AUDIOVISUAL TRANSLATION OF FICTIONAL LANGUAGES:
DUBBING KLINGON INTO SPANISH IN *STAR TREK: THE NEXT GENERATION*

by

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A thesis submitted to the faculty of
The University of North Carolina at Charlotte
in partial fulfillment of the requirements
for the degree of Master of Arts in
Spanish

Charlotte

2021

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ABSTRACT

RITA M. PÉREZ-PADILLA. Audiovisual Translation of Fictional Languages: Dubbing Klingon into Spanish in *Star Trek: The Next Generation* (Under the direction of DR. CHRISTOPHER MELLINGER)

This thesis investigates the audiovisual translation of fictional languages in multilingual film franchises using Spanish dubbing of the invented Klingon language in *Star Trek: The Next Generation* as a case study. This invented language appears throughout the series, often to increase the realism of the science fictional universe or reveal cultural information about Klingons. Building on Corrius and Zabalbeascoa's (2011) descriptive framework used to analyze audiovisual translation of multilingual film, this thesis examines the use of Klingon words and phrases and their associated meanings in the original English series and how they are represented in the Spanish dubbed version as well as the possible interplay between the dubbed renditions and the nature of Klingon as an invented language. Given that most audience members cannot be assumed to know Klingon, the meaning of Klingon words and phrases must be communicated either through context clues, such as dialogue explaining the term, or through other on-screen devices, such as subtitles. When dubbed into other languages, the presence of Klingon language in *Star Trek: The Next Generation* poses unique challenges for audiovisual translators. Compared to a solely text-based translation, effective dubbing must consider audiovisual constraints (e.g., space restrictions, image synchronization) and the presence of non-verbal audiovisual cues to convey meaning. In the case of *Star Trek*, the Klingon language complicates the task of dubbing the series from English into Spanish in light of the various functions that Klingon plays in the original series and the

associated linguistic and cultural aspects of its use. The thesis concludes with a

discussion of how the multimodal nature of audiovisual translation requires greater

reflection on the contextual and paralinguistic elements present in multilingual film series

to better account for productions involving invented languages.

ACKNOWLEDGEMENTS

First and foremost, I would like to thank my advisor, Dr. Mellinger, for his continued and invaluable advice and guidance throughout the process of writing this thesis. The feedback and support from my committee members, Dr. Godev and Dr. Rodríguez Castro, has also been incredibly helpful. Finally, I would like to express immense gratitude to my family and friends, particularly my parents, for their endless support and encouragement.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF EXAMPLES

CHAPTER 1: INTRODUCTION

Over the last two decades, the rapid development of digital technologies has contributed to growing interest in audiovisual translation, which ultimately facilitates intercultural communication and has become increasingly popular and prevalent in modern culture (Esser et al. 2016; Orero 2004; Pérez-González 2014). Audiovisual media includes both verbal and non-verbal content, communicating information through words, images, and sound. In light of its multimodal nature, the practice of audiovisual translation must take into account not only text-based content (e.g., subtitles and the script), but also audiovisual constraints, such as space restrictions for subtitles and image synchronization for dubbed speech (see Gambier 2003; Pérez-González 2014, 19–24). The study of audiovisual translation, therefore, builds on translation studies research – an area of study that typically focuses on text-based context and the relevant contextual factors of related to its production, dissemination, and readership – to also consider film, sound, and performance, leading to an area of scholarship that lies at their intersection (Chaume 2002, 2004; Pérez-González 2019).

Two of the most prevalent forms of audiovisual translation include subtitling and dubbing, and certain linguistic communities may prefer one over the other as an industry norm (Díaz-Cintas 2020; Gambier 2003). Subtitles are defined as "snippets of written text superimposed on visual footage that convey a target language version of the source speech," typically synchronized with the spoken language (Pérez-González 2014, 15–16). Dubbing is a type of revoicing that involves "a replacement of the original track of a film containing the source language dialogs, for another track on which translated dialogs in the target language are recorded" (Chaume 2006, 6). The dubbing process involves a

range of different professionals, including translators, sound producers, and voice actors, who collaborate to create the final product in the target language (Martínez 2004; Chaume 2004, 61–80). To date, scholarship on dubbing has explored lip synchrony, audiovisual syntax, and the common attributes of dubbed language as a form of fictional speech (Pérez-González 2014, 21–23). In order to limit the scope of the study, this thesis focuses exclusively on dubbing.

Translation has traditionally been conceptualized as a process involving only two languages to create a monolingual target text based on a monolingual source text (Corrius and Zabalbeascoa 2011, 115; O'Sullivan 2011).[1] However, many texts are multilingual, involving a "third" language (Corrius and Zabalbeascoa 2011). Use of multiple languages in a text may be intended to communicate information about the speaker or their background. Moreover, accents and dialects of a "single" language may serve a similar function in communicating to the audience that a character originates from a particular community; in this sense, a text with multiple dialects of one language might be considered multilingual as well (see, for example, Beseghi 2019; Minutella 2020, 2021; Zabalbeascoa and Corrius 2014). When these multilingual texts are translated, the functional purpose of the third language must be examined before the translator can seek a functional equivalent for the target audience (e.g., Corrius and Zabalbeascoa 2011).

Questions of identity, history, and culture have often been explored in science fiction and fantasy through fictional multilingualism (see Meyers 1980; Cheyne 2008; Salvatierra 2020). Fictional multilingualism can be achieved in several ways, including explicit references to other languages in the text and the incorporation of invented

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[1] Here and throughout the thesis, the term *text* is used to refer to audiovisual works unless otherwise specified.

languages, sometimes called *conlangs*, a portmanteau for the phrase "constructed language" (Peterson 2015, 18). Although language invention has not been limited to fictional purposes, fictional conlangs are unique in their creators' attempts to make them resemble natural languages, as seen in the Elvish language family, including Quenya and Sindarin, created by J.R.R. Tolkien for the *Lord of the Rings* book trilogy (1954–1955). Conlangs have appeared more frequently in recent film media, such as Dothraki and High Valyrian in *Game of Thrones* (2011–2019) and the Na'vi language in James Cameron's *Avatar* (2009). Among the most well-known and long-lasting examples of fictional conlangs in popular media is the Klingon language, used in the *Star Trek* franchise.

The *Star Trek* franchise is among the most well-known science fiction franchises in the world. It began with a television series in the late 1960s and has since expanded into nine more television series and thirteen films, as well as hundreds of novels, comics series, and other media. Additionally, the series and films have been dubbed into more than five languages (i.e., French, German, Italian, Japanese, and Spanish for *The Next Generation*) and subtitled in more than ten (i.e., Danish, Dutch, Finnish, French, German, Italian, Japanese, Norwegian, Spanish, and Swedish for *The Next Generation*), although these figures vary depending on series, release date, and other production factors. Each installment in the franchise is set in a substantially developed and detailed science fictional universe involving several alien species and cultures, with the Klingons being among the most well-known. In an effort to add realism to the culturally and linguistically diverse *Star Trek* universe, the series commissioned Marc Okrand, a linguist, to develop the Klingon language ahead of *Star Trek III: The Search for Spock* (1984). As a foundation, Okrand developed the language based on words and phrases

from earlier films in the *Star Trek* franchise. The Klingon language appeared

continuously throughout the sequel series *Star Trek: The Next Generation* (1987–1994),

which features the franchise's first main cast Klingon character in Lieutenant Worf,

played by Michael Dorn. The language has since expanded beyond its presence in the

series to a thriving fan community, as evident through the creation of the Klingon

Language Institute (KLI) in 1992 and its still-running annual conference (Okrent 2010;

Klingon Language Institute 2021a). KLI major publications include a quarterly journal

about the Klingon language and a literary journal with original works in Klingon.[2]

    Star Trek: The Next Generation,[3] like other installments of the franchise,

frequently addresses themes of intercultural relations between humans and aliens (see, for

example, Lee 2018). The use of the Klingon language is meant to increase the realism of

the *Star Trek* universe and reveal details about Klingon culture often in juxtaposition to

other species in the series. In this way, the Klingon language occupies a role similar to

natural languages in multilingual texts, insofar as the series seemingly recognizes the

language as being co-equal to the language of the show, English – the working and

operating language throughout the Star Trek universe. However, the Klingon language is

rarely used for more than a few lines at a time. Extended interactions between only

Klingon (and Klingon-speaking) characters are often shown entirely or almost entirely in

English. One possible explanation is the use of a "universal translator," a device capable

of instantaneously interpreting speech between any pair of languages, which is

occasionally referenced in *Star Trek*. This intentional use of languages in the series

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[2] See the informational pages for *HolQeD* and *jatmey* on KLI's website (Klingon Language Institute 2021b, 2021c).

[3] Hereafter, *The Next Generation* and *TNG* are also used to refer to this series, while *Star Trek* is used to refer to the franchise as a whole.

represents a common science fiction trope in which alien characters most often speak the same languages human characters speak, regardless of context (see Meyers 1980; Kerslake 2007; Cheyne 2008; Cronin 2009).

The nature of Klingon as a language invented for a film franchise raises further considerations about the series' portrayal of multilingualism and multiculturalism. The Klingon language was created to sound "alien" to an English-speaking audience. Okrand was also restricted to sounds that were "not too difficult" for the actors to pronounce (Okrand et al. 2011, 115). Furthermore, the lack of existing communities of native Klingon speakers prevents any comparison between the language's use in the show and its use in the real world. Communities of Klingon speakers typically recognize creator Marc Okrand and KLI as sources of prescribed rules regarding the Klingon language (Okrent 2010, 279). Fictional books about the language, written by Okrand and presented as if they were written by linguists in the *Star Trek* universe, establish some of these rules and explain adaptations made to the language based on "errors" in pronunciation at various points in *The Next Generation* and other *Star Trek* installments (Okrand 1992, 1997). These anecdotes reveal that the development of Klingon relied upon the American context in which the *Star Trek* franchise has been produced.

Given that most audience members cannot be assumed to know Klingon, audiences of *The Next Generation* can only be expected to know the meaning of Klingon words and phrases when those meanings have been communicated in the series. This communication might occur through context clues, such as dialogue explaining the term, or through other on-screen devices, such as subtitles when characters speak in Klingon (see O'Sullivan 2011; Salvatierra 2020). Audiences may also be expected to extract non-

literal meaning from the use of Klingon, such as a sense of foreignness or strangeness as a result of sound symbolism (see, for example, Cheyne 2008; Cronin 2009; O'Sullivan 2011). When the series is then dubbed into another language, the role of Klingon as a fictional language places it in an ideal position as a case study in the translation of third languages in multilingual audiovisual texts.

The Klingon language poses unique additional challenges when dubbing the series from English into Spanish, given the function that Klingon plays in the original series and the associated linguistic and cultural aspects of its use. Whereas the translation of a multilingual text involving a natural language may reflect the source or target audience's perception of or relationship to the third language, the status of Klingon as an invented language prevents reliance on this preexisting relationship. Potential challenges include the pronunciation of Klingon terms and phrases and whether the adopted audiovisual translation strategies are in the service of an overarching strategy to address the previously mentioned linguistic and cultural aspects. Therefore, this thesis aims to analyze the Spanish dubbing of invented Klingon words and phrases in *Star Trek: The Next Generation* to provide an in-depth understanding of the linguistic and cultural intricacies of multilingual audiovisual translation.

This thesis is organized into five chapters, including this introduction. In Chapter 2, the extant literature on audiovisual translation will be reviewed, with a focus on dubbing as well as the audiovisual translation of multilingual texts. This review will then be contextualized for the case study presented later in the thesis with respect to the history of conlangs and their use in the science fiction genre. The chapter reviews the literature specific to the Klingon language and *Star Trek: The Next Generation*. Chapter 3

will discuss the methodological approach to studying conlangs in multilingual audiovisual translation, particularly with respect to the case study of *Star Trek: The Next Generation*. This thesis adopts and adapts the theoretical framework proposed by Corrius and Zabalbeascoa (2011) to analyze segments of a third language in a multilingual translation. Chapter 3 will also outline relevant questions for analysis and the selection and annotation process for segments of the Klingon language. The results of the analysis will then be presented in Chapter 4, centering on how Klingon is used in the original English and dubbed Spanish versions of the series. Moreover, this chapter revisits Corrius and Zabalbeascoa's (2011) framework to determine its appropriateness for use in analytical studies of the translation of multilingual texts that involve conlangs. The thesis concludes presenting the findings along with a discussion of how this work provides nuance to our understanding of audiovisual translation of the science fiction genre, taking into account the use of multilingualism. Lastly, the final chapter offers some tentative conclusions related to the case study along with potential directions for further research.

CHAPTER 2: LITERATURE REVIEW

2.1 Audiovisual Translation

Relative to translation studies, research on audiovisual translation is an emerging area of inquiry, booming in popularity since its first prolific appearances in the 1990s (Díaz-Cintas 2009). To date, much of the research in the field has applied models from broader translation studies to the study of audiovisual material rather than developing models uniquely suited to audiovisual translation (Chaume 2004; Díaz-Cintas 2009; Orero 2004; Pérez-González 2014). The field of audiovisual translation draws from all three types of translation identified by Jakobson (1959) — namely, interlingual, intralingual, and intersemiotic translation — to account for the unique aspects and features presented in multimodal media (see Gambier 2016; O'Sullivan 2011; Pérez-González 2014). Early research in the field included primarily descriptive studies on dubbing and subtitling (Chaume 2002; examples include Delabastita 1989, 1990; Fodor 1976; Karamitroglou 2000), and it has grown to include research on reception studies (e.g., Zanotti 2018) and cognition (e.g., Díaz-Cintas and Szarkowska 2020).

In his volume on theoretical and methodological approaches to audiovisual translation, Pérez-González (2014, 91–96) describes audiovisual translation as being sufficiently distinct from other forms of translation to merit consideration as a separate field of study rather than a subcategory of, for example, literary translation studies. Scholars have repeatedly argued in favor of more research that explicitly recognizes the uniquely multimodal nature of audiovisual translation (Chaume 2004; Díaz-Cintas 2009; Pérez-González 2014). In particular, Chaume (2002, 2004) explains that scholarship must examine how meaning is constructed and constrained in the acoustic and visual channels,

which includes spoken language, sound effects, iconography, and character movement on screen. Study of these aspects will allow for improved quality assurance in areas for which audiovisual translation and specifically dubbing have been criticized, such as portrayal of characters' personalities through tone of speech (Chaume 2004). However, the majority of research to date has focused on a linguistic perspective that compares source and target language renditions, with multimodality studies only beginning to emerge (Pérez-González 2014, 181–228; see also Boría et al. 2020).

Within audiovisual translation studies, dubbing and subtitling have been the most investigated forms of audiovisual translation (Chaume 2004; Díaz-Cintas 2020; Mera 1999). Subtitling is often considered to be a more authentic viewing experience (Mera 1999), despite the frequent need to cut significant amounts of dialogue to allow sufficient reading time for viewers, while dubbing has raised concerns over authenticity in voice acting and lip synchronization (Díaz-Cintas 1999; Tveit 2009; Matamala et al. 2017). While some countries (e.g., Italy, Japan, Brazil, and Spain) have more commonly practiced dubbing, others (e.g., the Netherlands, Greece, Portugal, and Belgium) have tended to favor subtitling (Mera 1999; Orero 2004; Díaz-Cintas 2020). Each practice has pros and cons; however, research has yet to identify clear reasons that subtitling should be preferable to dubbing or vice versa, with viewing preferences largely reflecting norms and trends in national industries (Díaz-Cintas 1999; Chaume 2004, 60). This case study will focus on dubbing, particularly dubbing for a Spanish-speaking audience.

2.1.1 Dubbing

Initially developed in the 1930s, the practice of dubbing aimed to create new dialogue that synchronized a new audio track in another language with the visual elements on screen, identically matching the actors' lip movements. The popularity of dubbing grew along with increases in global exporting of film from the United States as a result of technological advances that allowed a new speech soundtrack to be played simultaneously with the visual track (Chaume 2004, 49). In contrast to a voice-over translation, in which lip synchronization is not considered and the original soundtrack often remains in the background, a version that synchronizes on-screen lip movements with the new audio track often results in a more natural product (Pérez-González 2014, 19–22). More broadly, the historical development of dubbing is related to questions of the extent to which foreign films, reinterpreted in a domestic language, might portray foreign ideas as domestic (Pérez-González 2014, 22; Chaume 2004, 50).

As Martínez (2004) and Chaume (2004, 2006) describe, the general process to create a dubbed version of a film is managed by a dubbing studio, which oversees not only the translation of the script but also the technical complexities of the project. Translators who create the target language version of the script may work in a number of ways: a translator may receive only the film to be translated or both the film and the written script. In the latter case, there are often discrepancies between the two versions, which are often attributed to the actor's portrayal of the role, improvised dialogue, or directorial decisions. In some cases, the translation of the written script is revised by a dialogue writer (Chaume 2006, 6). After the translated script is proofread, the translator or the dubbing director will synchronize the new text to the actors' mouth movements

and other on-screen cues. Sound engineers record voice actors speaking the translated lines with guidance from the dubbing director. Once recorded, the soundtrack may be subject to a final check for compliance with regional industry standards (Chaume 2004, 79).

Throughout this comprehensive process, the translated script moves between several professionals who may not always prioritize close correspondence to the original translation (Martínez 2004, 3). Therefore, the final dubbed product cannot be ascribed solely to decisions made by the translator, since they adhere to project constraints. Additionally, translators may receive a variable amount of information about the target audience, or the target audience may not have been identified when the translation process begins (Baños 2016). The variable information provided to translators may be a potential explanation as to why different translation strategies may have been applied across different seasons of a single television series (*ibid*., 134). Research on these industry-specific constraints has emphasized that the existence of these constraints do not necessarily result in loss of some meaning or features of the original text, but rather can contribute unique details to successful customization of the dubbed product (Agost 2004; Adamou and Knox 2011; Baños 2016).

Research on dubbing has not been limited to an industry focus. Several scholars have also explored the translation of cultural allusions in audiovisual material, in dubbing as well as in subtitling (Adamou and Knox 2011; González-Iglesias and Toda 2011; see also, Hurtado de Mendoza Azaola 2009; Pettit 2009). In some cases, this research has merged with research on the translation of multilingual film through representations of code-switching, dialect, and other forms of language variation (Beseghi 2019; Corrius

and Zabalbeascoa 2019; Martínez Pleguezuelos and González-Iglesias 2019; Ramos

Pinto 2018).

2.1.2 Dubbing Multilingualism

Traditional conceptualizations of translation focus on a process that involves two

languages, the source language (L1) and the target language (L2).[4] The use of a third

language (L3) in a source text complicates this framework in that this additional language

cannot be neatly categorized into either a source or target language (Corrius and

Zabalbeascoa 2011; O'Sullivan 2011). These considerations are increasingly of interest

in recent years, as the presence of multilingualism in audiovisual works has increased

significantly over the last four decades (Heiss 2004). Research on multilingualism in

audiovisual translation is somewhat limited and has been conducted primarily in the last

ten years, with significant contributions having appeared in a special issue of *MonTI* on

multilingualism and identity in audiovisual texts (Pérez L. de Heredia and de Higes

Andino 2019) and a special issue of *Linguistica Antverpiensia* on multilingualism and

translation in cinema and theater (Şerban and Meylaerts 2014). Much of this research has

focused on the connection between identity and language use, particularly among

members of diasporic communities (e.g., Beseghi 2017; Corrius and Zabalbeascoa 2019;

Pérez L. de Heredia and de Higes Andino 2019). However, while research on audiovisual

translation on the one hand and research on multilingual and multicultural identity on the

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[4] For the purposes of this thesis, L1 and L2 will be used to correspond to the source and target languages respectively to align with the theoretical framework presented by Corrius and Zabalbeascoa (2011). These markers should not be confused with the abbreviations typically used to denote first and second languages in language learning or translation pedagogy research.

other have grown, their intersection has yet to be explored in depth (Pérez L. de Heredia and de Higes Andino 2019, 11).

To examine the translation of multilingual texts, we must first establish what constitutes a multilingual text and what types of language variation are used. Research on multilingualism in audiovisual translation tends to adopt a broad understanding of multilingualism that encompasses any "relevant language variation, sufficient to signal more than one identifiable speech community being portrayed or represented within a text" (Corrius and Zabalbeascoa 2011, 115). By this definition, an L3 might be another language; a particular dialect[5] of L1, meant to communicate information about the speaker's identity or background; a stereotype or parody of an existing natural language; or an invented language. There are also instances where third languages are "supposedly spoken," as, for example, English spoken with a French accent meant to indicate the language being spoken is actually French (*ibid.*, 115). Furthermore, for a text to be considered to have an L3 based on Corrius and Zabalbeascoa's (2011) conceptualization, it must have at least one foreign word, excluding borrowings and phrases commonly used in the L1, according to the translator's discretion (*ibid.*, 116). In order to better identify the L3, L1 and L2 should be conceptualized not as languages but as "a label for a specific audience … who is assumed to have a certain linguistic profile" (*ibid.*, 118). This framing accounts more accurately for multilingual or monolingual audiences, including audiences who may be familiar with certain phrases in other languages and audiences unfamiliar with "certain dialects or jargons of their 'own' language" (*ibid.*, 118).

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[5] Consideration of this broader framework addressing dialect variation also reveals relevant research in translating language variation, such as four special issues of *inTRAlinea* on the translation of dialects (Brenner and Helin 2016; Geyer and Dore 2020; Marrano et al. 2009; Nadiani and Rundle 2012).

Corrius and Zabalbeascoa's (2019) later work expands upon the role of L3 in audiovisual translation, arguing that an effective translation must consider patterns of switching between L3 and L1 or L2. This work introduces three possible categories for films that use at least one L3 depending on the frequency of the L3: *anecdotal*, where only a few words of L3 are present; *recurrent*, where L3 appears repeatedly; and *L3-as-theme*, where L3 appears very frequently throughout (*ibid*., 74). The same authors worked on the Trafilm project, which focuses on the creation of a database to catalogue the various instances of audiovisual translations of multilingualism,[6] and subsequently proposed that instances of L3 should be analyzed at the conversation level to include sufficient contextual information (Zabalbeascoa and Corrius 2019).

Generally speaking, in a translation of a multilingual work, the L3 can remain unchanged, can be neutralized as the target language, or can be substituted by another language (Corrius and Zabalbeascoa 2011). A variety of case studies on dubbing of multilingual works have shown several solutions within each of these categories. If the L3 in the source text is not the same as the target language, the L3 is frequently repeated by the dubbing voice actors (Beseghi 2019; Minutella 2021). In cases in which the L3 in the source text is the same as the target language, the effect might be distinguished by a particular dialect or left unchanged, possibly resulting in the loss of a multilingual code-switching effect in the source (Corrius and Zabalbeascoa 2019; Martínez Pleguezuelos and González-Iglesias 2019; Zabalbeascoa and Corrius 2014). Several studies have acknowledged the role of regional accents in dubbing multilingualism, noting that an

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[6] The database is available at trafilm.net. This project primarily examines English-Spanish audiovisual translation for a European Spanish audience, as it was funded by the Spanish government.

accented version of the L2 can function as an L3 (e.g., Zabalbeascoa and Corrius 2014; Beseghi 2019; Minutella 2020, 2021).

As described in Section 2.1.1, the dubbing process is not limited to the traditional scope of translation and the work of language professionals, and several of the above studies on dubbing multilingual texts have detailed industry-specific influences or constrains on the translated product. For example, a desire for the lead voice actor in the Italian dubbed version of *Despicable Me 2* (2013) to sound recognizable to an Italian audience was a factor in the elimination of the character's invented foreign accent (Minutella 2020, 55).[7] An opposite effect occurred in the European Spanish dubbed version of *Spanglish* (2004), a film with extensive use of both English and Spanish, which were largely retained in the dubbed version with changes to on-screen subtitles for the L3. The lead actress's familiarity among Spanish audiences, as well as her bilingualism, may have influenced the decision to have her re-record narrated segments in Spanish (Corrius and Zabalbeascoa 2019, 86). Finally, regional television and film norms or conventions may dictate regulations for appropriate speech in the target language, sometimes resulting in standardization of variant dialects used as L3s (Baños 2016).

