma**, why don't you and the **Scooby gang** stick to your homework and leave the investigating to the professionals?”*

As seen in the quote, Jericho's sheriff refers to the main character as Velma, who is a member of the Scooby gang. The reason is found in her wish to discover different deaths and attacks which take place in the Nevermore Academy surroundings (Milici, 2022).

And, last but not least, in episode 3 (“*Friend or Woe*”) when Wednesday arrives at *The Weathervane*, the coffee shop where Tyler works, she rings the bell, and he immediately walks over by saying “*You rang?*”. Although it is a very quick moment, this *Easter Egg* pays tribute to Lurch, who was the deep-voice butler of the family (Williams, 2022). This character was

always summoned by the sound of a bell. He instantly appeared and rapidly answered: "*You rang?*". Therefore, even if it is a very brief moment, it should not be overlooked.

Having seen these references to previous series, it is important to remark that these winks take place in the original version (English). But what happens in the Spanish translation? Sadly, it just maintained the *Scooby Doo* reference, as it is the only one that has an actual version in Spanish. Regarding the song one, it is not possible to maintain that Easter Egg in Spanish due to the fact that there is no translation in this language. In fact, only an English version of the song exists. Therefore, no reference can be made. Finally, as far as the last wink is concerned, nor has it been possible to adapt it into Spanish, as in the original series, the voice of the butler was never dubbed into any language. At that moment, it was considered a better idea to keep his deep, monstrous voice.

To sum up, the current section proves how a "simple" translation can hide so many things that, most of the time, are not able to be translated but adapted. For this reason, the original version of any kind of production (book, film, series, videogame...) always hides all the magic.

4.3. Can the title of *Merlina* in Latin Spanish be considered a translation mistake?

The last research question of this paper is perhaps the question most often asked by Spanish-speaking viewers when they see how the title has been translated. Undeniably, it is very curious that the series has been translated into Spanish with two different titles depending on the region. In Castilian Spanish, *Wednesday* is translated into Spanish in its literal translation, *Miércoles*. However, in Latin Spanish, they know her as *Merlina*. The purpose of this section is, thus, to discover if the adaptation that was made in Latin America is considered a translation mistake or not.

To begin with, this change in the protagonist's name affects the whole script. For example, in the first chapter, Morticia explains the reason why she is called like that, and in the Latin version it changes the sense of the phrase. In fact, as it has been explained in previous sections (*Section 4.1*), it is on this claim that the reason for using the noun *woe* throughout the titles is based. In the lines below we find the different translations of the same sentence.

English: “*Wednesday’s child is full of woe*”

(Castilian) Spanish: “*Los miércoles son tristes*”

Latin Spanish: “*Un sombrío día nació Merlina*”

In the first two versions it can be observed how the object that it is sad is “the girl”. However, the last one loses this meaning, as it removes the property of sadness from the protagonist. In fact, this version focuses on what the day was like rather than what day of the week it was, which is what is really important in the scene. Nevertheless, it still maintains the sad origin of Wednesday's name. (Cinemanía, 2022)

Regarding the origins of this translation, the first production of this family arrived in Mexico in 1964. At that moment, the rules of translation and dubbing were not so restrictive. Therefore, directors were able to make much more changes and adaptations. It was for this reason that, in order to make it sound more familiar to the native speakers, they were inspired by the name of Merlin the magician to call her Merlina. Both characters are closely linked to magic and, as he was one of the best-known fictional male characters on the continent, it seemed a good option to have the female version (Suárez, 2022). Her name was maintained in all subsequent productions. In fact, the latest one that is Tim Burton’s version (2022), also keeps the same name, as it is a way of remaining close to the audience by making them feel that they have met her before.

For all the reasons mentioned above, this change cannot be considered a translation mistake but a cultural adaptation. Clearly, it is a change that surprises many people. Even Jenna Ortega herself was amazed, as she stated in an interview with Netflix (Ponzo, 2022).

5. CONCLUSION

Concluding with this essay, the current thesis has contributed to showing the role of translation on the most recent adaptation of *Wednesday* (2022) on the Netflix streaming platform. Moreover, one of the main reasons for this work was to fill the research gap related to the present topic. Because, as exposed in the *Introduction (Section 1)*, there is no related work on this issue. Then, the current study has shed light on the three research questions, which have been designed in order to fulfil the objective.

As it has been seen, not only translation work is important, but also philological. And, in this production particularly, a flawless task has been accomplished in both respects. In other words, if only one were to be conducted, the final product would lose a lot of quality. And this is precisely not the case.

Furthermore, *Wednesday* (2022) also succeeds in locating the product itself, as it also adapts every kind of humour aspect or references. To illustrate this, as we have seen above (*Section 4.1*), not only tries to translate the word *woe* in each title, but also to give the phrase an existing meaning or phrase in a particular country, in this case Spain. Additionally, it can also be seen how the references to previous productions are just as good in English as they are in Spanish. Finally, as far as the last section of the analysis is concerned (*Section 4.3*), it has been discovered that just for the fact it is different it does not mean that it is not correct. In fact, it is just a matter of cultural adaptation, which was also interesting to study.

On the other hand, even though the present work achieved its objectives, it has had a number of limitations. First and foremost, this study was limited due to length, because many more aspects could have been studied, or even it could have been compared with different versions of the *Addams Family*. Thus, I wish the extension of this dissertation would have been longer, since it would have been interesting if much more complementary information, and therefore more examples, had been included.

Therefore, further research could focus on the role of translation into more languages, apart from Spanish and, this way, it could be discovered how the word *woe* is adapted in different countries. Likewise, it could also be interesting to study how the names of the rest of the characters change according to the language.

To sum up, it does not matter if you are different. In fact, it is okay to be different. That is what this series tries to explain. Indeed, it is a moral that reaches the viewer and makes him feel much happier. And that is exactly how I feel after completing it and having solved my questions.

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