2.2 Languages in Science Fiction

Meyers (1980, 1–12) identifies linguistics as one of several scientific disciplines important to the science fiction genre, equal in importance to other sciences associated with the genre yet far less frequently studied. The exploration of language in science

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[7] Minutella's recent publication (2021) examines language variation and identity in Italian dubbed animated films and includes information on the dubbing process according to dubbing professionals in Italy.

fiction has varied from brief comments describing an unfamiliar language to the development of significant linguistic themes throughout a work. Additionally, a wide variety exists in the amount of detail and accuracy present in the works' depictions of linguistics. Meyers discusses this variation throughout his book, *Aliens and Linguists* (1980), with a chapter on the automatic translation device being of particular relevance to this thesis (118–130). In particular, Meyers considers the plausibility of such devices in various science fiction works, as well as the effect the plausibility has on the reader's suspension of disbelief.

The invention of fictional languages has been similarly integral to science fiction. In his volume on science fiction and its influence on modern culture, Csicsery-Ronay (2008) identifies "fictive neology" as the first of seven foundational aspects of science fiction, stating that audiences "expect to encounter new words and other signs that indicate worlds changed from their own" (5). The chapter on this aspect (13–46) elaborates on the role of language invention in the genre to introduce neologisms and technological advancements as well as the creation of conlangs (for a discussion of Klingon, see Csicsery-Ronay 2008, 44–46).

2.2.1 Conlangs

The history of conlangs involves primarily languages created for scientific purposes, including the exploration of the philosophical nature of language and of linguistic theories such as the Sapir-Whorf hypothesis (Peterson 2015, 7–18; Okrent 2010, 11–17). The late nineteenth century saw attempts to create a universal or international auxiliary language, meant to facilitate communication between communities

of different language backgrounds. Perhaps one of the most successful conlangs is

Esperanto, designed to be mostly regular and easy to learn for speakers of many

European languages (Cheyne 2008, 387–388). Most research on conlangs involves the

study of international auxiliary languages and of Esperanto in particular (Schubert 1989;

Blanke 2015) and has overlooked or only mentioned in passing the use of language

invention for fiction (Cheyne 2008, 388).

Conlangs are typically sorted into two categories based on their relative status

with respect to natural languages, namely *a posteriori* and *a priori* conlangs. In the case

of *a posteriori* conlangs, these languages are derived from existing natural languages, like

Esperanto. In contrast, *a priori* conlangs are unrelated to natural languages, such as the

Ro philosophical language (Peterson 2015; Purnomo et al. 2017; Gándara Fernández

2019b). These categories were proposed by Couturat and Leau (1903) in a work on

international auxiliary languages and consequently do not necessarily apply well to

fictional invented languages.[8] However, multiple scholars have argued for the use of an

alternate classification system. For instance, Gándara Fernández (2019b) considers

fictional languages as a separate third category, and Purnomo et al. (2017) proposed a

taxonomy for conlangs in video games that accounts for game-specific elements, such as

level of immersion and interactivity.

The first known use of conlangs in fiction was in the *Lord of the Rings* book

series by J.R.R. Tolkien. Tolkien's language invention remains significant not only as

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[8] An example can be seen in the Atlantean language, created by Marc Okrand for Disney's 2001 film *Atlantis: The Lost Empire.* In its development, Okrand "used Indo-European [the language postulated to underlie most European and Middle Eastern languages], and bits of Hebrew and Chinese. But whenever he created a word or grammar structure that sounded too much like something in an actual language, he would change it" (Henne 2001, n.p.). Purnomo et al. (2017) also discuss several examples of conlangs found in video games that do not necessarily fit neatly into the two established categories.

pioneering work in the invention of fictional languages, but also for the extensive development of the evolution of Elvish languages alongside the fictional history of the main setting of the epic novels, Middle Earth. Tolkien distinguishes between a conlang's "external history" that refers to the language inventor's process and its "internal history," which refers to the language's development in its fictional context (qtd. by Gándara Fernández 2019b, 278). Tolkien's languages are also unique in that their creation inspired him to write the *Lord of the Rings* series, unlike most more recent major fictional conlangs, which were created to enrich a preexisting or developing work (see Weiner and Marshall 2011).

Among fictional languages, a distinction can be made as to what constitutes a "complete" conlang, as opposed to a code, cipher, or nonsense language (Peterson 2015, 4, 18–22). Some research on conlangs has intentionally limited itself to languages with extensively developed vocabulary and grammar to allow for more detailed study (Destruel 2016; Gándara Fernández 2019b). Other research has intentionally disregarded this aspect in favor of examining how the invented language in terms of its communicative function in a text (Cheyne 2008; Salvatierra 2020). Cheyne (2008, 389) additionally notes that, even when a fictional conlang is extensively developed, information such as grammatical rules, vocabulary lists, and pronunciation guides are typically located outside the main body of the text, in an appendix or a separate volume.

Destruel (2016) analyzed four fictional conlangs, including Klingon, to determine the extent to which they resemble natural languages. Whereas all of the creators of the languages were linguists and were therefore "familiar with what makes a language natural," Klingon conforms least to natural language properties (Destruel 2016, 87).

Unlike the other conlangs examined in the study, Klingon was purposefully designed to appear alien or unnatural, leading Destruel to conclude that Klingon's lack of conformity to natural language properties may therefore be intentional. In the cases of all four conlangs, Destruel (2016) argues the language creation process appears to be influenced by natural languages, whether due to purposeful resemblance for realism or purposeful lack of resemblance for "alienness."

The popularity and visibility of conlangs, particularly fictional languages in audiovisual media, have increased significantly in the last two decades (Peterson 2015, 17). Yet despite this popularity, research on conlangs in fiction remains somewhat limited, and research on their translation more so.

2.2.2 Science Fictional Multilingualism

The use of invented words and invented languages has historically been an integral aspect of the science fiction genre (Csicery-Ronay 2008; Meyers 1980). As previously discussed, the extent to which invented languages appear in their respective texts is widely varied and typically does not include enough information to reveal a "complete" language. Cheyne (2008) states that the actual meaning of invented words is only one of four methods by which conlangs communicate meaning in a science fictional text. Invented languages can also be used to indicate "alienness" or a general sense of difference, to convey an "emotional impression" (*ibid*., 393), or to present a potential clue about the relationship between the speakers of the fictional language and a related natural language.[9] The author concludes that conlangs in science fiction "are primarily

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[9] Cheyne (2008) cites an analysis of a term from Frank Herbert's novel *Dune Messiah* (1969). An invented word seemingly built from a Sanskrit root meaning "death" relates to characters who are planning an

vehicles for communicating information about the beings who speak such languages" and achieve this communication through varied means (Cheyne 2008, 396). This finding is supported by Salvatierra's (2020) work on the use of multilingualism, specifically the 'translation' of conlang words back into English, in the work of famed science fiction author Ursula K. Le Guin.

Multiple scholars (Beinhoff 2015; Destruel 2016; Meyers 1980; Salvatierra 2020) have explored ways in which supposedly "alien" conlangs actually resemble human languages and could be described as "inherently human" (Beinhoff 2015). Communication is most frequently achieved through speech (Meyers 1980, 69). As explained by Peterson (2015, 82, original emphasis included):

A lot of the aliens in television and film are humanoid, and differ from humans in ways that really have nothing to do with language. While Klingons have an extra set of lungs and forehead ridges, they still have one set of vocal folds, a vocal tract shaped like human vocal tracts, a tongue, an alveolar ridge, and ears. As aliens, they're simply not *linguistically* alien enough to warrant anything other than a spoken human language— and the same goes for the aliens on *Alien Nation*, *Star-Crossed*, *Stargate*, *Roswell*, and most of the aliens in the *Star Wars* and *Defiance* universes.

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assassination. Cheyne notes that this "process of decoding is distinct from translation, because [the conlang term] *'mirabhasa'* is not a Sanskrit word and the language spoken by the characters in *Dune Messiah* is not Sanskrit" (394; the same word is also mentioned by Meyers 1980, 5–6). Although Sanskrit is not a part of the fictional setting, readers who recognize the Sanskrit root may ascertain deeper meaning from the invented word.

As Peterson (2015) notes, the majority of fictional alien languages could be possible human languages and can be spoken by humans. This similarity is partially drawn from biological factors, since aliens in science fiction works often have vocal organs similar or identical to the human vocal tract and are therefore capable of producing the same sounds.[10]

Beinhoff (2015) sought to identify the reasons behind the human nature of alien conlangs through an online questionnaire sent to a community of language creators. Responses demonstrated consideration of ease of pronunciation, aesthetic preference, realism, theoretical linguistics, and sound symbolism during the language creation process. The latter, namely sound symbolism, is somewhat contested in the extant literature. Sound symbolism is generally accepted to apply across *some* languages. For example, Pogacar et al. (2017) found that Slovene and English speakers successfully distinguished sympathetic and unsympathetic characters based on their names. However, additional research is needed to identify the extent to which sound symbolism functions similarly across *all* (human) languages, "given the diversity and sheer number of the world's languages" (Beinhoff 2015, 8). Therefore, the suggestion that a language could be designed to sound "alien" to any human, despite using only human sounds, is a problematic contention since it presupposes a universal phonetic perception that has not been empirically verified.

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[10] A significant exception is the language that appears in Denis Villeneuve's film *Arrival* (2016), adapted from Ted Chiang's short story "Story of Your Life" (1998). Research on this film has covered the portrayal of translation and linguistics, as well as how both the narrative and the fictional language interact with the Sapir-Whorf hypothesis (Noletto and Lopes 2020; Sticchi 2018; Sutton 2017). Many other authors, such as Samuel R. Delany and Ian Watson, have also explored linguistics through science fiction works (Meyers 1980, 146–191).

It is possible and likely that this sound symbolism in science fictional conlangs relies on influence from the English language. The science fiction genre is "predominantly Anglo-American" by a large margin (Csicsery-Ronay 2008, 11). As a consequence, when texts utilize the common trope of a universal translation device whereby all beings speak the same language, that language of choice is typically English (Csicsery-Ronay 2008; Kerslake 2007) and sometimes specifically Middle American English (Cronin 2009, 116). The prevalence of the universal translation trope:

> reflect[s] the assumption that (verbalized) languages are all reducible to a basic stratum, a pure code capable of infinite varieties of incarnation with no loss of essential information, on the principle that all minds must share certain universal principles transcending biological and cultural difference (Csicsery-Ronay 2008, 34).

This assumption undermines the use of conlangs to accurately portray multilingualism and reflects the "Americanness" of the genre (as referenced in Kerslake 2007; Wozniak 2014).

Cronin (2009) and Salvatierra (2020) examine ways in which multilingualism in science fiction can force the audience to engage with and question the assumptions described above. For instance, Cronin's work highlights several appearances of translation and multilingualism in the *Star Wars* series, including a droid character C-3PO's role as an interpreter and a reliance on the audience's ability to "translate" meaning. Moreover, Cronin also describes the portrayal of nonstandard varieties of English (or "Galactic Basic," the language supposedly spoken by the characters, which is identical to American English). Species on distant worlds such as the Gungans and the

Neimoidians speak uniquely accented dialects of Galactic Basic, which are used to characterize them as humorous and sinister, respectively (*ibid.*, 118–121).

However, not all fictional languages used in science fiction can be considered conlangs, which ultimately require a certain amount of development to be considered fully-fledged. For instance, codes or ciphers cannot be considered distinct languages, nor can fictional languages that are not constructed based on phonology, syntax, or other linguistic features (Cheyne 2008, 386–387; Peterson 2015, 18–22). One such example of a fictional language that is not a conlang includes Shyriiwook, a language spoken by the Wookiees in *Star Wars*, as information about its grammar or structure does not exist. Nevertheless, Shyriiwook functions in similar ways as a conlang might, given its depiction in the *Star Wars* films as a naturalistic language (see Cronin 2009, 112). These differences do not always create distinct categories. In a similar vein, Ursula K. Le Guin developed enough of Karhidish, a language she created for *The Left Hand of Darkness* (1969), that she could "write a couple of short poems in it," but did not include "methodological lexicon or grammar" (qtd in Cheyne 2008, 386). Sometimes, fictional languages are actually existing natural languages that the audience is not supposed to recognize; such is the case of Sullustese, an alien language in *Return of the Jedi* (1983), which is actually the Kenyan language, Haya (Cronin 2009, 130–131).[11] Although the languages mentioned in this paragraph are not necessarily conlangs, they have also been broadly used to portray fictional multilingualism in science fiction.

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[11] The language was, in fact, recognized by some viewers when the film aired in Kenya (Cronin 2009, 131).

2.2.3 Conlangs in Translation

Although scholarship exists on the translation of works of science fiction (e.g., Iannuzzi 2014, 2018; Szymyslik 2015; Rodríguez Martínez 2020), there is a relative dearth of research that specifically addresses either conlangs or the audiovisual medium, which may be due to the historical dismissal of science fiction as a legitimate genre worthy of study (Csicsery-Ronay 2008) or the general lack of genre-specific investigation within the field of audiovisual translation studies (Wozniak 2014) or a combination thereof. However, the science fiction genre includes several unique traits that lend to complexities in translation, not least of which is the use of invented languages.

In studies that do examine the translation of neologisms in science fiction, the focus has been on individual words, particularly terms for fictional technology, rather than invented languages (Iannuzzi 2014; Szymyslik 2015; Wozniak 2014). These neologisms are unique from conlang words in that they are often built out of common words, affixes, or terms which may have an equivalent in the target language. Wozniak (2014) provides a preliminary overview of areas for future study of audiovisual translation of science fiction works, using examples from several film and television installments of the *Star Trek* franchise. Wozniak briefly examines the translation of names of alien species but does not consider the influence of their relationship to a fictional alien language.

A distinction must be made between translation *of* fictional conlangs and translation *into* fictional conlangs. Regarding the former, scant, brief references to fictional conlangs have been used as examples of L3s (such as in Corrius and Zabalbeascoa 2011, 118). In contrast, a considerable portion of research on translations

into fictional conlangs involves Klingon, discussed further in Section 2.3.2 of this chapter.

2.3 Klingon in *Star Trek* as a Case Study of a Fictional Conlang

Star Trek as a franchise, and *The Next Generation* (hereafter *TNG*) in particular, are prime examples of the science fiction genre (Howell 2017; Wozniak 2014), with Klingon being among the most well-known fictional languages (Cheyne 2008; Csicsery-Ronay 2008). The choice to analyze Klingon is perhaps obvious, insofar as it is a visible example of fictional multilingualism. Existing literature demonstrates that Klingon in *TNG* can serve as an effective case study given its extensive development and its associated culture, *TNG*'s use of Klingon within an intentionally multicultural setting, and the presence of Lieutenant Worf as the only Klingon serving in Starfleet.

The Next Generation (1987–1994) is among the most recognized installations of the *Star Trek* franchise, arguably for its role in modernizing the franchise and reintroducing the fictional universe to viewers unfamiliar with the original series. Its impact extends well beyond the *Star Trek* franchise to include references, allusions, and tropes recurring in science fiction television programming. Moreover, *TNG* was the first genre show to win a Peabody Award win in 1987 and has since received more than fifty Emmy Award nominations, winning nineteen (Howell 2017). Its plot follows the crew of the starship *Enterprise* on an ongoing mission to explore uncharted space, encountering many new and familiar alien species along the way and frequently becoming involved in interstellar diplomacy. This species-diverse premise naturally lends opportunity for discussion of interspecies and intercultural relations in a wide variety of contexts,

examining topics such as gender, race, class, disability, and government. As a result, scholarship on *The Next Generation* is equally diverse, though the majority of it consists of close analysis of individual episodes and recurring themes (as addressed, for example, in Lee 2018).

2.3.1 Multiculturalism in The Next Generation

As previously discussed, scholarship on fictional conlangs and multilingualism in fiction has demonstrated a close connection between language and culture. Therefore, in order to examine the use of the Klingon language, we ought to consider the portrayal of the speakers of the language, including their history, their culture, and their interactions with the series' protagonists.

The *Star Trek* franchise, like many other science fiction works, frequently grapples with themes of imperialism (Achouche 2018; Burston-Chorowicz 2018; Kerslake 2007; Kwan 2007). The original series positioned the multicultural, liberal Federation as its protagonist, finding enemies in totalitarian, "warmongering empires" such as the Klingons and Romulans (Achouche 2018, 60; Burston-Chorowicz 2018). In *TNG*, although relations between the Federation and the Klingon Empire are often tense, the latter are no longer portrayed as the former's polar opposite. This role is instead delegated to the Borg Collective, a hive mind of cybernetic humanoids that forcibly "assimilate" other species in the galaxy. As explored by Achouche (2018), the conflict between the multicultural, inclusive Federation and the assimilationist Borg mirrors political debates of the era in United States politics between preservation of cultural

differences and "anglo-conformism" (62).[12] Although this portrayal appears to cast diversity in a positive light, closer examination reveals a more complex portrayal with "the Federation and the franchise promoting diversity, but always under the auspices of thinly veiled American institutions and ideals" (*ibid.*, 64). This American perspective is in line with US-centric influence across the genre of science fiction, as referenced in previous sections.

American normativity also appears in *Star Trek*'s portrayals of race, both literally among human characters of different races and metaphorically through interspecies interactions meant to resemble interracial interactions. In the fictional future in which *Star Trek* takes place, racism among humans has (supposedly) been eliminated. To comment on issues of racism, *Star Trek* instead relies on speciesism (Wilcox 1993). Kwan (2007), though focused on franchise installments that aired after *TNG*, demonstrates how *Star Trek*'s attempts to critique racism tend to rely on an allegorical portrayal of aliens as people of color and humans as white Europeans and Americans, thus reproducing whiteness as a racial and cultural norm (60). Generally speaking, alien species do not appear to map to a specific racial group among humans (Kwan 2007), nor do alien languages significantly resemble a particular human language (see Section 2.3.2).

Additionally, Golumbia (1996) establishes that while unfamiliar Federation officers are assumed to be good people and unfamiliar human characters are portrayed as blank slates, alien characters are assumed to have characteristics pertaining to their

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[12] The similarity is such that the Borg have become synonymous with assimilationism in US political discourse and are sometimes perceived as non-threatening to audiences outside the US, although the show's intention is to portray the Borg otherwise (Achouche 2018, 69–70).

species; for example, Klingon characters are assumed to be concerned with war and honor. As a result, while *TNG* appears to appreciate multiculturalism and difference, it actually tends to "reinscribe the notion that 'others' have 'difference,' while 'we' — 'core' humans who populate the Federation — manifest only 'goodness' and heterogeneity" (87–88; also discussed in Kwan 2007). This normativity is also retained in the portrayals of characters of mixed species, who often recreate negative stereotypes of being torn between two allegiances (Hurd 1997).

Klingons are cited as examples in all of the previously cited scholarship (i.e., Achouche 2018; Burston-Chorowicz 2018; Golumbia 1996; Hurd 1997; Kwan 2007; Wilcox 1993). Some scholars have identified Klingons as a possible allegory for specific racial groups (specifically Native American or Chinese; for more on this issue, see Wilcox 1993). Parallels can also be drawn between US-Soviet relations and the Federation-Klingon conflict, particularly given that the "cold war" between the Federation and the Klingon Empire ended at roughly the same time as the US-Soviet Cold War (Burston-Chorowicz 2018, 10). However, most work ignores attempts to identify specific parallels in favor of analyzing human-Klingon relations in their own right.

Lieutenant Worf is the first Klingon main cast character in the *Star Trek* franchise and a main cast character in all seven seasons of *TNG*.[13] The character is often directly identified as evidence that the Federation is welcoming to members of any species willing to share in their commitments (Achouche 2018). He is also frequently identified

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[13] Lieutenant Worf also appears in seasons four through seven of the series *Star Trek: Deep Space Nine* (1993–1999) and four *Star Trek* movies: *Generations* (1994), *First Contact* (1996), *Insurrection* (1998), and *Nemesis* (2002).

as "other," often as a result of his knowledge of Klingon language and culture, and his character, played by African-American actor Michael Dorn, is sometimes relegated to inflexible roles alongside other characters portrayed by African-Americans and female characters of all races (Golumbia 1996, 87–90).[14] Worf's characterization bears a significant influence on the characterization of Klingons as a whole within *TNG*, given that he is the only Klingon on the main cast and given that most plotlines involving other Klingon characters have Worf at their center or feature him prominently.

2.3.2 The Klingon Language

Unlike interracial, intercultural, and interspecies relations in *TNG*, multilingualism in the series (or in the *Star Trek* franchise as a whole) has yet to be studied in significant depth. The *Star Trek* franchise utilizes the trope of the universal translation device. Details of this device, including how it works, are never explained in *TNG* itself, though other official materials such as the *Star Trek: The Next Generation Technical Manual* and the *Star Trek Encyclopedia* give vague, brief explanations (Sternbach and Okuda 1991; Okuda et al. 1994). The primary language used in *TNG* is either called "Federation Standard" (Okrand 1997) or simply English.[15] Words and short phrases from languages such as Vulcan and Romulan appear at times, but Klingon is the only alien language that appears in full lines of dialogue in the series. Furthermore,

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[14] It bears mentioning that not all Klingon characters are portrayed by African-American actors; in fact, most recurring Klingon characters are portrayed by white actors.

[15] Some sources (Okrand 1992, 10) identify English as the primary language used for intergalactic communication in the *Star Trek* universe, even describing it as an intergalactic lingua franca. Other sources (Okrand 1997, 4) identify the language in use as Federation Standard. Nevertheless, Vulcans, another alien species in *Star Trek*, are founding members of the Federation, alongside humans, yet their eponymous language is distinct from Federation Standard.

Klingon is the only language to have been fully developed in materials outside the series (for example, Okrand 1992, 1996, 1997).

Although Klingons appeared in the original series, their language did not make its debut until the opening scene of *Star Trek: The Motion Picture* (1979). These lines were invented by actor James Doohan and possibly modified by actor Mark Lenard, who played the Klingon character speaking the lines.[16] Doohan had the intention of making "a language that would not sound like any on Earth" (Okrand et al. 2011, 113). Linguist Marc Okrand[17] was then hired during the making of *Star Trek III* (1984) to invent enough of the language for lines of dialogue spoken in Klingon. His initial language invention process was guided by several principles, including maintaining consistency with previous Klingon speech and balancing the "alienness" of the language with the need to have it spoken by human actors (Okrand et al. 2011, 115).

Okrand's expansion of the language incorporated several features unique to its development for an audiovisual product, including "mistakes" made by actors, so long as they "sounded enough like Klingon and did not conflict with anything filmed earlier" (*ibid.*, 119), and postproduction changes to dialogue that resulted in originally unintended homophony (*ibid.*, 120). The inclusion of "mistakes" in the language's development continued with later installments of the *Star Trek* franchise. For example, variations in actors' pronunciation throughout *TNG*, *Deep Space 9*, and *Voyager* are explained through

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[16] "According to Mark Lenard […] Doohan recorded the lines on a tape, and Lenard then listened to the tape and wrote down the recorded lines in a transcription useful to him in learning the dialogue. How closely the lines actually spoken on film resemble those spoken by Doohan is not known. It is also not known what sort of grammatical structure, if any, Doohan had in mind" (Okrand et al. 2011, 113).

[17] Klingon was not Okrand's first work with language creation for the *Star Trek* franchise. In 1982, he was hired to write four lines of dialogue in Vulcan in *Star Trek II: The Wrath of Khan*. These lines were written based on a lip-syncing technique filmmakers used in *Star Trek: The Motion Picture* to replace English speech with Vulcan in post-production. Creation of a complete Vulcan language was not considered at the time (Okrand et al. 2011, 113–115).

variant dialects of Klingon supposedly used throughout the Klingon Empire (Okrand 1997). Variation in pronunciations may have occurred in part because writers of series such as *TNG* invented their own Klingon words or relied on published works such as *The Klingon Dictionary* (Okrand 1992, first edition published 1985) rather than consulting Okrand himself (Okrand et al. 2011, 124). Additional information about Klingon became more accessible after the creation of the Klingon Language Institute (KLI), founded in 1992 with the mission of studying Klingon language and its linguistic and cultural features (Klingon Language Institute 2021a).

Although Okrand aimed for consistency with prior instances of Klingon language, he occasionally provided alternate explanations for formerly established aspects of the language that he wanted to change. For example, the [k] sound had already appeared in the name *Klingon*, as well as in several character names. However, Okrand wished to avoid this sound due to its overuse to represent aliens in science fiction. To resolve this issue:

> Okrand posited that all of the names previously transcribed with *k* were Earthlings' mishearings of Klingon sounds unavailable in the inventory of English consonants: the first sound in the name *Kor* is really a uvular stop, made farther back in the mouth than the velar /k/; the word *Klingon* begins with a lateral affricate, the /tlh/ of *Sutlh*,[18] not a /kl/ cluster. Thus, the name represented in English as *Klingon* is actually *tlhIngan* (Okrand et al. 2011, 117–118).

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[18] See Section 3.1.2 for an explanation of standard Klingon spelling.

This creative phenomenon makes clear that some Klingon words, including the word "Klingon" itself, have been "translated" or phonetically adapted into English when they appear in *TNG* and other *Star Trek* works. The consequences of this relationship between Klingon and English, including the potential implications for how Klingon might be represented in languages other than English, have not been studied.

Studies on Klingon have instead focused on its linguistic properties as a standalone language (Wells 1996; Windsor and Stewart 2017; Gándara Fernández 2019a) or in comparison to other conlangs (Destruel 2016; Malvárez Ocaña 2020).[19] Grammatically, Klingon resembles Native American languages such as Mohawk, Navajo, and Mutsun, the last of which Okrand studied in his dissertation (Clark 2013; Gándara Fernández 2019a; Okrand et al. 2011). The development of Klingon vocabulary was initially limited to words and phrases necessary for the relevant film or episode (Okrand et al. 2011). It has since broadened to a greater variety of subjects, though there remain a large number of words relating to war (Gándara Fernández 2019a).[20]

Other scholarship on Klingon has appeared in *HolQeD*,[21] a quarterly journal published by KLI from March 1992 until June 2005. The journal covers various topics of Klingon linguistics, language, and culture, as well as reviews of publications about Klingon, such as Okrand's books. KLI has sponsored translations into Klingon of texts

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[19] In Malvárez Ocaña's (2020) comparison of Klingon and Sindarin, sounds from each language are described as "harsh" or "pleasant" without interrogation of what, exactly, constitutes a "harsh" or "pleasant" sound. The establishment of this sound symbolism, as well as its relationship to natural languages such as English, is an area in need of further investigation. Additionally, the studies listed in this sentence examine Klingon outside the context of its use in any installment of the *Star Trek* franchise, focusing instead on the information about the language published by Okrand (1992, 1996, 1997).

[20] Most often, new words are created by Okrand, either by his own decision or at the request of a member of the Klingon-speaking community, often through KLI. Okrand is similarly considered the final authority to settle disagreements regarding correct grammar in Klingon (Okrent 2010). For an example of Okrand's word creation, see publications in *HolQeD* (e.g., Okrand 2002).

[21] More information on *HolQeD* can be found on KLI's website (Klingon Language Institute 2021b).

such as *The Art of War*, *Gilgamesh*, and *The Wizard of Oz*.[22] Few of these publications

have been studied. Kazimierczak (2010) analyzed the Klingon adaptations of

Shakespeare's *Hamlet* and *Much Ado About Nothing*, made to appear as if they were

originally written in Klingon and translated into English. Kazimierczak's (2010) analysis

focuses on the relationship between a source text and its translation, based on the concept

of the translated works being "restorations," as well as the intertextual relationship

between Star Trek and Shakespearean works. A similar, fictionalized discussion of

"restoration" of Klingon works appears in the introduction to *paq'batlh: The Klingon*

Epic, published in Klingon and English (Schönfeld et al. 2011). In a nutshell, it does not

appear that scholarship on the translation of Klingon as an L3 has been published, apart

from the aforementioned brief references to Klingon as a possible invented L3.

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[22] KLI also organizes several ongoing translation projects among its membership. One such project, Worlds of Translation, has the specific goal of creating a corpus of texts for reading comprehension exercises for beginner and intermediate Klingon learners. The project website features a style guide for translation into Klingon, including details on punctuation and how to adapt proper names (Klingon Language Institute 2021e). It is unclear from the KLI website whether this project remains active.

CHAPTER 3: METHODS

This thesis analyzes the Klingon speech in select episodes of *Star Trek: The Next Generatoin*. For this study, the instances of Klingon speech were first transcribed according to the standard notation in Section 3.1.2. Then, examples were sorted based on their dubbed renditions using a modified version of the framework proposed by Corrius and Zabalbeascoa (2011) for language variation in audiovisual translations. Once the examples were categorized based on the dubbed strategy, the study examined the case of Klingon as an L3 to draw conclusions regarding trends in the dubbed versions of Klingon speech and the applicability of Corrius and Zabalbeascoa's (2011) framework to an invented fictional language.

3.1 Text Compilation and Selection

3.1.1 Materials

This study draws on a data set comprising Klingon words and phrases used in *Star Trek: The Next Generation* as well as their corresponding renditions found in the Spanish dubbing. In total, *TNG* contains 178 episodes spanning seven seasons that originally aired from 1987 to 1994. Gene Roddenberry created the series as the third television installment in the *Star Trek* franchise. Each episode is approximately 45 minutes long. For the purposes of this study, all of the series episodes are drawn from a 2016 UK release of the complete series on Blu-ray, featuring dubbed versions of the episodes in

five languages, including Spanish. The first six seasons of the show are dubbed into

European Spanish. Season seven is dubbed in Latin American Spanish.[23]

To identify and compile the data for this study, twenty-four episodes were

reviewed manually. First, three episodes that reference the use of universal translators

and incorporate significant linguistic themes were reviewed to provide additional context

regarding how languages are used and their functions in the *Star Trek* universe (see

Table 1).

Table 1. Supplemental Episode List

Season	Episode	Title
1	18	"Home Soil"
2	5	"Loud as a Whisper"
5	2	"Darmok"

In addition, twenty-one (21) episodes from the series that include phrases or words in

Klingon have been chosen for analysis (see Table 2). These episodes were selected based

on either presence of Klingon characters in episode descriptions or their inclusion on a

list of episodes with Klingon language use on a crowdsourced fan website with

information about the *Star Trek* franchise.[24] This selection is a representative sample

across all seasons, including varied usage of the Klingon language (individual words and

entire lines of dialogue) as well as a variety of dubbing strategies. Other compiled lists of

episodes that include the Klingon language[25] reference nine other episodes that are not

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[23] Information on the dubbing production does not appear on the Blu-ray set. An online database of dubbing in Spain states four different dubbing studios worked on the series (eldoblaje.com).

[24] "Appearances of Klingonese." *Memory Alpha*, Fandom. Last accessed 8 Oct. 2020. https://memory-alpha.fandom.com/wiki/Klingonese#Appearances

[25] For example: Farmer, Susan. "Broadcast Klingon -- Here it is!" Email message to KLI *tlhIngan Hol* mailing list. 17 Dec 1995. https://www.kli.org/tlhIngan-Hol/1995/December/msg00603.html. This list includes some Klingon speech that appeared in an episode's script but did not appear in the final episode.

part of this analysis. Most of these episodes include only one or two Klingon words or

one line of Klingon dialogue, suggesting that their usage is comparable to those already

included in the dataset.

Table 2. Klingon Episode List

Season	Episode	Title
1	20	"Heart of Glory"
2	8	"A Matter of Honor"
2	14	"The Icarus Factor"
2	20	"The Emissary"
3	10	"The Defector"
3	17	"Sins of the Father"
4	7	"Reunion"
4	21	"The Drumhead"
4	24	"The Mind's Eye"
4	26	"Redemption, Part I"
5	1	"Redemption, Part II"
5	7	"Unification, Part I"
5	8	"Unification, Part II"
5	18	"Cause and Effect"
6	13	"Aquiel"
6	16	"Birthright, Part I"
6	17	"Birthright, Part II"
6	23	"Rightful Heir"
7	11	"Parallels"
7	15	"Lower Decks"
7	21	"Firstborn"

In addition to spoken Klingon, this study also considered the relevant contextual information, such as dialogue or visual cues that are used to communicate the meaning of a Klingon term as well as the subtitles in the original to translate Klingon. This information is crucial to inform the analysis of what purpose the Klingon language serves, how information in Klingon is communicated, and how the Klingon language is portrayed.

In order to better determine the meaning of Klingon words, terms, and phrases, and to standardize the transcription of Klingon examples, the data were triangulated with Okrand's (1992) *The Klingon Dictionary*. This second printing included an appendix of some of the terms used in the early seasons of *TNG*. If the terms do not appear in Okrand (1992) or if the meaning is ambiguous, other reference works by Okrand (1996, 1997) were consulted along with online resources from KLI or the crowdsourced fan website, *Memory Alpha*, which compiles information from all canonical *Star Trek* content.[26] In these cases, the provenance of the term or definition was noted. Unless otherwise noted, transcriptions and definitions were drawn from Okrand (1992).

3.1.2 Notation

A standard notation for writing the Klingon language in Latin characters was created by Marc Okrand and published in *The Klingon Dictionary* (1992), shown below in Table 3. This notation was used throughout the thesis for consistency since English transliterations are often inconsistent. Klingon words were italicized to differentiate them

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[26] Generally speaking, the TV series and films are considered canonical, while other products (books, comics, etc.) are not considered canonical. There is a secondary crowdsourced fan website, *Memory Beta*, which includes information from published non-canonical sources: https://memory-beta.fandom.com/

from English words. All efforts were made to conform to this writing system where possible. Although this notation was originally based on pronunciation, this thesis does not use this notation system to reflect pronunciation. It should also be noted that capitalization distinguishes certain characters in this writing system. For example, the capital letter *Q* does not represent the same linguistic sound as the lowercase *q*. As a result, Klingon words do not adhere to orthographical standards regarding capitalization.

Table 3. Klingon Writing System[27]

Character	IPA	Character	IPA
a	[a]	o	[o]
b	[b]	p	[pʰ]
ch	[ʧ]	q	[q]
D	[ɖ]	Q	[qχ]
e	[ɛ]	r	[r]
gh	[ɣ]	S	[ʂ]
H	[x]	t	[tʰ]
I	[ɪ]	tlh	[tɬ]
j	[dʒ]	u	[u]
l	[l]	v	[v]
m	[m]	w	[w]
n	[n]	y	[j]
ng	[ŋ]	' (apostrophe)	[ʔ]

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[27] In *The Klingon Dictionary*, Okrand lists the characters of the romanization for Klingon and describes the sounds without using International Phonetic Alphabet (IPA) characters (1992, 13–16). The IPA characters that appear in this table are sourced from the Klingon Language Institute's webpage on the sounds of Klingon (2021d). They are also reproduced in *paq'batlh: A Klingon Epic* (Schoenfeld et al. 2011).

This writing system is not always used in *Star Trek*, either on screen where Klingon text appears, in the original scripts, or in the English subtitles. The episode scripts and English subtitles tend to use an approximation of this writing system, often with some letters capitalized and apostrophes added between some syllables, as well as frequent use of characters that are not included in the system above, such as *k* and *g*. On-screen Klingon text typically appears in *pIqaD*, the invented writing system used by Klingons. Okrand (1992) refers to *pIqaD* as the native writing system for the language, but states that it is "not yet well understood" (11). In fact, there is no official version of *pIqaD*. The Klingon characters that appear in the series were created by set designers and are "not a syllabary, an alphabet, or any other known type of writing – it is artwork" (Okrand et al. 2011, 126). KLI later adapted this "artwork" to the writing system shown above (*ibid*.; Wahlgren 2004, 24–25). However, the version of *pIqaD* used by KLI remains unofficial, and the Klingon writing in *TNG* and other *Star Trek* installments is unrelated to the Klingon language.

3.2 Analytical Framework

This study aimed to examine the use of Klingon in the Spanish dubbed version of *Star Trek: The Next Generation* as a case study of a fictional invented L3 in audiovisual translation. The adopted analytical framework builds on the framework proposed by Corrius and Zabalbeascoa (2011), with several modifications described below to account for recent scholarship.

Corrius and Zabalbeascoa (2011) seek to identify and describe the possible translation approaches that are used during audiovisual translation between the source

text (L1) and the target text (L2), focusing primarily on the use of a third language (L3). This third language may refer to any other language(s) that occur in either the source or target text. In Corrius and Zabalbeascoa (2011)'s framework, the authors first present four possible approaches to render L1 source text segments and described their possible effects in the target text. These are discussed to provide the foundation for later discussions of how L3 segments in the source text can be rendered in the target text and to account for instances where an L3 might be introduced during the translation process when not originally present in the source text. For instance, L1 could be substituted for L2, which is what the authors refer to as "traditional, standard interlingual translation" (124). Another option described by the authors is that an L1 segment could be deleted in an effort to avoid the need to address "peculiarities" (124). Additionally, the L1 segment could be maintained in the target text, effectively becoming a new L3 and possibly resulting in exoticization. Lastly, the L1 segment may be substituted for a newly introduced L3, meant to serve the same function as the L1 segment in the source text, resulting in a potentially exoticized new third language.

The framework also described five potential translation approaches for L3 segments in the source text: deletion, repetition, substitution for L2, maintenance as L2, or substitution for a different L3. These are summarized in Table 4, reproduced from Corrius and Zabalbeascoa (2011, 126). First, deletion of the third language segments may result in standardization (Table 4, Row 1). If the L3 is not the target language, repetition of the third language segments preserves the L3 but may result in a change in its function or connotation depending on the audience's relationship with or knowledge of the L3 (Table 4, Row 2). In this case, the actual words used in the L3 may be modified even if

the general presence of the L3 is repeated. In the third and fourth possible approaches

listed, the L3 may be substituted for L2 in the target text or may be kept if the L3 in the

source text is also the L2 (Table 4, Row 3 and Row 4). These two solutions both result in

standardization, as well as either the invisibilization of L3 or a type of "compensation" if

the L3 quality is "conveyed through some other L2 strategy (e.g., talked about)" (126).

Finally, L3 may be substituted for another language that is neither L1 or L2, in which

case the target text will have a different L3 than the source text, with a similar or

equivalent function or connotation (Table 4, Row 5).

Table 4. Approaches for $L3^{ST}$ Segments (Corrius and Zabalbeascoa 2011, 126)[28]

Row	Operation	$L3^{TT}$ segment	$L3^{TT}$ status	Possible result/effect
1	delete $L3^{ST}$	Ø	lost	Standardization
2	repeat $L3^{ST} \Rightarrow L3^{TT}$ (when $L3^{ST} \neq L2$)	$L3^{TT} = L3^{ST}$	kept	Function or connotation may change
3	substitute $L3^{ST} \Rightarrow L2$ (when $L3^{ST} \neq L2$)	Ø ($L3^{TT} = L2$)	lost	L3 invisibility, or L3 quality conveyed through some L2 strategy (e.g., talked about); standardization, with or without compensation
4	repeat $L3^{ST}$ (when $L3^{ST} = L2$)			
5	substitute $L3^{ST}$ (when $L3^{ST} \neq L2$ or $L3^{ST} = L2$)	$L3^{TT} \neq L3^{ST}$, L2 $L3^{TT} =, \neq L1$	kept	Function or connotation may be equivalent or ambiguous

It is important to note that Corrius and Zabalbeascoa (2011) concluded that

presence of an L3 in an audiovisual text is only one of many considerations a translator

must take into account. As with any textual feature, translators should examine the

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[28] In this notation, $L3^{ST}$ refers to any L3 that appears in the source text (ST), and $L3^{TT}$ refers to any L3 that appears in the target text (TT).

purpose of the L3 in conjunction with other features of the text, including speculating about the purpose that the L3 segments serve in the source text. For example, if the L3 is meant to reflect a stereotype about its speakers in the source culture, substituting L3 for L2 might result in the invisibility of those stereotypes in the target text, while utilizing a different L3 might convey a similar stereotype about a different group that is more recognizable to the target audience. Because the use of an L3 is "frequently a means rather than a goal in itself," the actual goal must be examined (123). More recently, the same authors identified the conversation as the smallest unit of analysis for L3 that remains effective (Zabalbeascoa and Corrius 2019). According to this study, the purpose of an L3 segment in a single line of dialogue and the literal meaning of the words spoken in the L3 may not necessarily align with the larger purpose of the L3 segment in the conversation. Therefore, the analysis of the L3 segment requires sufficient surrounding dialogue to be understood in its context.

3.3 Procedures

Data collection involved watching the original version of each episode and transcribing all instances of Klingon speech, including any words or phrases in Klingon. Personal names and other proper names were excluded from this analysis, with only a few specific exceptions, namely when they occured within a line of Klingon dialogue or were relevant comparisons to the other terms. The transcription included a brief description of the scene and events, sufficient surrounding conversation to contextualize the speech, and the time in the episode at which the conversation began. In cases in which Klingon is spoken as indistinguishable background dialogue, individual words and

sounds were not transcribed. To assist in identifying Klingon words and terms, several sources were consulted, including: the English subtitles; the episode scripts, some of which are available online; resources from KLI, some of which include partial transcriptions from episodes or discussions of common phrases used in episodes; and resources from Okrand, primarily *The Klingon Dictionary* (1992). This last reference includes, in addition to the English-Klingon dictionary itself, several pages of introductory material explaining the grammatical structure of Klingon, which was used in determining the meaning of Klingon sentences and phrases.

Klingon words were transcribed according to the notation described in Section 3.1.2; however, there are a few cases in which this notation is not followed. First, the word "Klingon," when referring to the language or the people, was not transcribed as *tlhIngan*, as it is assumed to be the English or Spanish word. Second, names were transcribed as they appear in the English subtitles to avoid significant changes in spelling and capitalization. Lastly, the analysis is sometimes made clearer by use of the Klingon words as they appeared in the subtitles, particularly when the words have not been identified by Okrand or another source; these instances were noted when they occur in Chapter 4. All attempts were made to back-translate the Klingon phrases and identify their meaning. However, sometimes Klingon speech appears to be nonsensical or consists of words whose meaning is unclear or unknown. In these instances, focus is placed on the role of the L3 segment in the dialogue and the possible meaning(s) non-Klingon-speaking viewers might extract. Further examination of the use of Klingon, as well as comparisons of the Klingon language described by Okrand and the Klingon language that appears in the series, are outside the scope of this thesis.

After transcribing the conversation in the original, a similar procedure was followed for the Spanish dubbed version of the episode. From this version, all conversations that included Klingon in the original were transcribed, as well as any instances where Klingon was added. Spanish dialogue in the dubbed episodes was transcribed as it occurs in the episode. Possible errors in grammar and syntax were not corrected. I also provided a back translation of the dubbed Spanish into English. Although Spanish subtitles are available on the edition of the series used in this thesis, these subtitles were not examined in transcription or at other stages of analysis in the thesis.

Next, each instance of Klingon speech was classified using a modified version of the categories proposed by Corrius and Zabalbeascoa (2011). Of the five possible approaches for translation of L3 segments, three are relevant to this thesis: deletion of the third language; identical repetition of the third language; and substitution of the third language for the target language.[29] To account for the specific nature of dubbing, the repetition category has been further divided into three subtypes: repetition of the same audio from the original, repetition by the Spanish voice actors with similar pronunciation, and repetition of the Klingon speech with significantly changed pronunciation.[30] In addition to the transcriptions, general comments were noted that are pertinent to the thesis

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[29] The L3 examined in this case study is not the same as the L2, so maintaining L3 = L2 in the target text is not applicable. Additionally, Klingon is never substituted for a different L3. Changes in the use of Klingon, including significant changes in pronunciation, are assumed to still reflect the Klingon language, not a new L3.

[30] The Klingon speech is only transcribed using the International Phonetic Alphabet (IPA) for these significant differences. A more detailed comparison of the phonetic inventories of English, Klingon, and Spanish as represented in the original and dubbed versions, though relevant, is outside the focus of this study.

about language and multilingualism and about the Klingon language in particular in order to better contextualize the use of Klingon as an L3.

Once the instances were categorized, the data were reviewed holistically to identify potential patterns within the various categories and to identify which solution types are used most frequently. The analysis further considered the following questions:

1. To what extent is the framework proposed in Corrius and Zabalbeascoa (2011) effective in this case study? To what extent do the identified possible effects apply (e.g., is the function or connotation of the L3 different in the target text)?

2. Is Klingon treated consistently across episodes or seasons in English and in Spanish?

3. How does Klingon's existence as an invented language, meant to resemble a natural language, influence its use as an L3?

4. What potential meanings can be inferred or constructed from Klingon speech? Does this differ between the English original version and Spanish dubbed version?

Based on these questions, efforts were made to determine the possible purpose of the segments of Klingon in *TNG* and whether that purpose is recreated in the Spanish dubbed version. As discussed previously in Chapter 2, existing research on conlangs, as well as information about the creation process for the Klingon language, suggests that two possible purposes include realism and sound symbolism. Additionally, a significant portion of research regarding the audiovisual translation of multilingual works involves the interaction between language use and identity. Although identity is not the primary concern of this thesis, the examination here of the L3 solutions considers the

characterization of Klingon speakers and the extent to which Klingon is used as an

identity marker.

CHAPTER 4: RESULTS AND ANALYSIS

This chapter presents the results of the case study of Klingon as an invented L3 in a multilingual audiovisual translation. The chapter opens with a broader discussion of the portrayal of language and multilingualism in the selected episodes of *Star Trek: The Next Generation*, with a focus on the Klingon language. The chapter also describes how the meaning of Klingon utterances is established. Instances of Klingon speech and their dubbed renditions are organized according to the strategies modified from Corrius and Zabalbeascoa (2011) as elaborated in Chapter 3. Following this categorization, the chapter further explores the extent to which sound symbolism has been created or preserved in the dubbed version and the possible purposes of Klingon speech. The chapter concludes by addressing the applicability of Corrius and Zabalbeascoa's (2011) framework to the use of Klingon in *TNG*.

4.1 Conlangs in Context: The Case of Klingon

The *Star Trek* franchise makes use of a "universal translator" device, a common science fiction trope meant to explain why alien characters appear to be speaking English and to overcome the linguistic challenges of multiple languages being present in a multilingual universe. Although the universal translator is referenced in a few instances of *TNG* (i.e., 1x18, 5x02), its usage is not explained in any of the episodes under consideration in this thesis.[31] The device does not appear to translate signed languages

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[31] Episodes are cited by season and episode number using the following convention: Season 2, Episode 5 is written as 2x05, followed by the title of the episode. In the event that multiple episodes are being cited, only the numerical representation will be used. When necessary, a timestamp is added to clarify a specific scene.

(e.g., 2x05, "Loud as a Whisper") or languages that make extensive use of unfamiliar cultural references (e.g., 5x02, "Darmok"). The languages spoken in the episodes selected for analysis in this chapter include English, Klingon, the fictional alien language Romulan, and pseudo-Japanese (for more, see Section 4.1.2). None of these languages are automatically translated for the viewer, and English-speaking[32] characters only sometimes understand speech in these languages, indicating they are not making use of an assumed translation device. This thesis presumes that, in the original episodes, characters are actually speaking the language we hear, not another language that has been automatically translated.

The Klingon spoken in the selected episodes frequently does not conform to the language described in Okrand's books.[33] At times, this deviation may be due in part to changes the writers made for plot continuity later in the series or at another point of the franchise, which occur frequently.[34] These discrepancies may also be the result of the process to create the Klingon language, which included improvisations during production. The Klingon language that appeared in the script was developed by the

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[32] As discussed previously, the main language spoken on the show is sometimes called "English" and sometimes called "Federation Standard." For the sake of clarity, I will refer to the language as English since it is the audible language track in the source.

[33] KLI publications have occasionally mentioned the differences between Okrand's Klingon language and the Klingon language that appears in film and television, including through references to "Paramount *Hol*," the version of Klingon invented by Paramount (as opposed to *tlhIngan Hol*, "the Klingon language"). Several issues of the journal *HolQeD* (published by KLI) include a "Closed Captions" section, in which the Klingon language that appears on television is described. These annotations include descriptions of the spoken language, the text and pronunciation guides that appear in episode scripts, and brief comments about how the text was translated into Klingon if that information is available. Discussions of the Klingon language used in the *Star Trek* series *Enterprise* (2001–2005) appear, for example, in the KLI publication *HolQeD* vol. 11 nos. 1 and 4 (2002), and vol. 13 no. 4 (2004).

[34] For example, the planet from which Klingons originate was originally to be called "Kling" and is referred to as such in season one of *TNG* (1x20, "Heart of Glory"). In later seasons of *TNG*, the planet is typically referred to only as "the Klingon homeworld" (e.g., 4x26, 5x07, 6x17). It was not named *Qo'noS* (or Kronos, in its most common English spelling) until *Star Trek VI* (1991). This name never appears in the episodes selected for this thesis. The process of naming the Klingon homeworld, as well as the frequent repetition of the phrase "the Klingon homeworld" in place of naming the planet, are discussed in the audio commentary for the *TNG* episode "Sins of the Father" (3x17).

writers, sometimes in consultation with either Okrand or *The Klingon Dictionary* (1992,

first edition 1985), but at times decisions were made without consultation (Okrand et al.

2011, 124). Whereas a detailed examination of the development of the Klingon phrases in

TNG would undoubtedly contribute to the analysis of Klingon as an L3, this diachronic

approach to language development lies beyond the scope of this thesis. Instead, this thesis

explicitly focuses on comparing the source material to the dubbed version, including

comments on production and where the language on the show deviates from the language

in Okrand (1992) where relevant. Some of these comments appear in the discussion of

the meaning of Klingon speech in Section 4.2.

The amount of Klingon used in the episodes varies from a single word (e.g., 4x24,

5x18, 7x15) to complete lines of dialogue (e.g., 2x20, 4x07, 7x21). Some episodes

repeatedly use a single word or term in Klingon, to the point that the term becomes

familiar to the characters and presumably to dedicated viewers (e.g., *cha'DIch* in 3x17,

"Sins of the Father"). Other terms are used across multiple episodes, creating a similar

familiarity (see *petaQ* and *Qapla'* in Appendix B). Although there are some scenes with

full conversations or multiple lines of dialogue in Klingon (2x08, 2x14, 5x07), these

exchanges are rare, brief, and often occur in ritualistic or ceremonial contexts. The

majority of the Klingon language use in the selected episodes involves individual words

that appear in otherwise-English sentences. An analysis of the strategies by which the

meaning of Klingon speech is made clear appears in Section 4.2.

4.1.1 Speakers of Klingon

The Klingon language is primarily spoken by Klingon characters, and the vast majority of Klingon characters speak and understand the Klingon language. The only Klingons in the examined episodes who are explicitly identified as not knowing the language are Worf's son, Alexander, and a group of Klingon young adults who were raised in a Romulan prison camp (6x16, 6x17).[35] Alexander was raised for a few years with his mother, K'Ehleyr, who is half-human. Upon her death (4x07, "Reunion"), he spends some of his time with Worf's adoptive (human) parents on Earth, and some with Worf on the *Enterprise*. As a point of comparison, Worf himself was raised among humans from the age of six, but he is always shown as being fluent in the Klingon language and knowledgeable about Klingon customs.[36]

In several selected episodes, the Klingon language is also spoken by non-Klingon characters. Two human characters, Captain Picard and Commander Riker, both use Klingon words or phrases multiple times. Picard, in particular, uses Klingon in his role as a diplomat or political representative in several episodes (e.g., 4x07, 4x24, 5x01). Although Picard and Riker are never shown learning Klingon on screen, their Klingon speech appears somewhat gradually, first as individual words and later as full sentences, so a plausible assumption is that they learn the language off-screen. There is also one episode where a Klingon word is used by a Romulan (3x10, "The Defector").

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[35] The young Klingons in this two-part episode are unfamiliar with most aspects of Klingon language and culture due to being raised in exile. Their process of learning about Klingon language and culture form a significant theme in the plotline. Notably, the Romulan language is not present in these episodes at all, and it appears the Klingon youth, their parents, and the Romulan guards all primarily speak English. This episode is further discussed in Section 4.5.

[36] For more on Worf's background and familiarity with Klingon language and culture, see Section 4.1.2.

In contrast to the varied language proficiencies shown with respect to the Klingon language, at no point is a Klingon character shown not to understand English. The only Klingon characters who do not have lines in English are characters with very few dialogue lines.[37] Some English-speaking Klingons have not had much interaction with humans at all, such as characters in an isolated community of Klingons and Romulans (6x16, 6x17) and characters who have been in cryogenic sleep for decades and believe the Klingon Empire is still at war with the Federation (2x20, "The Emissary").[38] There are several episodes where multiple Klingon characters speak to each other in English when no humans are present (i.e., 3x17, 4x07, 4x26, 5x01, 6x16, 6x17, 7x21).

4.1.2 Multilingual Context

This thesis focuses on the role the Klingon language occupies in the translation process, rather than addressing questions about why, how, or when Klingon characters learn English. A deeper analysis of these questions might reflect upon the science fiction trope of aliens speaking the same language as the human protagonists (Csicery-Ronay 2008; Kerslake 2007). Existing research on this trope does not address the audiovisual translation element of portraying a multilingual universe for different target audiences. In order to further contextualize *Star Trek*'s multilingual universe, this section includes a few brief anecdotes of the series' portrayal of language and multilingualism, with a focus on the use of Klingon.

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[37] For example, the crewman who speaks over the ship's speakers (5x07, "Unification, Part I," 24:07) and a Klingon woman at a festival (7x21, "Firstborn," 7:00).

[38] In the latter example, the crew of the *Enterprise* prevents the recently-awoken Klingons from attacking them by having Worf pretend to be the captain of the ship and claiming the Klingon Empire defeated the Federation in the war. However, the conversation "Captain" Worf has with the Klingon captain is conducted entirely in English.

The English spoken by Klingon characters is not distinct from the English spoken by other characters, insofar as there is no unique differentiation in pronunciation, syntax, or accent. Furthermore, while some Klingons have different accents from most human or Federation characters, there does not appear to be a consistent "Klingon accent" represented.[39] Characters who do speak with distinct and relevant accents in the original, such as Picard's British English, do not have a distinguishable accent in the dubbed version.

The only time accents are directly addressed in the selected episodes occurs when Data and Picard, who are disguised as Romulans, arouse suspicion in a Romulan woman as a result of their accents (5x07, "Unification, Part I," 42:00). During this exchange in which all of the speakers are heard speaking in English, the woman claims Data and Picard do not sound like they are from a particular Romulan city. This comment does not address whether they sound like Romulans nor does it mention that Data and Picard speak with different English accents. Instead, the scene focuses on *regional* accents in a conlang rather than *crosslingual* accents resulting from speakers using a language that is not their own. This scene reveals a common feature of *TNG*'s portrayal of multilingualism and language in general: language variation is briefly acknowledged at a superficial level – e.g., people from a certain city might have a certain accent – but little follow-up regarding the details is provided. In this particular example, no mention is

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[39] Creating an accent for an invented language and training actors to speak English with the resulting invented accent can be a time-consuming and expensive process, according to anecdotes from the production of *Avatar* (2009). For this film, voice coach Carla Meyer determined the pronunciation of linguist Paul Frommer's conlang, Na'vi, then taught actors not only how to pronounce Na'vi words, but also how to speak English with a Na'vi accent (Finkle 2010).

made as to what a regional accent from a Romulan city might sound like in English or how it is recognizable to the Romulan woman.

A similar feature can be seen in a famed (perhaps infamous) episode titled "Darmok" (5x02). In this episode, the crew of the *Enterprise* encounters a new species, the Tamarians, who communicate using historical and cultural references.[40] The episode features extensive discussion of the Tamarians' unique form of communication and the difficulty people from the Federation have in understanding them, including the fact that the universal translator cannot effectively decipher the Tamarians' speech. While this episode explores interesting ideas about language and communication, a closer examination reveals several questions about how language operates. For instance, the Tamarians' speech is in English with several invented proper names, usually place names and character names. It appears the common words in the Tamarians' speech have been translated into English by the universal translator; the extent to which the universal translator might succeed or fail to translate other allegorical statements is not addressed.[41]

Characters in *TNG* sometimes refer to idioms in English as "human" idioms. In the selected episodes, Data makes a comment like this twice (5x07, 5x08). One of those two instances occurs when Data is speaking to a Klingon, Captain K'vada, who does not understand the "human metaphor" Data uses. In the dubbed version, the metaphor is repeated but changed slightly.

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[40] For example, the phrase "Darmok and Jalad at Tanagra" describes two legendary figures, Darmok and Jalad, who fought a common enemy on the island of Tanagra and in the process became allies. A Tamarian repeats the phrase to Picard several times throughout the episode in an effort to communicate that he wishes to defeat a common enemy with Picard's help and thereby ally with the Federation.

[41] For further discussion of the Tamarian communication portrayed in this episode, see, for example, Bogost (2014).

Example 1. Season 5, Episode 8, "Unification, Part II," 9:15.[42]

Data and Picard have snuck into Romulan space with reluctant assistance from Klingon Captain K'vada, who is worried the Romulans will find them. Data is on the bridge of the ship with K'vada.	
Data: We will also need to communicate with the *Enterprise* in sector two-thirteen. K'vada: You do and the Romulans will instantly know our coordinates. Data: Using conventional means, that would be true. However, I suggest we piggyback our signal on Romulan subspace transmission. K'vada: Piggyback? Data: A human metaphor, pardon me. We would use a Romulan signal as a carrier for our own, thus disguising its origin. K'vada: It won't work. Data: I believe it would.	Data: También tendrá que comunicar con el *Enterprise* en el sector dos trece. [You will also need to communicate with the *Enterprise* in sector two-thirteen.] K'vada: Si lo hacemos, los romulanos nos descubrirán al instante. [If we do that, the Romulans will discover us instantly.] Data: Usando medios convencionales, sin duda, pero no si ponemos nuestra señal a caballo de la transmisión subespacial romulana. [Using conventional means, without a doubt, but not if we put our signal on the Romulan subspacial transmission by horse.] K'vada: ¿Qué es "a caballo"? [What is "by horse"?] Data: Una metáfora humana, disculpe. Usaré una señal romulana para transportar la nuestra y así disimularé su origen. [A human metaphor, forgive me. I will use a Romulan signal to transport ours and thereby conceal its origin.] K'vada: No funcionará. [It won't work.] Data: Yo creo que sí. [I believe it will.]

This scene identifies the use of the English term "piggyback" as a feature of

human language. The dubbed version similarly identifies the Spanish term "a caballo" as

a feature of human language. Both terms are used similarly and fit the conversation. Both

terms also refer to animals from Earth, suggesting an additional area of confusion for

K'vada, who is likely unfamiliar with any creatures from Earth other than humans. The

conflation of the audience's language with the entirety of humanity is in keeping with

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[42] Example titles are formatted with the season number and episode number, followed by the episode title and the timestamp for the beginning of the transcribed exchange. As stated in Chapter 3, possible errors in the Spanish dialogue have not been corrected in transcription.

prior findings that *TNG* and *Star Trek* in general tend to portray intercultural differences between humans and other species, rather than among different human cultures (see Wilcox 1993; Golumbia 1996; Kwan 2007).[43] Additionally, although *TNG* frequently features multilingualism, it is almost always fictional multilingualism; that is, in the selected episodes, almost no human languages other than English are spoken (or, in the case of the dubbed version, Spanish).[44]

The vast majority of scenes depicting the Klingon language involve Worf, a main character of the series. Although a complete analysis of Worf's portrayal as a representative of Klingons, including of the role of language and multilingualism in Worf's characterization, lies beyond the scope of the present analysis, it is important to acknowledge his language ability and background. Worf was raised with his biological Klingon family until age six, when a Romulan attack on the Khitomer outpost killed his parents. He was found and adopted by human Starfleet officers, attended Starfleet Academy, and has spent little time among other Klingons (1x20, "Heart of Glory"). As a result, the character is in a unique position: as the only Klingon in Starfleet, he is frequently made out to be representative of other Klingons (both to members of the Federation and to the audience), but he has limited familiarity with Klingon society and primarily knows of "Klingon ways" through study rather than personal experience. Other Klingon characters frequently question Worf's "Klingon-ness" because he lives and works among humans (3x17, 4x26, 5x01). Worf occasionally asks a similar question of

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[43] Human characters, and characters who have been socialized among humans (Worf and Data), do come from different cultures. For example, Engineer Geordi LaForge is Somalian, Captain Jean-Luc Picard is French, and Worf's adoptive human parents are Russian. Somali, French, and Russian languages do not appear in the episodes selected.

[44] The only other human language is the pseudo-Japanese which appears in "The Icarus Factor" (2x14). The use of pseudo-Japanese is mentioned in Miracle's (2018) analysis of the exoticization of East Asian martial arts in this episode.

himself when Klingon values clash with Federation regulations. Nevertheless, there are no instances in the selected episodes where Worf comes across something about Klingon language or culture that he is unfamiliar with, and he is often shown to be quite knowledgeable about Klingon practices, including rituals (2x14, 6x16, 7x21), festivals and celebrations (7x21), and history and religion (6x23).

4.2 Meaning Inferred from Klingon Speech

Regarding the use of invented languages as L3s, Corrius and Zabalbeascoa (2011, 119) recognize the importance of noting "whether such instances of L3 are meant to be comprehensible or not (and how they are made comprehensible)." Whether words in an invented language are intended to be comprehensible may also affect the possible purpose of their inclusion. Therefore, this section explores the meanings that might be inferred from Klingon language used in the selected episodes. The discussion first addresses possible meanings of words and terms in Klingon, followed by possible meanings of longer phrases and sentences. The goal here is not to translate the Klingon words based on external materials, such as from Okrand (1992), or to establish the larger purpose of the Klingon speech as an L3 (discussed later in Section 4.5), but rather this section seeks to examine the creation of meaning within the source episodes in comparison to the dubbed episodes. External materials have been consulted in some examples to assess the similarity of the possible apparent meaning to the established meaning according to Okrand and KLI.

4.2.1 Words and Terms

Individual words in Klingon are most frequently nouns referring to unique elements of Klingon culture, such as food (e.g., *qagh* in 2x08, *wornagh* in 6x23), weaponry (e.g., *qutluch* in 3x17; *betleH* in 4x07, 6x16, 6x23, 7x11, 7x21), or events (e.g., *ja'chuq* in 4x07, *majQa* in 6x16).[45] Their meaning is typically established through a combination of visual cues and explanatory dialogue. When the Klingon word or term is repeated in the dubbed version — including when the original audio is replayed and when the word is re-recorded, regardless of pronunciation — meaning is illustrated through the same visual cues and, most frequently, explanatory dialogue that is similar to the explanation in the original version.

In the following example, conversation and visual cues identify the word *betleH* as a two-handed Klingon melee weapon.[46]

Example 2. Season 4, Episode 7, "Reunion," 25:14.

Worf and his son Alexander are in Worf's quarters. Alexander looks at a curved, bladed weapon on the wall.	
Alexander: What is this? Worf: A *betleH*. It belonged to my father. It has been in our family for ten generations. Alexander: Let me hold it. {Alexander tries to pick up the weapon. Worf hands it to him. Alexander swings it around.} Worf: No. No, no. Do not think of it as a weapon. {Worf demonstrates how to hold it.} Worf: Make it part of your hand, part of your arm. Make it part of you.	Alexander: ¿Qué es esto? [What is this?] Worf: Un *betleH*. Pertenecía a mi padre. Ha estado en nuestra familia durante diez generaciones. [A *betleH*. It belonged to my father. It has been in our family for ten generations.] Alexander: Quiero cogerlo. [I want to hold it.] Worf: No, no, no, no. No debes considerarlo un arma. [No, no, no, no. You should not consider it a weapon.] Worf: Es parte de tus manos, de tus brazos. Forma parte de ti. [It is part of

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[45] The fact that most Klingon words used in these episodes are nouns may be an example of the overrepresentation of nouns in science-fictional languages, as explored by Spruiell (1997) and further developed by Csicsery-Ronay (2008, 37–44).

[46] *betleH* is frequently written in English as "bat'leth."

	your hands, of your arms. It forms part of you.]

Both the original dialogue and the dubbed version of this scene include the visual identification of the weapon and a brief demonstration of how it is used. The weapon's personal importance to Worf is established through the reference to his father. This emotional aspect to the exchange also serves to further Worf's relationship with Alexander, as they have just met and Alexander does not yet know they are related. The audience does not need any prior knowledge of Klingon in order to follow the conversation.

Klingon words may also be defined through speech alone. This strategy often occurs when Worf introduces a Klingon term and then translates or briefly explains what it means to other Starfleet officers, as in the following example.

Example 3. Season 3, Episode 17, "Sins of the Father," 31:05.

Picard asks Worf about a Klingon woman.	
Picard: Have you heard of a woman called Kahlest? Worf: She was my *ghojmoq*. My nurse.	Picard: ¿Conoce a una mujer llamada Kahlest? [Do you know a woman named Kahlest?] Worf: Ella era mi *ghojmoq*. Mi niñera. [She was my *ghojmoq*. My nanny.]

In this example, Worf provides a short definition: *ghojmoq* is an equivalent word to "nurse." The dubbed version adopts a similar strategy, establishing *ghojmoq* as equivalent to "niñera," which is the intended meaning of "nurse" in the source, as demonstrated by a later scene when the woman explains her role in Worf's family to Picard. In this instance, the Klingon word *ghojmoq* has a direct translation in both English and Spanish.

The dubbed version sometimes establishes the meaning in a slightly different manner than the original, due to changes in the surrounding dialogue. Worf's explanation of *nIbpoH* is an example of this difference.

Example 4. Season 5, Episode 18, "Cause and Effect," 20:52.

The crew is experiencing déjà vu due to the ship being stuck in a time loop. Worf points this out to others.	
Worf: I am experiencing *nIbpoH*. The feeling I've done this before.	Worf: He tenido un *nIbpoH*. Ya he hecho esto antes. [I have had a *nIbpoH*. I have already done this before.]

In the original episode, the latter half of Worf's line is a definition of the word *nIbpoH*. In the dubbed version, the second sentence explains what *nIbpoH* means, but the Spanish rendition is not a definition. Furthermore, Worf's explanation in the source language states he has the *feeling* he has done this before, whereas the dubbed explanation appears to construe this statement as fact. This example also involves a different usage of the word *nIbpoH*, as will be discussed in Section 4.3.3. Despite these differences, the information given to the viewer in both versions is similar, and viewers of both versions will likely be able to recognize the explanation as a description of déjà vu. As with *ghojmoq*, the concept of *nIbpoH* is familiar to both the source audience and target audience.

Individual words in Klingon are also used as insults or curse words (e.g., *petaQ* in 3x10, 4x21, 6x13, 7x21; *Ha'DIbaH* in 3x17, 4x07). Unlike in the previous examples, the literal meaning of these insults is not usually specified like in the previous examples. Instead, context from the surrounding conversation indicates that the word is meant to be insulting. In Example 5, Picard and the Klingon character Governor Vagh swear at each other in Klingon.

Example 5. Season 4, Episode 24, "The Mind's Eye," 17:57.

Picard attempts to negotiate with Klingon Governor Vagh. Kell, another Klingon, is also present.	
Picard: Governor, you speak as if we are enemies and not allies. Vagh: And you speak the lies of a *taHqeq!* {Picard steps forward slowly, then raises his voice.} Picard: *Qu'vatlh ghay'cha' baQa'!*[47] Kell: {steps between Picard and Vagh} Gentlemen. Vagh: You swear well, Picard. You must have Klingon blood in your veins.	Picard: Está hablando como si fuéramos enemigos y no aliados. [You are speaking as if we were enemies and not allies.] Vagh: ¡Y usted miente como un *taHqeq!* [And you lie like a *taHqeq!*] Picard: *Qu'vatlh ghay'cha' baQa'!* Kell: Caballeros. [Gentlemen.] Vagh: Insulta muy bien, Picard. Debe correr sangre klingon por sus venas. [You insult very well, Picard. Klingon blood must run through your veins.]

The specific meaning of *taHqeq* is not clear from this interaction, save for that it might describe a liar. Even less information can be inferred about Picard's line. These words have not been explicitly defined by Okrand, although *The Klingon Dictionary* (1992) identifies them as curses (58, 178).[48] Despite the absence of a definition, viewers can ascertain in both the original and the dubbed scenes that the words are insulting because of the context in the surrounding dialogue and the way in which the words are spoken: both Picard and Vagh shout the words in Klingon emphatically. Vagh's comment that Picard "swears well" further clarifies the exchange.

Aside from nouns, Klingon is frequently used to give commands. The meaning of these commands can sometimes be interpreted based on characters' actions. The example below shows future Klingon Chancellor Gowron giving Worf orders in Klingon, none of which are directly interpreted or translated.

Example 6. Season 4, Episode 26, "Redemption, Part I," 31:00.

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[47] The word *ghay'cha'* that appears here appears in the English subtitles as *ghuy'cha'*, with a *u* in place of the first *a*. Okrand (1992) identifies both *ghay'cha'* and *ghuy'cha'* as curse words. I have opted to transcribe the word used in this exchange as *ghay'cha'* since it sounds more similar to the spoken line.
[48] *Qu'vatlh*, in particular, is only defined using grawlix: "#*@!" (Okrand 1992, 58).

Gowron's ship is unexpectedly attacked while Worf is onboard. Worf takes a position on the bridge to help operate defenses. Gowron sits in the captain's chair.	
Gowron: Lock on target. Worf: No. Don't you see? Their sensors will detect the weapons lock. If they think we are helpless, they will try to board the ship. I can aim and fire disruptors manually when they drop their shields. Gowron: {He nods.} *ghoS!* {Worf returns to his station.} Worf: Thirty-five thousand kellicams.[49] Twenty thousand kellicams. Now within transporter range.[50] Gowron: *SuH!* Worf: They're dropping their shields. Gowron: *baH!* {Worf presses a button. The ship fires.}	Gowron: Fijad el blanco. [Set the target.] Worf: No. ¡No comprendes! Detectarían en seguida el intento de disparo. Si creen que estamos inutilizados, intentarán abordar la nave. Puedo apuntar y dispararlos manualmente. [No. You don't understand! They would immediately detect the attempt to shoot. If they think we are useless, they will try to board the ship. I can aim and shoot them manually.] Gowron: {He nods.} *ghoS.* {Worf returns to his station.} Worf: Treinta y cinco mil kelicams. Veinte mil kelicams. Dentro del alcance del transportador. [Thirty-five thousand kellicams. Twenty thousand kellicams. Inside the transporter's range.] Gowron: *SuH!* Worf: Bajan sus escudos. [They lower their shields.] Gowron: *baH!* {Worf presses a button. The ship fires.}

Based on Worf's responses to Gowron's lines in Klingon, a viewer can conclude that Gowron is giving Worf commands. This interpretation is supported by contextual information about the character, as Gowron is currently a candidate for Chancellor of the Klingon High Council, and by contextual information from this scene, as Gowron occupies the captain's chair. Some meaning can be deciphered from the context given in

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[49] A *kellicam* is a Klingon unit of measurement. The word originates from the Klingon *qelI'qam*. This line uses the plural as if it were an English word, by adding an 's' to the end. The dubbed rendition follows the same strategy, although it does not add an 'es' as would be expected in Spanish since the word ends in a consonant. Klingon plurals are not formed with an 's' suffix; the Klingon plural of this word would be *qelI'qammey* (Okrand 1992, 23, 101). Therefore, due to the pluralization, the word being used is assumed to be an English (or Spanish) adaptation of the Klingon word rather than the Klingon word itself, and has been transcribed accordingly.

[50] In the *Star Trek* universe, transporters cannot be used when a ship's shields are active. Worf is waiting for the enemy ship to be within transporter range. He expects they will attempt to board and lower their shields to do so, making them vulnerable to attack.

the rest of the dialogue. Gowron's first line, for example, appears to be a confirmation of Worf's suggestion to fire manually, given that he nods and that Worf enacts his plan. According to *The Klingon Dictionary* (Okrand 1992, 87), *ghoS* is a verb meaning "proceed," thus confirming this assumption.[51] However, the verb appears in the infinitive form, and not the imperative form.[52]

There are also instances where meaning can be determined from previous episodes of the series. For example, the first appearance of the *betleH* was described in Example 2. The same word occurs in several other selected episodes (6x16, 6x23, 7x11, 7x21). Although some of these occurrences include explanations of the term — for example, the story of the creation of the first *betleH* (6x23, "Rightful Heir," 13:36) — most do not, and the audience is assumed to have some familiarity with the weapon. As O'Sullivan (2011, 73) suggests, viewers of multilingual films may be expected to "decode and pick up words and phrases and draw on this accumulated vocabulary as the film or television show proceeds." The word *betleH* becomes a part of the audience's understanding, as can be said to similarly occur with other neologisms used in the series, such as "warp drive" and "Starfleet."

The word *betleH* becomes familiar to the audience due to its repeated appearance. The meaning of less frequently repeated words can also be determined from previous

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[51] *ghoS* has several meanings: "approach, go away from, proceed, come, follow (a course)" and, listed under a second entry in the glossary, "thrust" (Okrand 1992, 87; see also the entries for *ghoS* and *naDev ghoS* in Appendix B of this thesis). Gowron's second line in the exchange, *SuH*, is an exclamation meaning "Ready!" (57), and the third line *baH* is a verb meaning "fire (torpedo, rocket, missile)" (80). As with *ghoS*, the verb *baH* is in the infinitive form.

[52] This is a frequent feature of commands given in Klingon. A viewer with little to no knowledge of the Klingon language is not likely to notice this detail, and it may go additionally unnoticed by an English-speaking audience, since English commands resemble the infinitive verb form as well. The same is not true of Spanish. An explanation of imperative verbs in Klingon appears in *The Klingon Dictionary* (Okrand 1992, 34–35).

episodes. In episode 7x15, the word *ghIqtal* is defined as "to the death" (7x15, "Lower Decks," 29:06). Six episodes later, *ghIqtal* is repeated again at a Klingon festival as part of a historical reenactment. This segment is shown in Example 7.

Example 7. Season 7, Episode 21, "Firstborn," 10:14.

Worf has brought Alexander to the Kot'baval Festival, where they watch a reenactment of Klingon hero Kahless defeating the Klingon tyrant Molor. Emphasis in bold added.	
{A Klingon dressed as Kahless appears from behind cover holding up a bat'leth.} Kahless: *nIqtol* Kahless! *raQateS, betleH!*[53] Alexander: It's Kahless! Worf: Kahless would rather die than live under Molor's tyranny. Kahless: **Molor *ghIqtal!*** {Kahless and Molor fight.}	Kahless: *nIqtol* Kahless! *raQateS, betleH!** Alexander: ¡Es Kahless! [It's Kahless!] Worf: Kahless prefiere morir que vivir bajo la tiranía de Molor. [Kahless prefers to die than live under Molor's tyranny.] Kahless: **Molor *ghIqtal!*** *Same audio as original.

In this scene, the viewer may be able to determine a vague sense of the word *ghIqtal* from context as Kahless shouts the word with Molor's name just before attacking Molor. However, an attentive, dedicated viewer might recognize the word from a prior episode. Together with Worf's explanation to Alexander, it can be concluded Kahless is challenging Molor to a fight to the death. A similar conclusion can be reached from the dubbed version of this exchange, although the dubbed version of the prior episode defines *ghIqtal* as simply "death" (7x15, "Lower Decks").

4.2.2 Sentences

Longer phrases in Klingon are used less frequently than individual words in the sampled episodes. The episodes employ similar strategies to indicate their meaning,

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[53] These transcriptions are sourced from the subtitles on Netflix, with light spelling changes to better conform to Klingon orthography. In this scene, as in many others, *betleH* is pronounced according to the English transliteration, "bat'leth." See further discussion of this term in Section 4.3.4.

primarily relying on a combination of visual context and context from other lines of dialogue. However, while most individual words are defined or explained, the meanings of most phrases are left somewhat vague.

Klingon speech is only subtitled in one episode (2x08). In this episode, two lines of Klingon speech are subtitled in English on screen. The subtitles remain in English in the dubbed version. This instance is shown in the example below.

Example 8. Season 2, Episode 8, "A Matter of Honor," 16:22.

Riker has just boarded a Klingon ship as part of an exchange program. He is speaking with two Klingons: Kargan, the captain of the ship, and Klag, the second officer. Both Klingons are wary of Riker's loyalties.	
Kargan: So I ask you again, Commander Riker, where are your loyalties? Riker: I've been assigned to serve this ship and to obey your orders. And I will do exactly that. Kargan: Will you take an oath to that effect? Riker: I just did. Klag: *yIHarQo'! nepwI' ghaH!* [Subtitle: Do not believe him! He lies!] Kargan: *Holchaj yIjatlh!* [Subtitle: Speak in their language!] Kargan: {to Riker} This is your second officer, Lieutenant Klag. Riker: Was there something you wanted to say to me, Lieutenant? Klag: Yes, sir. I do not believe you.	Kargan: Le pregunto otra vez, Capitán Riker, ¿dónde está su lealtad? [I ask you again, Captain Riker, where is your loyalty?] Riker: He sido destinado a esta nave y obedeceré sus órdenes. Y lo haré con toda fidelidad. [I have been assigned to this ship and I will obey your orders. And I will do it with complete fidelity.] Kargan: ¿Jurará a tal efecto? [Will you swear to that effect?] Riker: Acabo de hacerlo. [I just did.] Klag: *yIHarQo'! nepwI' ghaH!* [Subtitle: Do not believe him! He lies!] Kargan: *Holchaj yIjatlh!* [Subtitle: Speak in their language!] Kargan: {to Riker} Este es el segundo oficial, Teniente Klag. [This is the second officer, Lieutenant Klag.] Riker: ¿Tenía algo que decirme, Teniente? [Did you have something to say to me, Lieutenant?] Klag: Sí, señor. No le creo en absoluto. [Yes, sir. I do not believe you at all.]

Based on the dictionary and grammatical explanations in Okrand (1992), the English subtitles in this example appear to be fairly close translations of the spoken

Klingon. These subtitles appear visibly on the screen in English; however, some of the

meaning of the Klingon speech (that Klag does not believe Riker's statement of loyalty)

is repeated later in the exchange. This repetition may support the establishment of

meaning in the Spanish version, since the subtitles were not translated.

As with individual words, sometimes the Klingon speech is interpreted into

English (or Spanish, in the case of the dubbed version) immediately after it is spoken.

Such is the case when Toq interprets two lines from a song, shown in Example 9.

Example 9. Season 6, Episode 17, "Birthright, Part II," 30:20.

Toq, a Klingon who was raised in a Romulan-controlled compound, explains to his Klingon peers that the lullaby they know is actually a war song.	
Toq: Tonight, as we came home, we sang a song of victory, a song known only to me as a lullaby. But it is a warrior's song. *bagh Da tuH moH*. Fire streaks the heavens. *chojaH Du rHo*. Battle has begun. Toq: {singing} *bagh Da tuH moh, chojaH Du rHo*. {Toq continues singing. Other Klingons gradually join in.}	Toq: Esta noche cuando volvíamos a casa, hemos cantado una canción de victoria, una canción que yo sólo conocía como una canción de cuna. Pero es una canción guerrera. *bagh Da tuH moh!* El fuego atraviesa los cielos. *chojaH Du rHo!* La batalla ha comenzado. [Tonight, while we returned home, we sang a song of victory, a song which I only knew as a lullaby. But it is a warrior song. *bagh Da tuH moH!* Fire pierces the heavens. *chojaH Du rHo!* The battle has commenced.] Toq: *bagh Da tuH moh, chojaH Du rHo.** *Same audio as original.

In this segment, Toq first says a Klingon line and then immediately repeats what

we assume is a translation of the Klingon. Although the audience is not given the

meaning of each word, the lines of the song have been repeated in English. This strategy

is repeated in the dubbed version. The rest of the song's lyrics are not explained, but the

audience might infer that the other lines contain similar statements about battle, based on

these two lines and Toq's description of this as a "warrior's song." Additionally, the

specific meaning of the Klingon speech is less relevant to the scene than the fact that it is a warrior's song and that Toq has just learned the meaning. As a result, viewers do not necessarily need the translated lines to understand the intent of the scene.

In other scenes, the contextual meaning of a phrase is established through its use, but its literal meaning is not. The following example shows Riker greeting K'Ehleyr, a half-human half-Klingon character who works as a Federation emissary, in Klingon.

Example 10. Season 2, Episode 20, "The Emissary," 10:08.

Federation Emissary K'Ehleyr arrives to the *Enterprise*. Riker meets her at the teleporter.	
K'Ehleyr: I greet you. I am K'Ehleyr. Riker: *nuqneH qaleghneS.* K'Ehleyr: You speak Klingon! Riker: A little.	K'Ehleyr: Le saludo. Soy K'Ehleyr. [I greet you. I am K'Ehleyr.] Riker: *nuqneH qaleghneS.* K'Ehleyr: ¿Usted habla klingon? [You speak Klingon?] Riker: Un poco. [A little.]

From the context of surrounding dialogue, a viewer might assume that Riker's dialogue in Klingon is some type of greeting, likely a formal one to parallel K'Ehleyr's "I greet you." A similar effect is produced in Spanish. Consulting Okrand's publications reveals that *nuqneH* is a greeting that means "what do you want?" and that *qaleghneS* roughly means "I am honored to see you."[54] Although these specific meanings are not stated in the exchange, a similar sentiment is conveyed through other cues, such as the surrounding dialogue and the interactions between Riker and K'Ehleyr throughout the episode.

Sometimes, there are very few cues that indicate the meaning of a specific Klingon phrase. In the following example, Klingon Captain K'vada speaks with a

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[54] The verb *legh* means "to see"; the prefix *qa-* establishes a first-person singular subject and a second-person singular object for the verb; and the suffix *-neS* is an honorific (Okrand 1992).

member of his crew, who is not in the room, through a communication system on the ship. The dialogue between K'vada and the other voice occurs in Klingon and is not interpreted for non-Klingon-speakers.

Example 11. Season 5, Episode 7, "Unification, Part I," 24:10.

K'vada shows Picard and Data the room on K'vada's ship where they will be staying. Their conversation is interrupted by, presumably, another Klingon over the ship's speakers.	
{Something beeps.} Off-screen voice: *meH Hod!* {K'vada looks up at the ceiling, toward the speakers.} K'vada: *jatlh!* Off-screen voice: *meH maH, ghoS.* K'vada: *So'wI'chu'!* K'vada: {to Picard} Well, Captain. We are at the border of the neutral zone.	{Something beeps.} Off-screen voice: *meH Hod!** {K'vada looks up at the ceiling, toward the speakers.} K'vada: *jatlh!* Off-screen voice: *meH maH, ghoS.** K'vada: *So'wI'chu'!* K'vada: {to Picard} Bien, Capitán. Estamos en la frontera de la zona neutral. [Well, captain. We are at the border of the neutral zone.] *Same audio as original.

The two lines spoken by the off-screen, presumably Klingon voice and by K'vada are not interpreted or translated directly. Instead, after the exchange occurs, K'vada informs Picard that they are nearing their destination. This scene also partially relies on clues from the format of the series. Federation officers wear communication devices shaped as the Starfleet insignia on their chests, called 'combadges,' and the *Enterprise* is equipped with a communication device apparently similar to the one on the Klingon ship in this episode. In this context, the interaction between K'vada and the off-screen voice is similar to many scenes on the *Enterprise* where characters speak through the ship's communication system. Therefore, regular viewers of *TNG* may assume the off-screen voice told K'vada they are approaching the neutral zone before K'vada relayed this information to Picard.

Overall, the episodes selected for this analysis make use of a combination of visual and dialogue cues to establish the meaning of Klingon speech. These cues range from direct translations and definitions to implied contextual meaning. Although similar strategies are used for both words and sentences, the latter make more frequent use of vague meanings, while the former are typically more clearly defined. In most cases, the dubbed version establishes meaning identically to the original version, since the surrounding dialogue is rendered similarly.

4.3 Categorization

Almost every instance of Klingon speech and its dubbed rendition can be grouped with one of the five strategies drawn from Corrius and Zabalbeascoa's (2011) framework that were identified in Chapter 3: deletion, repetition of the same audio, repetition with similar pronunciation, repetition with new pronunciation, and substitution for Spanish. The majority of Klingon speech from the sampled episodes is dubbed using one of the three forms of repetition. Each strategy is discussed below with examples to illustrate each as they appear in the source and dubbed versions of the television series. Additionally, Section 4.3.6 will discuss the instances where Klingon appears in the dubbed version when it was not present in the original. The few examples that could not be categorized into one of the sections here will be discussed in Section 4.6.

In many cases, particularly for episodes that include a combination of single words and complete sentences in Klingon, different dubbing strategies were applied. The following exchange includes three different solutions: repetition of the original audio, repetition with changed pronunciation, and substitution of Klingon for Spanish.

Example 12. Season 7, Episode 21, "Firstborn," 11:44.

Late at night, Worf and his son Alexander are attacked by random Klingons. K'mtar, also a Klingon, appears to defend them.	
Klingon 1: {holds up knife} *Hejaqbe'!* {Worf moves Alexander behind him. The screen fades to black. When the scene fades back in, K'mtar shoots one of the assailants.} Worf: Run, Alexander! {Alexander runs. Worf and K'mtar fight the assailants. One of the assailants tries to pick his knife up from the ground. K'mtar steps on it.} K'mtar: *nI'toqor baqto'!* {The assailants run.} K'mtar: *Qapla'*, Worf. You were too much for them.	Klingon 1: {holds up knife} *Hejaqbe'!** {Worf moves Alexander behind him. The screen fades to black. When the scene fades back in, K'mtar shoots one of the assailants.} Worf: ¡Corra, Alexander! [Run, Alexander!] {Alexander runs. Worf and K'mtar fight the assailants. One of the assailants tries to pick his knife up from the ground. K'mtar steps on it.} K'mtar: *nI'toqor baqto'!* {The assailants run.} K'mtar: Bien, Worf. Fuiste mucho para ellos. [Good, Worf. You were too much for them.] *Same audio as original.

This example will not be analyzed in detail here, but is included to show that instances of Klingon speech that can be categorized will sometimes appear alongside other Klingon words and phrases which were dubbed using other strategies. The example demonstrates the use of three different dubbing strategies: the audio of the first word in Klingon, *Hejaqbe'*, is replayed; K'mtar's first line is revoiced by the Spanish voice actor; and *Qapla'* is substituted for Spanish. When examples like this one appear in the following sections, the discussion focuses on the relevant strategy and sometimes briefly addresses additional strategies in the scene.

Additionally, different solutions are sometimes used for the same word or phrase in different episodes. For example, the word *cha'DIch* is repeated and pronounced differently in one dubbed episode (3x17, "Sins of the Father"; see Example 18), but repeated and pronounced similarly in another dubbed episode (4x24, "Redemption, Part

I"). Moreover, the use and pronunciation of some words may vary in the original episodes, as in the case of *qagh* (2x08, "A Matter of Honor"; see Example 16 and Example 17). These differences are noted or addressed where relevant to the analysis.

4.3.1 Deletion

There are only two segments in which the Klingon speech that appears in the original episode has been deleted in the dubbed version, with both instances involving background or ambient speech. In one case, the deleted segment is spoken by two passing Klingons while Worf is sneaking into a Romulan compound (6x16, "Birthright, Part I," 39:43). The word *jebe'* can be heard as they pass, but the line does not appear in the English subtitles.[55] Very little visual context from the conversation is shown, as the Klingons are out of focus when they walk by and do not appear for more than a few seconds. In the dubbed version, no speech is audible. Because the Klingon language is used at other points in the part of the episode, it remains present despite the deletion of this line, and the L3 is not completely invisibilized. A similar effect occurs in the other example where this strategy was used (3x17, "Sins of the Father," 35:20).[56]

The fact that this strategy is only used two times across all the selected episodes may be due to the nature of the dubbing and the prioritization of lip synchronization. The faces of the Klingons in both scenes are not visible, so it does not appear as if someone is moving their mouth to talk but making no sound. Other instances of Klingon speech that

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[55] Sometimes, when Klingon speech occurs as ambient noise or background dialogue, a caption such as "[KLINGONS SPEAK KLINGON]" will appear in the English subtitles. In this example, no subtitle appears at all.

[56] This latter episode, and the amount of Klingon language that appears in its dubbed version, are discussed in further detail in Section 4.3.5.

are contextually similar to this one – that is, background speech with little to no relevant literal meaning, where lip movements or facial cues are not visible – typically fall into the next described category, replaying the same audio from the original episode. Unlike the example above, those instances occur in scenes where several Klingons are visible and at least one Klingon later speaks.

4.3.2 Repetition of the Same Audio

This strategy involves replaying the same audio track of Klingon speech from the original episode in the dubbed version. It is only used in a few instances, which can be sorted into further categories according to the context in which they occur. This strategy is used in the selected episodes for singing, background or ambient dialogue with indistinct words, and dialogue from a character with a brief appearance who only has lines in Klingon.

Speech by Klingon characters in the background of a scene often uses sounds common in Klingon, although individual words or phrases are indistinguishable. This background speech occurs, for example, when various Klingons are eating in a dining hall (2x08, "A Matter of Honor") or when main characters stand among a crowd in the Klingon Empire (3x17, "Sins of the Father"). The background speech is relatively quiet and acts more as a sound effect to create the scene rather than as verbal communication. Similarly, some of the singing that was dubbed using this strategy involves multiple speakers whose individual voices cannot be distinctly heard.

The same audio is also replayed at times when the speaker only has lines in Klingon. For example, a Klingon woman who sells Worf food during a festival speaks

only one line, which is replayed in the dubbed version (7x21, "Firstborn," 6:59). After selling Worf the food, the woman leaves and does not reappear. Another example of this strategy occurs when the Klingon character speaking is off-screen and not visible (5x07, "Unification, Part I," 24:10). This latter instance appears as Example 11 in Section 4.2.2. It is possible that these examples made use of this strategy in order to avoid casting a voice actor for a minor role with very few lines of dialogue; such a decision may have been made by members of the production team rather than the translators.

Singing in Klingon occurs in five of the selected episodes (5x08, 6x16, 6x17, 7x11, 7x21). In all but one of them, the audio of the original voice actors singing is replayed in the dubbed version. The only exception is Worf's singing in Season 5, Episode 8, which appears to have been re-recorded, although the other alien singing with Worf is not re-recorded ("Unification, Part II," 25:05). It is possible the choice to re-record Worf's singing was influenced by the audience's familiarity with Worf and his voice, since repeating the same audio clip might result in his voice in this scene sounding different from his voice in other scenes. However, this concern does not appear to have been prioritized in a later episode, where Worf's singing from the original is replayed (7x21, "Firstborn," 6:59), although most of his dialogue throughout the episode is re-recorded.

At times, the use of the original audio results in an effect where the speaker's voice appears to abruptly change, if the speaker has other lines that are not also dubbed using this strategy. In Example 13, Toq delivers a monologue explaining the lyrics to a Klingon song before singing the song.

Example 13. Season 6, Episode 17, "Birthright, Part II," 30:20.

Toq, a Klingon who was raised in a Romulan-controlled camp, explains to other Klingons that the lullaby they know is actually a war song.	
Toq: Tonight, as we came home, we sang a song of victory, a song known only to me as a lullaby. But it is a warrior's song. *bagh Da tuH moH*. Fire streaks the heavens. *chojaH Du rHo*. Battle has begun. Toq: {singing} *bagh Da tuH moH, chojaH Du rHo.* {Toq continues singing. Other Klingons gradually join in.}	Toq: Esta noche cuando volvíamos a casa, hemos cantado una canción de victoria, una canción que yo sólo conocía como una canción de cuna. Pero es una canción guerrera. *bagh Da tuH moH!* El fuego atraviesa los cielos. *chojaH Du rHo!* La batalla ha comenzado. [Tonight while we returned home, we sang a song of victory, a song which I only knew as a lullaby. But it is a warrior song. *bagh Da tuH moH!* Fire pierces the heavens. *chojaH Du rHo!* The battle has commenced.] Toq: {singing} *bagh Da tuH moH, chojaH Du rHo.** *Same audio as original.

When Toq starts singing, a change in his voice is noticeable. Additionally, in the dubbed version, Toq's re-recorded Klingon speech is not pronounced the same way as the sung line, which does not occur in the original. The rest of the song in the dubbed version also uses the original audio, although it becomes more difficult to distinguish individual voices as more Klingons join in the song. Further consequences of repeating the same audio track, particularly the effect on sound symbolism, might be explored with a more detailed comparison of the phonological inventories of English, Spanish, and the Klingon speech in the series.

4.3.3 Repetition with Similar Pronunciation

This section will discuss the revoiced repetition of Klingon words by Spanish voice actors with the same or very similar pronunciation, which occurs in the majority of instances of Klingon speech examined for this study. This strategy is used for both

individual words (e.g., 3x10, 4x24, 5x08) as well as lines of dialogue (e.g., 2x20, Riker's dialogue at 10:08; 4x26, Picard's dialogue at 16:24). The pronunciation of a Klingon word in the original is often not the pronunciation of the Klingon word as described by Okrand and is sometimes quite far from it. Although an in-depth exploration of the pronunciations is outside the scope of this thesis, this section and Section 4.3.4 will make occasional reference to Okrand's intended pronunciation as a point of comparison.

Many times, the use of this strategy results in a target scene that closely resembles the original scene. In one instance, Worf holds up a knife and identifies it as a *Daqtagh* (6x17, "Birthright, Part II," 17:35). The pronunciation of the word *Daqtagh* does not change in the dubbed version. Both scenes establish that the knife Worf is holding is called a *Daqtagh*. As a result, the viewer of the dubbed version will have a similar understanding of the Klingon word *Daqtagh* as the viewer of the original.

In some instances, although the pronunciation of the Klingon word is unchanged, some of the surrounding dialogue is rephrased, potentially resulting in a different connotation. Here, the Spanish voice actor for Worf repeats the Klingon word *nIbpoH* with the same pronunciation that was used in the original audio.

Example 14. Season 5, Episode 18, "Cause and Effect," 20:52.

The crew is experiencing déjà vu due to the ship being stuck in a time loop. Worf points this out to others.	
Worf: I am experiencing *nIbpoH*. The feeling I've done this before.	Worf: He tenido un *nIbpoH*. Ya he hecho esto antes. [I have had a *nIbpoH*. I have already done this before.]

In English, Worf experiences *nIbpoH*. In Spanish, he has had a *nIbpoH*. The verb used in this Spanish line is used to describe conditions that might be "experienced" in English, such as hunger (*tener hambre*) or cold (*tener frío*). As a result of this change, the

word *nIbpoH* according to the Spanish episode appears to have a slightly different usage than when it is used in English. Most examples in this category use a closer translation and as a result do not change meaning in this way.

At times, the repetition of similar pronunciation recreates features from the original audio that are not consistent with Okrand's intended pronunciation. The phrase *tlhIngan jIH*, when repeated twice by Worf, is pronounced both times as though the *l* in *tlhIngan* were an *i*, adding an extra syllable to the word (2x20, "The Emissary," 28:20). The extra syllable is also present in the dubbed line. As noted in Chapter 2, Okrand chose to use *tlh* or [tˡɬ] in place of the *kl* in Klingon as part of an effort to avoid the overuse of [k] in alien languages (Okrand et al. 2011, 117–118). Because [tˡɬ] is not used in English, the use of this sound may contribute to the unfamiliarity of the Klingon language to the ear of an English speaker. The same is true for Spanish-speaking audiences.[57] However, the speech in this scene avoids using [tˡɬ] in both the original English soundtrack and the dubbed Spanish soundtrack, which may influence the perceived "alienness" of the language.

Repetition of Klingon speech without change in pronunciation generally recreates an analogous effect to that which was in the original version of the episode. Corrius and Zabalbeascoa (2011) observe that using this strategy may result in a change in connotation of the L3, if L1 and L2 have different relationships to the L3. Changes in connotation might occur through sound symbolism, further discussed in Section 4.4.

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[57] An exception might be made for some dialects of English or Spanish that do use [tˡɬ] or a similar sound. For example, words in Spanish derived from Nahuatl may use [tɬ].

4.3.4 Repetition with New Pronunciation

Another strategy used in dubbing is the repetition of Klingon speech by Spanish

voice actors with a different pronunciation. Based on the analyzed data, this type of

repetition is the second most common solution for dubbing Klingon speech, second to

repetition with similar pronunciation. As discussed previously, pronunciation of a

particular word in Klingon can vary across episodes as well as within a single episode.

This section explores changes in pronunciation that occurred in the dubbing process, with

occasional reference to different pronunciations in the source where relevant.

Among the examples of this variation is the word, *qagh*, typically transliterated in

English as "gagh," which refers to a Klingon dish of live worms (Okrand 1997, 86–87).

Below is the first appearance of the word *qagh* in the series. Pronunciation in the

International Phonetic Alphabet (IPA) appears in square brackets immediately after each

occurrence of this word.

Example 15. Season 2, Episode 8, "A Matter of Honor," 8:30.

Riker eats a final meal on the *Enterprise* before transferring to a Klingon ship as part of an exchange program. He orders a variety of Klingon foods from the replicator. Pulaski, the human doctor onboard, looks on. Emphasis in bold added.

Pulaski: What is that? Riker: It's a Klingon delicacy. {He points at various plates.} *pIpIyuS* claw. This is heart of *targh*. This, of course, is **qagh** [gɑg]. Pulaski: **qagh** [gɑx]? Riker: {He holds up a bowl of worms.} Yes, serpent worms. Would you like some? Pulaski: No, thanks.	Pulaski: Pero ¿qué es eso? [But what is that?] Riker: Delicias klingon. Garra de *pIpIyuS*. Esto es corazón de *targh*. Y esto, claro, es **qagh** [ta]. [Klingon delicacies. Claw of *pIpIyuS*. This is heart of *targh*. And this, of course, is *qagh*.] Pulaski: **qagh** [gah]? Riker: No, *qagh* [ta]. Eh, gusanos. ¿Le apetece? [No, *qagh*. Uh, worms. Fancy any?] Pulaski: No, gracias. [No, thank you.]

In the source audio of this example, Riker introduces the word, *qagh*, and when Pulaski repeats it with a different pronunciation, Riker answers affirmatively, which ultimately does not acknowledge the variation in pronunciation. In contrast, in the dubbed version, Riker repeats his first pronunciation. Riker's repetition and the use of the word "no" seem to indicate he is correcting Pulaski's apparently incorrect pronunciation. As a consequence, Riker may appear more knowledgeable about the Klingon language. These changes may lead viewers of the dubbed scene to infer meaning that was not present in the original.

Later in the episode, the word *qagh* is once again repeated. Pronunciation of this word is noted in IPA in the example in square brackets.

Example 16. Season 2, Episode 8, "A Matter of Honor," 22:30.

Riker sits at a meal with several Klingons while participating in an exchange program on a Klingon ship. Riker says he liked another dish, and Klag recommends he try *qagh*. Emphasis in bold added.	
Klag: Then you will also enjoy this. {He passes another plate to Riker.} Riker: Isn't that **qagh** [gɐx]? Klag: Very good. You did some research on our nutritional choices. Riker: Yes, but… {The worms on the plate move.} Riker: {sighs} It's still moving. Klag: **qagh** [gɑ] is always best when served live.	Klag: Entonces, le va a gustar esto. {He passes another plate to Riker.} Riker: ¿No será **qagh** [tax]? [Isn't that *qagh*?] Klag: Muy bien. Veo que sabe algo de nuestros platos. [Very good. I see that you know something about our dishes.] Riker: Sí, pero… [Yes, but…] {The worms on the plate move.} Riker: Em, se mueve. [Um, it moves.] Klag: El **qagh** [tax] es mejor cuando se come vivo. [*qagh* is better when eaten live.]

In the source language version of this exchange, two different pronunciations are used, whereas a single pronunciation is used twice in the dubbed version. As a result, the dubbed version appears more consistent than the source. Additionally, the Klingon ship on which Riker serves during this episode is called the *Pagh*, which often sounds similar

to the word *qagh* in the source language version of the series. The first letter in the ship name *Pagh*, pronounced [p] in the source, became [g] in the dubbed version. Although the ship name does not appear in either of the above conversations that use *qagh*, it is possible that the changes in dubbed pronunciation for *qagh* may have had to do with the similarity to the ship name *Pagh*.

Changes in pronunciation are not always inconsistent within an episode. The last *ch* in the word *cha'DIch* is usually pronounced as [ʧ] in the original audio (3x17, 4x26).[58] Throughout the episode "Sins of the Father" (3x17), including in the following example, it is dubbed with the last *ch* as [k].[59]

Example 17. Season 3, Episode 17, "Sins of the Father," 18:47.

Worf and Kurn, whose identity as the second son of Mogh is secret, present themselves before the Klingon Chancellor to defend their late father against accusations of treason.	
K'mpec: Why do you come before us, commander? Kurn: I am Kurn, son of Lorgh. I will stand by Worf's side. I am *cha'DIch*.	K'mpec: ¿Por qué has venido aquí, primer oficial? [Why have you come here, first officer?] Kurn: Yo soy Kurn, hijo de Lorgh. Apoyaré en todo a Worf. Soy su *cha'DIch*. [I am Kurn, son of Lorgh. I will support Worf completely. I am his *cha'DIch*.]

Although the pronunciation of *ch* as [k] in English is not uncommon (as in words like *hierarchy*, *stomach*, *mechanic*, or *chiropractor*), words in Spanish do not typically end in either [k] or [ʧ].[60] Both dubbed versions of the word *cha'DIch* might therefore be described as sounding more "foreign" in the Spanish context than the original word

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[58] When spoken by Kahlest, the word *cha'DIch* instead ends in [ʃ] (3x17, "Sins of the Father," 36:10). Excluding that instance, the final *ch* is always pronounced as [ʧ].

[59] In Season 4, Episode 26, the pronunciation of *cha'DIch* more closely matches the English pronunciation, as the *ch* is pronounced as [ʧ]. A possible explanation for the different pronunciation in the dubbed versions may be that these two seasons were dubbed by different studios.

[60] Exceptions can be seen in loan words such as "lunch." See: *Diccionario de la lengua española: Edición del Tricentenario* (Madrid: Real Academia Española, 2020), s.v. "Lunch." https://dle.rae.es/lunch

sounds in the English context. A similar effect occurs with the word *qutluch*, which in the

original ends in [ʧ] and in the dubbed version ends in [k] (3x17, "Sins of the Father,"

25:30). This example also demonstrates a slight change in the use of the word *cha'DIch*.

In English, no article or pronoun is used in Kurn's statement. The dubbed version adds

the possessive adjective "su" (his, meaning Worf's) before the word *cha'DIch*.

In some cases, the change in pronunciation in the dubbed version makes the word

adhere more closely to Spanish phonetic norms than if it had been repeated with the

source pronunciation. An example of this type of change can be seen in the word *rokeg*.[61]

Example 18. Season 2, Episode 8, "A Matter of Honor," 22:00.

During his participation in an exchange program to a Klingon ship, Riker eats a meal with several Klingons, including Klag and an unnamed Klingon woman.	
Klag: Is the food alright, commander? Riker: It's delicious. The *pIpIyuS* claw was excellent. I also enjoyed this *bIreQ* lung. Klingon Woman: And the *rokeg* blood pie? Riker: Delicious.	Klag: ¿Le gusta la comida, capitán? [Do you like the food, captain?] Riker: Es deliciosa. El *pIpIyuS* era excelente. También el pulmón de *bIreQ*. [It is delicious. The *pIpIyuS* was excellent. So was the *bIreQ* lung.] Klingon Woman: ¿Ha comido algún *rokeg*? [Have you ever eaten a *rokeg*?] Riker: Siete. [Seven.]

In the source, the final *g* in *rokeg* is pronounced [g]. The dubbed version uses [x],

similar to the Spanish letter *j*. Words in Spanish do not typically end in [g]; however,

some words in Spanish do end in [x], such as the common word *reloj*. The use of [x] at

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[61] This word does not conform to the Klingon notation used throughout this thesis because of the use of the letters *k* and *g*. I have chosen to maintain the spelling that appears in the English subtitles rather than conforming to the standard notation for two reasons. First, the word does not appear in the glossaries from Okrand (1992, 1997). Secondly, the analysis of this word and its dubbed rendition has to do with its pronunciation, and the word is pronounced similarly to how it is spelled. Changing the spelling would not clarify the analysis and would require speculating about the word's intended Klingon pronunciation, as it might be *roqeQ*, *roqegh*, or another variant. Therefore, I have left it as *rokeg*.

the end of the word *rokeg* may result in the word sounding less unfamiliar to the Spanish-speaking viewer, compared to the pronunciation ending in [g].

This example also demonstrates a difference in the use of a Klingon word, similar to *nIbpoH* (Example 4, Example 14) and *cha'DIch* (Example 17). In the source version, the word *rokeg* is used as an adjectival noun to describe the blood pie. In the dubbed version, blood pie is not mentioned, and *rokeg* is used on its own as a noun. Therefore, viewers of the dubbed version have less information about what type of food *rokeg* is. It is also possible that the reference to blood in the original was influenced by a perceived strangeness of cooking with blood; viewers of the dubbed version may be less likely to have the same interpretation, as some regional Spanish foods may also use blood as part of the recipe (e.g., blood sausage). This familiarity may have influenced the decision to omit the detail about blood pie in the dubbed version. There may have also been regulations regarding discussion of blood on television that led to the omission. Despite this difference, both dialogues end in Riker bragging about having eaten Klingon food before, resulting in a similar portrayal of Riker's character.

Some pronunciation changes may have been made to achieve better lip synchronization, which is a possible explanation for the following segment, where the name "Kahless" at the end of a line in Klingon became "Kahlessa."

Example 19. Season 7, Episode 21, "Firstborn," 10:14.

Worf has brought Alexander to the Kot'baval Festival, where they watch a reenactment of Klingon hero Kahless defeating the Klingon tyrant Molor. Emphasis in bold added.	
Kahless: *nIqtol* Kahless! *raQateS, betleH!* Alexander: It's Kahless! Worf: Kahless would rather die than live under Molor's tyranny. Kahless: Molor *ghIqtal!* {Kahless and Molor fight.}	Kahless: *nIqtol* Kahless! *raQates, betleH!** Alexander: ¡Es Kahless! [It's Kahless!] Worf: Kahless prefiere morir que vivir bajo la tiranía de Molor. [Kahless prefers to die than live under Molor's tyranny.]

| Alexander: *nI'lot* **Kahless**! | Kahless: Molor *ghIqtal!**
 Alexander: *nI'lot* **Kahlessa**! |
| | *Same audio as original. |

Most of the Klingon speech in this scene appears in the dubbed version as the same audio, including earlier dialogue lines by Alexander. The last line is the exception. In this line, Alexander's mouth opens slightly after his speech ends in the original. In the dubbed version, an extra syllable is added over this lip movement. The name "Kahless" appears throughout this episode, and this is the only instance of the "a" added at the end.[62] A similar effect occurs at other points in the episode that do not involve Klingon speech.

Corrius and Zabalbeascoa (2011) suggest that repetition of the L3 in the target text may result in the L3 having a different function or connotation than in the original text, possibly due to the target audience's relationship to the L3. In the case of Klingon, inconsistencies in the new pronunciations may result in the target audience developing a different perception of the Klingon language with regards to the realism created through the use of Klingon and the apparent familiarity of the language's sounds.

4.3.5 Substitution for Spanish

Klingon is substituted for Spanish in eleven lines across only three episodes (3x17, 5x01, 7x21). These instances include two insults and nine complete lines of dialogue. Both Klingon insults are substituted for other insulting words in Spanish, such

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[62] Aside from the extra syllable version described, the name is pronounced consistently throughout this episode. Previous episodes that reference Kahless (6x17, 6x23) use a different pronunciation, closer to the English one. It is possible this difference occurred because the previous episodes are from a different season of the series, which was dubbed by a different studio (eldoblaje.com). Season 7 is also the only season to be dubbed into Latin American Spanish rather than European Spanish.

that their usage is contextually appropriate given the rest of the sentence. In the following

example, Worf insults another Klingon, Duras, whose father was a traitor.

Example 20. Season 3, Episode 17, "Sins of the Father," 39:00.

Klingon Chancellor K'mpec explains that, despite Duras's accusations against Worf's father, it was actually Duras's father who betrayed the Klingon Empire. Worf then insults Duras. Emphasis in bold added.	
Worf: This **_Ha'DIbaH_** should have been fed to the dogs!	Worf: ¡Ese **miserable** debía ser pasto de perros! [That miserable man should be grass fed to dogs!]

In this example, the Klingon word _Ha'DIbaH_ is substituted for the Spanish word

"miserable." Although _Ha'DIbaH_ is not defined in this episode or the other episodes

examined in this study, Okrand defines it as a word for "animal," and it is also used to

refer to animal meat (1992, 182; 1997, 90–91).[63] The Spanish word "miserable" is not

related in meaning to the Klingon word _Ha'DIbaH_ or to being fed to dogs, but it serves a

similar purpose of insulting Duras while maintaining a similar effect.

In the same episode cited above (3x17, "Sins of the Father"), Worf appears before

the Klingon High Council to defend his late father who has been falsely accused of

treason. Scenes before the Klingon High Council include short lines in Klingon, spoken

in instances where the contextual meaning can be extrapolated from visual cues. In the

following example, the Klingon Chancellor dismisses everyone to a recess using the

Klingon word _lenmat_. In the dubbed version, this word is replaced with the Spanish word

"receso" (recess).

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[63] According to eldoblaje.com, this season was dubbed into Spanish in 1992, so the definitions from Okrand (1992, 1997) may not have been available during production of the dubbed version. The first edition of _The Klingon Dictionary_ (Okrand 1992) was published in 1987 and included a definition for _Ha'DIbaH_. However, the book has never been translated into Spanish and may not have been readily available in Spain, where the dubbing studio is based.

Example 21. Season 3, Episode 17, "Sins of the Father," 31:00.

Picard has learned new information about the trial. He interrupts the proceedings, which are attended by Klingon Chancellor K'mpec, Worf, and several other Klingons.	
Picard: K'mpec, may we have a short recess? {K'mpec stands.} K'mpec: *lenmat*. {Everyone disperses.}	Picard: K'mpec, ¿podemos hacer una breve pausa? [K'mpec, can we make a brief pause?] K'mpec: Receso.

Conversational cues, such as the fact that the word is spoken immediately after a request for a recess, and visual cues, such as the crowd exiting, suggest to the viewer that Chancellor K'mpec has said "*lenmat*" to dismiss the court. The use of Klingon speech in a formal Klingon government setting creates a sense of realism. In the dubbed version, the Klingon speech is substituted for the literal meaning of the word, "recess."[64] The audience no longer needs to rely on context to understand K'mpec's line, but this solution does not recreate the sense of realism that is present in the original. Additionally, the dubbed version of Picard's line replaces the word "recess" with the word "pause," presumably to avoid redundancy with K'mpec's line.

The same episode (3x17, "Sins of the Father") features two scenes where Worf asks someone to be his *cha'DIch*, literally meaning "second," though in this context, it refers to a supportive role taken during a trial to defend the accused in combat, if necessary. Worf first chooses his brother, Kurn; when Kurn is injured, Worf asks Picard to take his place. In both scenes, the chosen *cha'DIch* answers Worf's request with two sentences in Klingon, which are both substituted for Spanish in the dubbed version. Both dubbed scenes also feature the word *cha'DIch* without substituting it for Spanish.

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[64] The word *len* is a noun meaning "recess" (Okrand 1992). The meaning of the second syllable, *mat*, is unclear. Because Klingon is an agglutinative language that makes use of prefixes and suffixes, it is likely that *mat* somehow modifies the noun *len*.

In one instance, shown in the next example, Worf asks Picard to be his *cha'DIch*. Picard's use of Klingon to formally accept in the source text is not communicated in the target language episode.

Example 22. Season 3, Episode 17, "Sins of the Father," 29:00.

Worf speaks to Captain Picard in the captain's office. Emphasis in bold added.	
Worf: Captain. I must choose another *cha'DIch*. I would like your permission to ask one of the crew. Picard: Well, of course, Lieutenant. Choose whomever you wish. Worf: Then I would ask you to stand with me. You may refuse with no dishonor. Picard: Thank you, Lieutenant. I appreciate the gesture, but I know that there are stronger and younger men from whom to choose. Worf: I can think of no one I would rather have at my side. {Picard nods thoughtfully. Sentimental music plays.} Picard: ***jIlajneS.* ghIj qet jaghmeyjaj.*** I accept. *The camera briefly shows Worf's reaction.	Worf: Capitán. Tengo que escoger a otro *cha'DIch*. Quiero su permiso para pedírselo a un miembro de la tripulación. [Captain. I have to choose another *cha'DIch*. I want your permission to ask a member of the crew.] Picard: Por supuesto, teniente. Pídaselo a quien quiera. [Of course, Lieutenant. Ask whoever you want.] Worf: Entonces le pido que sea usted, señor. Puede rehusar sin deshonra. [Then I ask that it be you, sir. You can refuse without dishonor.] Picard: Gracias, teniente. Aprecio encantado su gesto, pero sé que hay hombres más fuertes y más jóvenes que usted puede escoger. [Thank you, Lieutenant. I greatly appreciate the gesture, but I know there are stronger and younger men you can choose.] Worf: No se me ocurre a nadie que prefiera tener a mi lado. [I cannot think of anyone I would prefer to have at my side.] {Picard nods thoughtfully. Sentimental music plays.} Picard: **De acuerdo.* Que sus enemigos huyan de miedo.** Acepto. [I agree. May your enemies flee in fear. I accept.] *The camera briefly shows Worf's reaction.

In the original version, Picard's speech in Klingon contributes to the emotional weight of the scene. This dialogue is the first time Picard is seen speaking Klingon. Earlier in the episode, Picard makes his support for Worf clear: when Worf wants to take

leave to defend his father, Picard insists on accompanying him. The implication may be

that Picard researched Klingon trials and the role of the *cha'DIch* in order to better

support Worf and, while doing so, came across the Klingon language *cha'DIch*

acceptance. The music that plays before Picard's line, as well as the brief camera change

to show Worf apparently affected by Picard's statement, serves to emphasize Picard's

speech in Klingon. Had these elements been placed around Picard's last sentence in

English, his acceptance might have been emphasized. Instead, the emphasis is placed on

his acceptance in Klingon.

When the dubbed version substitutes the Klingon line for a Spanish rendition, this

effect is not reproduced through the same strategy. The line may still appear to be a

formal acceptance of some sort, since it is unlike Picard to say something like "may your

enemies flee in fear." Moreover, the placement of Picard's final "I accept" in English

serves to confirm to the viewer the contextual meaning of the phrase in Klingon; the final

"acepto" in the Spanish version seems somewhat redundant, since Picard has already

accepted by saying "de acuerdo."

Notably, the first instance of the Klingon acceptance, spoken by Kurn, was not

dubbed the same way as Picard's line.

Example 23. Season 3, Episode 17, "Sins of the Father," 15:58.

Worf and Kurn discuss the upcoming trial to defend their father. Emphasis in bold added.	
Kurn: You'll need a *cha'DIch* to defend you. While you are accused, you will not be allowed combat. I would be honored if you chose me. {Worf considers.} Worf: I ask you to stand with me, to be my *cha'DIch*. Kurn: **jIlajneS. ghIj qet jaghmeyjaj.** The	Kurn: Necesitarás un *cha'DIch*, hermano. Mientras dure el juicio, no podrás combatir. Me sentiría honrado si me escogieses. [You will need a *cha'DIch*, brother. During the trial, you will not be able to fight. I would feel honored if you were to choose me.] Worf: Te pido que estés a mi lado, que

two sons of Mogh. Together, we'll restore the family honor.	seas mi *cha'DIch*. [I ask that you be at my side, that you be my *cha'DIch*.] Kurn: **Acepto. Que sus enemigos tiemblen de miedo.** Los dos hijos de Mogh, juntos. Devolveremos a nuestra familia el honor. [I accept. May your enemies tremble in fear. The two sons of Mogh, together. We will restore honor to our family.][65]

The Klingon word *jIlajneS* has been substituted here for the Spanish word "acepto" (I accept). It is possible this rendition was not used for Picard's line to avoid repetition when he later says "I accept." Additionally, the second Klingon sentence, *ghIj qet jaghmeyjaj*, uses the Spanish verb "temblar" (to tremble) rather than "huir" (to flee) as in Picard's line. Although minor, these differences may suggest to viewers of the dubbed version that the phrase is not a formal or ritual acceptance, as such a phrase would more likely be identical both times.

The majority of Kurn's lines in Klingon are rendered in Spanish in the dubbed version; the only exception is the example discussed in Section 4.6. As a result, Kurn speaks significantly less Klingon in the dubbed version of episodes in which he appears (3x17, 5x01). He is typically contrasted with Worf, as Kurn embodies more traditional Klingon culture, while Worf has adapted to some Federation values. Kurn speaks Klingon much more frequently than Worf does in the original versions of these two episodes. Therefore, the Klingon language serves as a marker of the difference between them. This linguistic marker is not recreated in the dubbed version, because almost all of

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[65] The use of the word "sus" in this line, apparently reflecting the *usted* form of the second person, is incongruent with previous lines, which use the *tú* form. It is possible that "sus" refers to a third person, rather than the second person, as the *usted* form is identical to the *él/ella* form. The Klingon line in the original episode refers to "your enemies," and the back translation reflects this usage.

his speech occurs in Spanish and very little occurs in Klingon. The contrast still appears in non-linguistic forms of characterization.

According to Corrius and Zabalbeascoa (2011, 126), substitution of the L3 in the source text for L2 may result in L3 invisibility in the target text, or in "standardization, with or without compensation." The examples discussed in this section typically do not use any strategy to compensate for the lack of Klingon language; there is no discussion of the use of Klingon or suggestion that any of the speech has been automatically translated from Klingon using the universal translator. While the L3 is not completely invisibilized in these episodes, as some Klingon utterances are still present, the usage of Klingon has changed significantly, particularly in "Sins of the Father" (3x17), where most sentences and phrases have been substituted for Spanish. Because this strategy is only rarely used, a regular viewer may not notice a significant change in the portrayal of Klingon throughout the series. However, the sense of realism and the viewer's exposure to Klingon language and culture may have been affected, particularly because this episode is the first of several episodes in *TNG* to feature scenes in a Klingon city.

4.3.6 L1 Approaches and Additions

Klingon speech rarely appears in the dubbed version in lines where it did not appear in the source or as an addition, regardless of its presence in the source. It is possible, as similarly discussed in Section 4.3.1, that words were not added in moments where there was originally no speech out of concern for lip synchronization, thereby leading to relatively few instances of this strategy. Additionally, Okrand's *The Klingon Dictionary* (1992) has not been translated into Spanish, nor are many other Klingon-

language resources available in Spanish. Therefore, the dubbing professionals may have

been unfamiliar with the Klingon language and may have lacked the resources necessary

to create new Klingon speech or adapt existing Klingon speech to new uses.[66]

One instance of addition occurs when Riker uses the word *qagh* an extra time

(2x08, "A Matter of Honor"). This instance is bolded in the following example.

Example 24. Season 2, Episode 8, "A Matter of Honor," 8:30.

Commander Riker eats a final meal on the Enterprise before transferring to a Klingon ship as part of an exchange program. He orders a variety of Klingon foods from the replicator. Dr. Pulaski looks on. Emphasis in bold added.

Pulaski: What is that? Riker: It's a Klingon delicacy. {He points at various plates.} *pIpIyuS* claw. This is heart of *targh*. This, of course, is *qagh*. Pulaski: *qagh*? Riker: {He holds up a bowl of worms.} **Yes, serpent worms.** Would you like some? Pulaski: No, thanks.	Pulaski: Pero, ¿qué es eso? [But what is that?] Riker: Delicias klingon. Garra de *pIpIyuS*. Esto es corazón de *targh*. Y esto, claro, es *qagh*. [Klingon delicacies. Claw of *pIpIyuS*. This is heart of *targh*. And this, of course, is *qagh*.] Pulaski: *qagh*? Riker: **No, *qagh*. Eh, gusanos.** ¿Le apetece? [No, *qagh*. Uh, worms. Fancy any?] Pulaski: No, gracias. [No, thank you.]

In this dialogue, Riker's identification of *qagh* as "serpent worms" has been

shortened to "gusanos" (worms), allowing space for the addition of the Klingon word

qagh. As discussed in Section 4.3.4, this addition, combined with the pronunciation

differences, contributes to a slightly different exchange between Riker and Pulaski.

However, the function the language serves in this scene remains analogous, and the use

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[66] Writers for the original episodes often did not adhere to the information in Okrand's publications when including words or phrases in Klingon in the script. Therefore, although lack of Klingon-language resources in Spanish may have factored into the lack of additions in the dubbed version, dubbing professionals could have also invented new supposedly Klingon words, just as the writers for the original episodes did.

of the same word three times instead of two times in a single dialogue does not make a significant difference in the amount of Klingon present.

Another instance of addition appears to use a new word in Klingon. In the example below, Klingon Chancellor K'mpec's disapproving hum in English appears to have been dubbed with a Klingon word.

Example 25. Season 3, Episode 17, "Sins of the Father," 18:47.

Worf and Kurn, whose identity as the second son of Mogh is secret, present themselves before the Klingon Chancellor K'mpec to defend their late father against accusations of treason.	
K'mpec: Why do you come before us, commander? Kurn: I am Kurn, son of… Lorgh. I will stand by Worf's side. I am *cha'DIch*. K'mpec: Hmm. {grunts.} {K'mpec gestures sharply toward Kurn. Another Klingon from the sidelines approaches and gives Kurn a weapon.}	K'mpec: ¿Por qué has venido aquí, primer oficial? [Why have you come here, first officer?] Kurn: Yo soy Kurn, hijo de… Lorgh. Apoyaré en todo a Worf. Soy su *cha'DIch*. [I am Kurn, son of… Lorgh. I will support Worf completely. I am his *cha'DIch*.] K'mpec: *'uHiem*. {K'mpec gestures sharply toward Kurn. Another Klingon from the sidelines approaches and gives Kurn a weapon.}

The Klingon word that has been added in this scene, *'uHiem*, does not appear in any of the external materials consulted for this thesis. It is possible that the spoken line was intended to be some particular word in Klingon that has been defined, since the pronunciation of a word is often not reflected by its spelling. Because the word does not appear in the English subtitles or the original episode script, it is difficult to identify. Moreover, it is difficult to see K'mpec's mouth in this scene, as the gesture of his hand partially covers his face, which may have lessened the concern for lip synchronization for this particular line.

This episode includes several instances of Klingon being substituted for Spanish, as discussed in Section 4.3.5. This line may have been identified as an appropriate time to include a new Klingon line to compensate for the lesser amount of Klingon speech in other scenes. Although this addition does increase the amount of Klingon in the episode, it does not recreate the emotional usage of Klingon from the scene with Picard. Therefore, the use of this strategy has resulted in a different function of the L3, which is a possible effect identified by Corrius and Zabalbeascoa (2011).

4.4 Sound Symbolism

This section seeks to briefly address the possible use of sound symbolism in Klingon speech in the original and dubbed versions of *TNG*. It is difficult to come to a precise conclusion about the sound symbolism of the Klingon language that appears in the selected episodes, given that pronunciation is inconsistent and rarely conforms to the pronunciations described by Okrand (1992). Sound symbolism will be briefly addressed here given its importance in the creation of conlangs (Beinhoff 2015) as well as Okrand's stated goal to create an unfamiliar-sounding language (Okrand et al. 2011). A complete analysis of the sound symbolism, including the extent to which Klingon sounds unfamiliar to viewers and the influence of that unfamiliarity on viewers' perceptions of Klingon characters, is outside the scope of this thesis, but the results and discussion here provide a broad overview of the importance that it plays with respect to conlangs and their translation.

In the process of creating the Klingon language, Okrand specifically chose phonological features that are uncommon or nonexistent in English to make Klingon

sound more alien (Okrand et al. 2011). As a result, the extent to which Klingon sounds unfamiliar or "alien" may differ for audiences who speak languages other than English. Most of the time, in both the original and dubbed versions of the episodes, Klingon words are not spoken using the sounds described in *The Klingon Dictionary* (Okrand 1992) or in resources from KLI. The use of common sounds from English that are not in the phonetic inventory of Klingon is especially noticeable in the prevalence of [k] and [g] among Klingon words. These two sounds are not in the phonetic inventory of Klingon and are usually described as English transliterations of *q* [q] or *Q* [qχ].[67] Instances of this can be seen throughout Section 4.3.4, including in the discussions of *qagh* and *rokeg*. Other words that match this pattern include *Qapla'*, which is frequently pronounced with [k] at the beginning rather than [qχ]. These sounds also occur frequently in character names, such as Klag, Kargan, Kurn, K'mpec, and L'Kor. Some of these might be excused as "Earthlings' mishearings of Klingon sounds unavailable in the inventory of English consonants" (Okrand et al. 2011, 117). However, the prevalence of [k] and [g] does not occur only among humans or non-Klingons; Klingon characters also use them. Therefore, this explanation cannot account for every use of these sounds.

The use of [k] and [g] is a feature of both the English and Spanish versions of the episodes, but due to the frequency of pronunciation changes in dubbing (see Section 4.3.4), the same effect is not always created in both versions. The Klingon *H* [x] is often inconsistent in the original episodes, possibly because [x] is not a common sound in American dialects of English. However, the sound does occur frequently in Spanish; in

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[67] Okrand states that the Klingon sounds *tlh*, *Q*, and *q* are usually written *kl*, *kr*, and *k*, respectively, by English speakers (1992, 58). Other variations also occur. For example, *qagh* appears in the English subtitles as "gagh." *petaQ* has been spelled several different ways, sometimes with a *k* in place of the *Q*. See: "petaQ," *Memory Alpha*, https://memory-alpha.fandom.com/wiki/Klingonese#petaQ

fact, Okrand describes *H* as "not like anything in English, but it is just like […] the *j* in the Mexican city of *Tijuana*" (1992, 14, italics in original). This feature is particularly noticeable in the phrase "son of Mogh," dubbed as "hijo de Mogh." "Mogh" might end in [g], [x], or [h] when spoken by the original actors. The voice actors for the dubbed version consistently pronounce the *j* in "hijo" and the *gh* in "Mogh" the same way, with [x].[68] Although [x] is not the intended pronunciation of the Klingon *gh* by Okrand's notation, it is in Klingon's phonetic inventory, whereas [h] and [g] are not. As a result, [mox] might be described as a "more Klingon" name than alternate pronunciations that appear in the source, such as [moʊg] (3x17, "Sins of the Father," 18:10). The appearance of [x] in both phonetic inventories might suggest Klingon sounds more familiar and less "alien" to viewers of the dubbed version.

The phonetic features described in this section might result in a slightly different portrayal of Klingons through the sound symbolism. The study by Pogacar et al. (2017) concluded that some sounds, such as /ɑ/ and /i/, reflect similar symbolism across languages, namely Slovene and English. The same study also supported the idea that unfamiliar sounds may be perceived negatively (*ibid*., 153). However, this study was conducted on written names in text, and the extent to which the same findings might apply to audiovisual translations is unclear.

The sound symbolism of the Klingon language may also have been affected by cadence and other voice features unique to the audiovisual medium. Both the original actors and the dubbing voice actors tend to emphasize certain Klingon words, particularly words with more unfamiliar sounds; for example, Riker's use of the words *pIpIyuS* and

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[68] In the dubbed version of 3x17, "Mogh" is also pronounced [mok] (16:00). English pronunciations of the name vary.

targh sounds much smoother than his use of *qagh* that immediately follows (2x08, "A Matter of Honor," 8:30). This emphasis may strengthen the sense of alienness or realism. Klingon has frequently been described as a harsh, forceful language, including from sources such as KLI.[69] Additionally, Klingon characters in the dubbed version often have deep, raspy voices, which is not always the case in the original.[70] The harshness of speech in Klingon may be intended to reflect Klingon culture or values; however, further study is needed to draw conclusions from these observations.

4.5 Purpose of Klingon Segments

Individual examples discussed in previous sections have explored the purpose of the Klingon language segments where relevant. This section reflects on the existing research about the purpose of conlangs in general, apparent trends in the most common purposes of Klingon speech, and the purposes of Klingon speech in the dubbed version. Because Klingon is most frequently repeated in the dubbed version, the purpose is often similar, but some differences will be noted.

Fictional languages are frequently used to create a sense of realism, which is arguably the primary reason Okrand was hired to develop the Klingon language (Okrand et al. 2011). The Klingon language contributes to the portrayal of realism in *TNG* in that Klingons speak their own language, thereby avoiding the trope that aliens speak the same languages as the human characters and the audience (see Kerslake 2007; Cronin 2009). However, as discussed in Section 4.1, Klingons also speak English frequently and

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[69] In describing the Klingon *q* [q] and *Q* [qχ], KLI's website states it should sound like the speaker is choking (Klingon Language Institute 2021d).
[70] Compare, for example, the source and dubbed versions of speech by Gowron (4x07, 4x26, 5x01, 5x07, 5x08, 6x23).

fluently, and the reasons for their English proficiency are never acknowledged. It is

assumed that all Klingons speak and understand the same languages as the human

characters and the audience. A similar effect occurs with the portrayal of other alien

species, whose languages appear even less than the Klingon language. As a result, this

aspect of realism is only present in the selected episodes to a limited extent.

Realism may have also been the purpose of Klingon speech in scenes involving

Klingon rituals and government proceedings (i.e., 2x14, 3x17, 4x07, 4x26, 6x23, 7x21).

For instance, several scenes involving the Klingon High Council (3x17, 4x26) include

some dialogue lines in Klingon. These scenes are never conducted exclusively or even

primarily in Klingon, and most only use the occasional Klingon term or phrase. The

majority of these scenes are in English, and as a result, viewers can follow what is being

said and are not forced to confront a translation dependency (see Cronin 2009, 116). The

use of Klingon in this particular example involving the High Council becomes less

prevalent in the dubbed version, due to the repeated substitution of Klingon for Spanish

(see Section 4.3.5).

There is one example in which a character primarily conducts conversations in

Klingon: Captain K'vada always speaks to his crew in Klingon, while speaking to Picard

and Data in English (5x07, 5x08). As a result, K'vada seems to primarily speak Klingon,

and only use English when communicating with people who are not fluent in Klingon.

This usage of the language might create more realism, since K'vada only uses English

when Klingon would not be understood, suggesting Klingon may be his dominant

language. However, the fact that this portrayal only appears once in the selected episodes

reinforces the lack of this sense of realism.

Another common purpose of fictional languages is the transmission of cultural information about the speakers of the languages (see Meyers 1980; Cheyne 2008; Salvatierra 2020). In the case of Klingon, this purpose is used to a limited extent. The use of language as a vehicle for cultural information rarely uncovers Klingon values or beliefs. Instead, the language is used to identify Klingon objects, social roles, and events which could have been named in English with little informational difference. For instance, the word *nIbpoH* (5x18) does not reveal a uniquely Klingon concept; in fact, it appears to be identical to the concept of déjà vu, which is familiar to viewers. Other words, such as *betleH* (4x07, 6x16, 6x23, 7x11, 7x21), do not have existing equivalents in English or Spanish, but they remain conceptually familiar and relatively simple concepts for both English- and Spanish-speaking audiences: a *betleH* is a Klingon weapon. This type of cultural information contrasts with the use of language to reveal beliefs or practices that would be partially or wholly unfamiliar to the audience.[71]

Rather than revealing a depth of cultural information, these examples may act as linguistic markers of Klingons' alienness. For instance, Worf describes a Klingon woman first as his *ghojmoq* and then as his nurse (3x17, "Sins of the Father," 31:05; see Example 3). This description merely serves to remind the viewer that Worf is of a different background. This alienness may be further supported by the unfamiliar sounds used in the Klingon language, as well as visual cues, such as the forehead ridges and different styles of dress.

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[71] Salvatierra (2020) examines the use of language in several works by Ursula K. Le Guin to reveal these more unfamiliar cultural concepts, as well as the presence of a narrator or other figure who must translate or explain the alien concepts for the reader. A particular example from Le Guin, the invented word *shifgrethor*, is mentioned by Meyers (1980, 9). Science fiction author and translator Ken Liu (2013) also discusses the challenges of translating culturally-specific terms in existing languages, namely between Chinese and English, in the context of science fiction.

Another form of transmitting cultural information can be seen when characters mention a word that does *not* exist in Klingon, meaning to suggest that Klingons are unfamiliar with or do not value the concept. Describing a mediator who negotiated peace treaties between the Klingons and the Federation, Worf says: "Before him, there was no Klingon word for 'peacemaker'" (2x05, "Loud as a Whisper," 3:10). This statement is in response to other characters questioning why Worf feels uncomfortable before meeting the mediator. Other characters accept Worf's statement as sufficient explanation for his discomfort, and the subject is not further discussed in the episode. The implication of Worf's comment is that Klingons lack a word for "peacemaker" because they are a war-focused society that values aggression, and because the concept of peace is unfavorable to Klingons.

The Klingon language may also be used as a linguistic marker of Klingon identity. For example, a two-part episode (6x16, 6x17) features several Klingon youths who do speak Klingon. Worf spends the second episode teaching the youth about Klingon culture and history, including teaching Toq the lyrics to a song he knew but did not understand the meaning or significance of (6x17, "Birthright, Part II," 30:20; see Examples 9 and 13). Toq learns the meaning of the song while also learning about other parts of Klingon culture, such as the "ritual hunt" (30:20) and the traditional game of *qa'vaQ* (24:41). The episode ends with Toq and several other Klingons standing with Worf when he is threatened with execution, preferring to die than live dishonorably. For Toq and the other Klingon youth, learning the Klingon language forms a part of embracing Klingon values and developing a deeper understanding of Klingon identity. Aside from this example, the Klingon language is not frequently used as a marker of

identity. In fact, it is notably absent from some proclamations of Klingon identity, such as Worf's "I am a Klingon!" (3x17, "Sins of the Father," 12:26) and a group of Klingons repeatedly and enthusiastically chanting "We are Klingon!" (6x23, "Rightful Heir," 19:10), neither of which use the Klingon language.

Another purpose of segments in Klingon is to demonstrate a character's worldliness or political and cultural knowledge. Picard often uses Klingon to demonstrate his political savvy, in keeping with his characterization as a learned person.[72] Example 5 and Example 23 demonstrate this purpose, as do several other scenes where Picard speaks Klingon while working with Klingon government representatives (e.g., 4x07, 4x24, 4x26, 6x13). Rather than demonstrating a way that Klingons use the Klingon language, these scenes show a non-native speaker's use of the language for diplomatic reasons. This usage might also be intended to reflect a degree of realism in that Picard, as captain of the ship, is expected to be knowledgeable about alien peoples.

The Klingon language is also used at times to create a humorous or comedic effect. In some cases, the humor arises from the apparent 'strangeness' of Klingon culture. For example, scenes in which Riker eats Klingon food (2x08, "A Matter of Honor") are humorous due to the juxtaposition of Riker's discomfort with his need to fit in during his exchange on the Klingon ship. This humor is largely recreated in the dubbed version through visual cues, such as Riker's facial expressions. However, the target audience may have a different reaction to the apparent strangeness of the foods, as mentioned with the "*rokeg* blood pie" in Example 18.

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[72] An example of this characterization of Picard from the episodes selected for this thesis can be found in "Darmok" (5x02). The episode shows Picard recounting the Epic of Gilgamesh and later reading a physical book (as opposed to a digital copy on a tablet or computer) of the Homeric Hymns in Greek.

Other jokes rely on the use of the Klingon language in an unexpected context, occasionally a somewhat nonsensical one. For example, during a surprise birthday party for Worf, the crew of the *Enterprise* sing a Klingon version of "For He's a Jolly Good Fellow" (7x11, "Parallels," 4:12). According to the exchange, Counselor Troi translated the song into Klingon, although she is not shown to know any Klingon at any other moments in the selected episodes. Troi jokes that the translation was difficult because Klingon does not have a word for "jolly." The dubbed version of this scene repeats the same audio for the song, and Troi's statement is that Klingon lacks a word for "alegría" (happiness). However, common Spanish versions of "For He's a Jolly Good Fellow" do not use the word "alegría." As a result, the dubbed version recreates part of the humor — that the song is unexpectedly in Klingon, and that Worf is upset about the surprise party while everyone else celebrates — but Troi's joke may not be understood by the target audience.

At times, a character's or the audience's lack of knowledge about Klingon is used to make an unrelated point in the conversation. Episode 15 of Season 7, "Lower Decks," follows a group of lower-ranking Federation officers onboard the *Enterprise*, most of whom are possible candidates for a promotion. Among them is Ensign Sito Jaxa, a Bajoran woman who attends Worf's *moQbara'* martial arts classes. In order to proceed to the advanced class, Worf tells her she must pass the *ghIqtal*, an "ancient Klingon ritual" to test her knowledge and mastery of *moQbara'*.[73] He blindfolds her and tells her to defend herself against his attacks. After failing three times, Jaxa decries the test as unfair and refuses to participate. Worf congratulates her on having passed the test. Jaxa then

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[73] For this dialogue, see 7x15, "Lower Decks," 27:00 in Appendix A.

reveals that she knows the actual meaning of the word *ghIqtal*, which has nothing to do with the *moQbara'* class.

Example 26. Season 7, Episode 15, "Lower Decks," 29:06.

After the challenge, Jaxa realizes what *ghIqtal* actually means and asks Worf.	
Jaxa: One thing I don't understand. Doesn't *ghIqtal* mean "to the death"? Worf: You speak Klingon. Jaxa: Sir, is there really such a thing as a *ghIqtal* challenge? Worf: No, there is not, but perhaps next time you are judged unfairly, it will not take so many bruises for you to protest.	Jaxa: Hay algo que no entiendo. ¿No *ghIqtal* significa "la muerte"? [There's something I don't understand. Does *ghIqtal* not mean "death"?] Worf: Ah, habla klingon. [Ah, you speak Klingon.] Jaxa: Señor, ¿en verdad existe eso de la prueba *ghIqtal?* [Sir, does that *ghIqtal* test really exist?] Worf: No. No existe. Pero la próxima vez que la juzguen injustamente, no necesitará tantas caídas para protestar. [No. It does not exist. But the next time you are judged unjustly, you will not need so many falls to protest.]

It is explained that *ghIqtal* actually means "to the death" (or, according to the Spanish version, "death") and that Worf's challenge was fake, invented for the sole purpose of proving to Jaxa that she should defend herself. Worf feels that Jaxa is being treated unfairly in the consideration for the promotion. In this scene, Worf intentionally gives an incorrect definition for a Klingon word, which he assumes Jaxa does not understand (because she is not Klingon), to deliver a lesson. The meaning of the word *ghIqtal* is irrelevant to the main content of the exchange, and the lesson would not have changed significantly had he used a different word. The slight change in Jaxa's definition of *ghIqtal* in the dubbed version of the dialogue does not have an effect on the main purpose of this exchange, which is to show Worf supporting and mentoring Jaxa.

Although the meaning of *ghIqtal* is not particularly important in the previous scene, the same word appears again six episodes later at the Kot'baval Festival, as part of

a reenactment of legendary Klingon hero Kahless defeating the tyrant Molor (see Section 4.2.1). Because the word serves two different purposes in the two different episodes, it may be more effective for the translator to consider both purposes in order to devise a solution that is appropriate for each instance. These two episodes are from the same season, and as a result, they were dubbed by the same studio. However, words occur multiple times across seasons that were dubbed by different studios, as in the case of *cha'DIch* (see Section 4.3.4).

4.6 Methodological Questions

The framework proposed by Corrius and Zabalbeascoa (2011, 115) is intended to apply broadly to L3s that appear in film and television, including invented languages and pseudo-languages. Overall, the framework's categories for analysis as adapted for this thesis are effective in conceptualizing different translation strategies for dubbing Klingon as an L3. However, the inconsistent pronunciation and use of Klingon in the series sometimes complicates the framework and prevents clear distinctions between the categories, thus requiring additional reflection.

The Klingon speech in both the original and the dubbed version is often difficult to decipher or understand. This thesis has relied upon English subtitles, original episode scripts, and materials about the Klingon language to identify the likely intended word where possible. The dubbed rendition is most often similar to the original Klingon speech, and as a result, it is usually possible to identify the words in the dubbed Klingon speech, even when pronunciation varies. In the following example, the dubbed version

uses speech that is markedly different from the speech in the original for two lines of dialogue: Worf's shout and Kurn's response.

Example 27. Season 3, Episode 17, "Sins of the Father," 12:26.

Kurn, whose identity as Worf's brother has not yet been revealed, tests Worf's patience in order to see if he is "truly" Klingon. Emphasis in bold added.	
Worf: I am a Klingon. Kurn: Really? Perhaps your blood has thinned in this environment. I simply didn't want to hurt you. {Worf shouts while attempting to throw a stool at Kurn.} Kurn: ***mev yap!*** Kurn: So your blood is not so thin after all! Worf: I am a Klingon! If you doubt it, a demonstration can be arranged! Kurn: That is the response of a Klingon!	Worf: Soy un klingon. [I am a Klingon.] Kurn: ¿Lo es? Entonces puede que su sangre se haya diluido en este ambiente. No quise herir sus sentimientos. [Are you? Then it may be that your blood has thinned in this environment. I didn't want to hurt your feelings.] {Worf attempts to throw a stool at Kurn.} Worf: ***¡noesya!*** Kurn: ***¡abosiga!*** ¡Así que su sangre no está del todo diluida! [*abosiga!* So your blood is not completely thinned!] Worf: ¡Soy un klingon! Y si lo duda, ¡puedo demostrarlo ahora mismo! [I am a Klingon! And if you doubt it, I can demonstrate it to you right now!] Kurn: ¡Esa es la respuesta de un klingon! [That is the response of a Klingon!]

The dubbed renditions of Worf's shout and Kurn's Klingon line have been changed significantly from the original audio. The resulting phrases, due to being spoken quickly as shouts or growls, are difficult to hear clearly. These phrases do not seem to resemble any particular words that appear in *The Klingon Dictionary* (Okrand 1992), nor do they make use of either common Klingon sounds or common sounds in the version of Klingon spoken in the dubbed episodes (see Section 4.4). In fact, the words sound like they could be in Spanish. The lack of clarity about this example prevents its classification within the categories defined for this thesis.

In some senses, this example could be categorized as swapping the L3 of the source text for a different L3 in the target text, which is a strategy identified by Corrius

and Zabalbeascoa (2011) that was disregarded for this study. However, this conclusion would suggest that changes in pronunciation signify a different language or word being spoken, leading to changes in classification in other examples as well. For example, *qagh* [gɑg] could be considered a different word than *qagh* [ta] (2x08, "A Matter of Honor"; see Example 16), both of which might be distinguished from Okrand's intended Klingon pronunciation, [qaɣ].

Such distinctions raise the question of which version of the Klingon language is the "real" or "correct" version, if such a determination is possible. By KLI's standards, inclusion of a term or phrase in an episode of *TNG* (or other *Star Trek* film and television installments) does not automatically grant the term or phrase validity in the language (Okrent 2010; see also publications in *HolQeD*, such as KLI 2002). Okrand (1997) describes some forms of language variation among Klingons to explain some of the apparently incorrect or mispronounced speech in the series, but not all examples have been addressed in this way. Because Klingon is an invented language (and a relatively young language, compared to, for example, Esperanto), there is no community of native speakers whose use of the language could be studied to compare against the Klingon speech in *TNG*. Instead, KLI relies on publications and statements from Okrand to resolve questions about the language and invent new words (Okrand et al. 2011; Okrent 2010).[74]

In addition to pronunciation differences, the Klingon language that appears in *TNG* frequently does not conform to Okrand's grammar (see Example 6). KLI has often

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[74] This development of the language can be seen in *HolQeD*, KLI's quarterly journal on the Klingon language, which features discussions about how to express certain ideas in Klingon (e.g., KLI 2004) and short statements written by Marc Okrand revealing new words or grammatical features (e.g., Okrand 2002).

dismissed the version of the language that appears in *Star Trek* film and television by

referring to it as Paramount *Hol*, the Paramount language, as opposed to *tlhIngan Hol*, the

Klingon language (e.g., Klingon Language Institute 2002).[75] Although the term is

primarily used as a joke, it may also reflect the existence of a second distinct variant of

the Klingon language, rather than an erroneous or poorly translated version. After all,

viewers who have not learned Klingon from KLI and Okrand's books will become

familiar with the transliterations and pronunciations of Klingon words that appear in the

show, such as "bat'leth" (*betleH*), or [kɐp.lɐ] for *Qapla'* (which should actually be

[qχapʰ.laʔ] by Okrand's notation). This second version of the language might not

necessarily be considered a fully-fledged conlang, but it is undeniably a form of fictional

invented language.

    The Klingon that appears in the series might also be described as a form of

pseudo-Klingon. In their L3 framework, Corrius and Zabalbeascoa (2011, 118) define a

pseudo-language as a language that "no actual native speaker of the language would

recognise as anything but a parody or fake version." Regarding the considerations for a

translator working with a pseudo-L3, Corrius and Zabalbeascoa (2011, 118) note:

> The important feature of such pseudo-languages may often be that they are meant
>
> to be recognisable as Italian, or Russian, or whatever, by an audience who may
>
> think they can recognise these languages in one or two key words or features

---

[75] This issue of *HolQeD* describes the use of Klingon in an episode of *Enterprise* (2001–2005). The episode features the apparent use of the Klingon word *parHa'* to mean the English preposition "like," despite that its meaning according to Okrand (1992) is the English verb "to like." *HolQeD* makes several jokes regarding the "painful syntactic/semantic confusion" and "muddled" use of Klingon in this episode (KLI 2002, 12–13).

(e.g., pronunciation, or even paralinguistic or non-verbal features such as accompanying gestures or types of voice).

The features described in this quote are frequently used to mark Klingon speech in the sampled episodes. Klingon words are often spoken with a particular emphasis, as though the speaker is unaccustomed to using the words. This emphasis seems to occur more often in words with more non-English sounds; for example, Riker's pronunciation of *qagh* throughout 2x08 is much more forceful than his pronunciations of *pIpIyuS* and *targh*, as mentioned in Section 4.4. Moreover, while Klingon characters' voices in the original episodes vary in cadence and pitch, dubbed Klingon characters' voices often have a deep or rough quality, regardless of the language being spoken. This vocal effect may additionally suggest to the viewer that a character is speaking Klingon or pseudo-Klingon.

Although almost all sampled Klingon utterances can be analyzed using Corrius and Zabalbeascoa's (2011) framework, a modified framework that accounts for and lends more focus to paralinguistic elements would benefit the analysis of Klingon as an L3 in *TNG*. This thesis addresses pronunciation as a first step toward this model, but additional research might investigate the vocal effects described above, as well as the combined audio and visual cues used when the Klingon language is spoken.

CHAPTER 5: CONCLUSIONS

This thesis has used an adapted version of Corrius and Zabalbeascoa's (2011) framework for multilingual audiovisual translation in order to examine the use of Klingon as an L3 in the Spanish dubbed version of *Star Trek: The Next Generation*. The analysis began with a review of the portrayals of language and multilingualism in the series to contextualize Klingon within *TNG*'s multilingual universe. Discussions about language use in the selected episodes reveal a limited degree of depth and realism in the portrayal of multilingualism, often relying on the universal translator to overcome linguistic barriers rather than addressing the multifaceted multilingual realities of the fictional setting. The use of Klingon serves as an example of this limited depth, as the Klingon language is frequently used to show cultural and linguistic difference at a superficial level. Whereas some realism is created in that Klingons have their own language, the science fiction trope of aliens speaking English still applies to Klingon characters, as well as other alien characters in the series.

One of the principal aims of this thesis was to identify how the meaning of Klingon speech is established and whether the potential meanings differ in the dubbed version. The findings suggest that the meaning of Klingon terms is typically established using the same or similar strategies, most frequently a combination of dialogue and visual cues. Most Klingon speech appears in the form of individual words, often nouns, clearly defined with a word in English or with a visual identification. The literal or specific meaning of some terms, such as insults and greetings, is not stated, but their contextual usage is made clear through the surrounding dialogue and characters' actions. Longer phrases and sentences appear less frequently, and their meanings are usually left more

ambiguous due to a lack of translation of each word in the phrase. A few instances of

Klingon speech, such as the word *ghIqtal* (7x15, "Lower Decks"), serve a role in the

dialogue unrelated to Klingons and Klingon culture. In most instances, however, the

dubbed version establishes the meaning in a similar or identical way given that most

Klingon utterances are repeated, visual cues remain present, and surrounding dialogue

typically only changes in minor ways. Nevertheless, changes in pronunciation might

result in the target audience developing a different understanding of the Klingon language

through implied meaning, such as through sound symbolism.

Another important area of investigation for this thesis was the degree to which the

use of Klingon is consistent across the original episodes, as well as the consistency of its

rendition in the dubbed version. The preliminary findings reveal that Klingon is treated

somewhat consistently in the dubbing process across the selected episodes, due to the

majority of Klingon speech being repeated in the dubbed version. However, there is wide

variation and inconsistency in the pronunciation of Klingon words, both in the original

episodes and the dubbed versions. Other L3 strategies are more prevalent in certain

episodes (e.g., frequent substitution for Spanish in 3x17, "Sins of the Father"). The

overall rarity of deletion and substitution for Spanish across the selected episodes results

in a similar amount of Klingon speech in the original and dubbed versions. Additionally,

most conversations involving Klingon do not make significant changes to the

surrounding dialogue, resulting in a similar usage of Klingon in both versions.

This thesis also considered the influence of sound symbolism in the use of the

Klingon language in both the source language and dubbed versions of the series. It is

possible that the sound symbolism of the Klingon language is perceived differently by

Spanish-speaking audiences, due to varied familiarity with certain sounds and varied pronunciation of Klingon words. Any conclusions on the changes in the sound symbolism of Klingon in dubbed versions of the episodes would need to be supported by additional data on the sound symbolism of Klingon in the original versions. Although Okrand set out to make Klingon sound like an alien language, the degree to which he was successful — and the degree to which the use of Klingon in the series recreates this effect — has not been studied in depth. Further research on sound symbolism in both versions of *TNG* is necessary to confirm whether the Klingon language influences audiences' perceptions of Klingon characters and the Klingon people overall.

Finally, this thesis sought to test the applicability of Corrius and Zabalbeascoa's (2011) framework when working with conlangs. In general, the framework is an effective means to analyze conlangs; however, there may be opportunities to update the framework to account for invented languages given that they exist primarily within these invented worlds and therefore require unique treatment. In the case of Klingon, challenges arise at times when it is difficult to parse the Klingon speech and when the Klingon speech appears to be inconsistent with the grammatical or phonological rules Okrand defined for the language. A different framework that addresses and more explicitly examines paralinguistic, non-verbal, and visual cues may be more effective in analyzing the Klingon language that appears in *TNG* as a variation of the language Okrand created. Such a framework might also be applicable to the audiovisual translation of other fictional languages or of pseudo-languages.

5.1 Limitations

This thesis focuses primarily on Klingon as an L3 in the selected dubbed episodes in order to allow for in-depth qualitative analyses of the examples that appear in the series across both language versions. Nevertheless, the thesis makes only limited commentary of the role of Klingon in the original episodes, the accuracy of Klingon speech in the episodes compared to Okrand's publications, and the relationship between Klingon language and culture. These angles are important to investigate in their own right, and this thesis may serve as the foundation for future studies since the qualitative examples here provide sufficient detail for subsequent contextualization of Klingon's use in both English and Spanish versions of the series. Moreover, this preliminary analysis of the multilingualism of the *Star Trek* universe and the use of the universal translator serves as a backdrop for the analysis of Klingon as an L3. Existing research on the Klingon language is limited to studies that do not consider its usage in the series. Therefore, the inclusion of the universal translator in this thesis serves as an initial step toward a more contextualized study of language use in the series.

As discussed in Chapter 2, many professionals are involved in the dubbing process, and not all of them are translation professionals. Although information is available on the process of the creation of the Klingon language and its inclusion in the series, very little has been published regarding the dubbing process for *Star Trek* in general or for segments of Klingon speech in *TNG*. This thesis has examined some of the phonetic differences that occur in both languages, but this thesis has not taken into account pronunciation guides given to voice actors for Klingon words and lines, which may be a possible explanation for some changes in pronunciation. This information is not

readily accessible, and it is unclear whether this type of guide was available to voice actors working on the dubbed version. Another possibility is that television guidelines for the target culture influenced the use of Klingon or the dubbed renditions of dialogue surrounding the Klingon speech. Further information on these aspects of production may lend insight as to the reasoning and priorities behind the strategies chosen for dubbing Klingon as an L3, such as whether changes in pronunciation were intentional.

Insight into the dubbing process might provide additional information for the case of Klingon given that the production process of the original episodes played a major role in the creation of the language. New words were created as needed for certain episodes, and actors' varied pronunciation was sometimes incorporated into canonical references for the language (see Okrand et al. 2011). Research on Klingon has not yet explored the extent to which this creation process influenced the language and its perceived 'alienness.' Further information on the dubbing process in *TNG* may lend insight into whether dubbing could exert a similar influence in the creation of a fictional language.

5.2 Future Directions

The case study in this thesis examines an intersection of several understudied or relatively emerging areas of research, including multilingual audiovisual translation, audiovisual translation of science fiction, multilingualism in science fiction, and the translation of conlangs and fictional languages. Although many scholars have investigated the themes of multiculturalism in *TNG* and other installments of *Star Trek*, the use of invented fictional languages and their role in portraying a multicultural universe has not been explored to the same extent. As a result, there are numerous

avenues for future research that would further develop the subject of this thesis, even within the same case study of Klingon in the Spanish dubbed version of *TNG*.

Additional study on the Klingon language in the original English version of *TNG* is necessary to provide a holistic analysis of the use of Klingon as an invented L3 in a multilingual audiovisual translation. Further understanding of the contextual use of Klingon in the series could improve the analysis of its translation. This research might include comparisons of Okrand's Klingon to the Klingon in *TNG*, the role of the Klingon language in developing Klingon culture, or the characterization and portrayal of speakers of Klingon. A deeper phonetic analysis of the Klingon spoken in *TNG* might support conclusions regarding the perceived "alienness" of the language or its sound symbolism, which could then be compared to the dubbed versions. Sound symbolism has been demonstrated to be a prioritized consideration among creators of conlangs, but its applicability across speakers of different languages, or even its applicability in general, has not been proven. A stronger scholarly basis regarding the use of Klingon in the original version of the series would allow for deeper examination of the translation of Klingon in the dubbing process.

The use of Klingon in other forms of audiovisual translation, such as subtitling, could also be compared to the dubbed renditions or examined in their own right. An analysis of subtitled renditions of Klingon speech might explore the inconsistencies in orthography[76] in comparison to the inconsistencies in pronunciation in the dubbed version. Sound symbolism may be present in written text, as suggested by the findings from Pogacar et al. (2017), and this form of symbolism may be similarly influenced by

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[76] See, for example, the several different spellings of the Klingon insult *petaQ*: "Klingonese: *petaQ*." *Memory Alpha*. Last accessed 22 April 2021. https://memory-alpha.fandom.com/wiki/Klingonese#petaQ

Klingon orthographical standards, such as capitalized letters and frequent use of apostrophes. Furthermore, paralinguistic elements of speech are often not included in subtitling (e.g., intonation or volume), or only included to a limited extent, although some of these elements may be communicated through the audible original soundtrack. The inclusion or exclusion of paralinguistic elements in subtitles may have consequences for the overall portrayal of the Klingon language, including the recreation of sound symbolism.

The study of Klingon in the *Star Trek* franchise could be supported by further study of other languages and the portrayal of multilingualism in the franchise. Other fictional languages in the series, including those that are not necessarily 'complete' conlangs such as Romulan and Vulcan, might be compared to the Klingon language. The Klingon language in *TNG* might also be compared to the Klingon language in other installments of the *Star Trek* franchise, such as *Deep Space Nine* (1993–1999), which features Worf in its last three seasons. These comparisons might lend insight regarding the extent to which Klingon's nature as a 'complete' conlang influences its treatment in both the original and dubbed versions of the series.

A deeper understanding of the unique challenges in audiovisual translation of science fiction might be achieved through further research on other aspects of the audiovisual translation of the *Star Trek* series. Neologisms in the series unrelated to alien species, such as terms for fictional technology, may be comparable to neologisms in conlangs (see Iannuzzi 2014; Wozniak 2014). New studies could also focus on similarities in multilingualism across installments in the franchise, as some other series might feature language as a more prominent theme; for example, there is a linguist

among the main cast in *Enterprise* (2001–2005). Further study might also examine fictional languages in other science fiction and fantasy works, including 'complete' conlangs and languages with only some words or phrases invented. Within audiovisual translation studies, such research might allow for broader conclusions regarding the unique case of invented fictional languages as L3s and allow further distinctions in how different types of fictional languages are rendered in dubbing. 'Complete' conlangs in recent works include Dothraki and High Valyrian in *Game of Thrones* (2011–2019) and Na'vi in *Avatar* (2009). This last example includes Na'vi-accented English, which could be considered an additional L3 alongside the invented language Na'vi.

Some fictional conlangs may be closely related to one or more natural languages. For example, Trigedasleng, a conlang in *The 100* (2014–2020), is derived from English and spoken by descendants of English speakers. As a result, an English-speaking audience might be expected to recognize some words, an expectation which may not be applicable to audiences of dubbed versions. A similar effect might occur with fictional L3s that reflect natural languages that do not exist in the fictional setting. In the *Dragon Age* video game series, people from the fictional nation of Orlais often speak with a French accent, which is described as an "Orlesian accent." Although France is not a part of this fictional universe, it is possible that the similarity between French and Orlesian accents is intended to cast the audience's perceptions of French people onto Orlesians, such as through cultural values or stereotypes. Target cultures for translated versions of the games may not have the same stereotypes or perceptions of French, resulting in a potentially different meaning depending on how the French-accented L3 is rendered. The *Dragon Age* games also feature fictional languages that are unrelated to natural

languages; therefore, the analysis of this particular work might lend insight to how different types of fictional languages are adapted in audiovisual translation.

To conclude, this thesis found that the analysis of Klingon in *Star Trek: The Next Generation* could adopt a framework that also considers paralinguistic signals and other aspects of communication that establish the language as a pseudo-language variant of Okrand's Klingon. While such a framework could be applied to many forms of language variation in audiovisual translation, particularly other pseudo-languages, it might be particularly applicable for audiovisual science fiction, as aliens might be identified through visual cues. For instance, Klingons are clearly visually distinct from human characters including both physical cues such as their recognizable forehead ridges, as well as common styles of dress and hair, and unknown words spoken by a Klingon character are likely assumed to be Klingon words. This assumption may also occur for less developed languages, such as those spoken by various non-humans in the *Star Wars* films. The examination of visual cues may also be applicable to forms of communication other than oral speech, such as in the case of *Arrival* (2016). Further research that addresses these aspects of multilingualism would contribute to studies on multimodality in audiovisual translation as a whole.

This thesis contributes to the literature surrounding multilingualism in audiovisual translation with an in-depth analysis of a fictional invented language in a science fiction franchise. The analysis of Klingon as an L3 in the Spanish dubbed version of *Star Trek: The Next Generation* revealed that Corrius and Zabalbeascoa's (2011) framework for L3 analysis is largely effective in categorizing the dubbed renditions of Klingon. Because the use of Klingon speech operates closely with the use of visual cues and paralinguistic

elements to establish literal and implied meaning, a framework that prioritizes these considerations might reveal new findings as to the nature of Klingon as an invented L3 and how it is treated in dubbing. The future studies described in this section would contribute to the fields of research addressed in this thesis, including translation of conlangs, multilingualism in audiovisual translation, and translation and language variation in science fiction.

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APPENDIX A: Instances of Klingon Speech by Episode

This appendix includes the instances of Klingon speech referenced in this thesis,

organized by episode in chronological order, with some surrounding dialogue included.

All examples shown in Chapter 4 appear here, as do a selection of the dialogues

referenced but not shown in Chapter 4. Each occurrence includes the original dialogue,

the Spanish dubbed version, and my back translation of the Spanish dialogue. Klingon

words appear in italics, according to the notation described in Chapter 3. Some contextual

information is provided ahead of each dialogue. Visual cues are also included where

relevant. IPA transcriptions for Klingon words are included where pronunciation was

noted for the analysis.

Season 2, Episode 8, "A Matter of Honor"

8:30. Riker eats a final meal on the *Enterprise* before transferring to a Klingon ship as part of an exchange program. He orders a variety of Klingon foods from the replicator. Pulaski, the human doctor onboard, looks on.	
Pulaski: What is that? Riker: It's a Klingon delicacy. {He points at various plates.} *pIpIyuS* claw. This is heart of *targh*. This, of course, is *qagh* [gɑg]. Pulaski: *qagh* [gɑx]? Riker: {He holds up a bowl of worms.} Yes, serpent worms. Would you like some? Pulaski: No, thanks.	Pulaski: Pero ¿qué es eso? [But what is that?] Riker: Delicias klingon. Garra de *pIpIyuS*. Esto es corazón de *targh*. Y esto, claro, es *qagh* [ta]. [Klingon delicacies. Claw of *pIpIyuS*. This is heart of *targh*. And this, of course, is *qagh*.] Pulaski: *qagh* [gah]? Riker: No, *qagh* [ta]. Eh, Gusanos. ¿Le apetece? [No, *qagh*. Uh, worms. Fancy any?] Pulaski: No, gracias. [No, thank you.]

16:22. Riker has just boarded a Klingon ship as part of an exchange program. He is speaking with two Klingons: Kargan, the captain of the ship, and Klag, the second officer. Both Klingons are wary of Riker's loyalties.

Kargan: So I ask you again, Commander Riker, where are your loyalties?
Riker: I've been assigned to serve this ship and to obey your orders. And I will do exactly that.
Kargan: Will you take an oath to that effect?
Riker: I just did.
Klag: *yIHarQo'! nepwI' ghaH!*
[Subtitle: Do not believe him! He lies!]
Kargan: *Holchaj yIjatlh!*
[Subtitle: Speak in their language!]
Kargan: {to Riker} This is your second officer, Lieutenant Klag.
Riker: Was there something you wanted to say to me, Lieutenant?
Klag: Yes, sir. I do not believe you.

Kargan: Le pregunto otra vez, Capitán Riker, ¿dónde está su lealtad? [I ask you again, Captain Riker, where is your loyalty?]
Riker: He sido destinado a esta nave y obedeceré sus órdenes. Y lo haré con toda fidelidad. [I have been assigned to this ship and I will obey your orders. And I will do it with complete fidelity.]
Kargan: ¿Jurará a tal efecto? [Will you swear to that effect?]
Riker: Acabo de hacerlo. [I just did.]
Klag: *yIHarQo'! nepwI' ghaH!*
[Subtitle: Do not believe him! He lies!]
Kargan: *Holchaj yIjatlh!*
[Subtitle: Speak in their language!]
Kargan: {to Riker} Este es el segundo oficial, Teniente Klag. [This is the second officer, Lieutenant Klag.]
Riker: ¿Tenía algo que decirme, Teniente? [Did you have something to say to me, Lieutenant?]
Klag: Sí, señor. No le creo en absoluto. [Yes, sir. I do not believe you at all.]

22:00. Onboard the Klingon ship, Riker sits at a meal with several Klingons, including Klag and an unnamed Klingon woman. Pronunciation of the word *qagh* has been added in IPA.

Klag: Is the food alright, commander?
Riker: It's delicious. The *pIpIyuS* claw was excellent. I also enjoyed this *bIreQ* lung.
Klingon Woman: And the *rokeg* blood pie?
Riker: Delicious.
Klag: Then you will also enjoy this. {He passes another plate to Riker.}
Riker: Isn't that *qagh* [gɐx]?
Klag: Very good. You did some research on our nutritional choices.

Klag: ¿Le gusta la comida, Capitán? [Do you like the food, Captain?]
Riker: Es deliciosa. El *pIpIyuS* era excelente. También el pulmón de *bIreQ*. [It is delicious. The *pIpIyuS* was excellent. So was the *bIreQ* lung.]
Klingon Woman: ¿Ha comido algún *rokeg*? [Have you ever eaten a *rokeg*?]
Riker: Siete. [Seven.]
Klag: Entonces, le va gustar esto. {He passes another plate to Riker.}
Riker: ¿No será *qagh* [tax]? [Isn't that

Riker: Yes, but… {The worms on the plate move.} Riker: {sighs} It's still moving. Klag: *qagh* [gɑ] is always best when served live.	*qagh*?] Klag: Muy bien. Veo que sabe algo de nuestros platos. [Very good. I see that you know something about our dishes.] Riker: Sí, pero… [Yes, but…] {The worms on the plate move.} Riker: Em, se mueve. [Um, it moves.] Klag: El *qagh* [tax] es mejor cuando se come vivo. [*qagh* is better when eaten live.]

Season 2, Episode 20, "The Emissary"

10:08. Federation Emissary K'Ehleyr arrives to the *Enterprise*. Riker meets her at the teleporter.	
K'Ehleyr: I greet you. I am K'Ehleyr. Riker: *nuqneH qaleghneS.* K'Ehleyr: You speak Klingon! Riker: A little.	K'Ehleyr: Le saludo. Soy K'Ehleyr. [I greet you. I am K'Ehleyr.] Riker: *nuqneH qaleghneS.* K'Ehleyr: ¿Usted habla klingon? [You speak Klingon?] Riker: Un poco. [A little.]

Season 3, Episode 17, "Sins of the Father"

12:26. Kurn, whose identity as Worf's brother has not yet been revealed, tests Worf's patience in order to see if he is "truly" Klingon.	
Worf: I am a Klingon. Kurn: Really? Perhaps your blood has thinned in this environment. I simply didn't want to hurt you. {Worf shouts while attempting to throw a stool at Kurn.} Kurn: *mev yap!* Kurn: So your blood is not so thin after all! Worf: I am a Klingon! If you doubt it, a demonstration can be arranged! Kurn: That is the response of a Klingon!	Worf: Soy un Klingon. [I am a Klingon.] Kurn: ¿Lo es? Entonces puede que su sangre se haya diluido en este ambiente. No quise herir sus sentimientos. [Are you? Then it may be that your blood has thinned in this environment. I didn't want to hurt your feelings.] {Worf attempts to throw a stool at Kurn.} Worf: ¡*noesya!** Kurn: ¡*abosiga!** ¡Así que su sangre no está del todo diluida! [*abosiga!* So your blood is not completely thinned!] Worf: ¡Soy un Klingon! Y si lo duda, ¡puedo demostrarlo ahora mismo! [I am a Klingon! And if you doubt it, I can demonstrate it to you right now!]

	Kurn: ¡Esa es la respuesta de un Klingon! [That is the response of a Klingon!] *Difficult to distinguish. See Section 4.6 of this thesis.

15:58. Worf and Kurn discuss the upcoming trial to defend their father.	
Kurn: You'll need a *cha'DIch* to defend you. While you are accused, you will not be allowed combat. I would be honored if you chose me. {Worf considers.} Worf: I ask you to stand with me, to be my *cha'DIch.* Kurn: *jIlajneS. ghIj qet jaghmeyjaj.* The two sons of Mogh. Together, we'll restore the family honor.	Kurn: Necesitarás un *cha'DIch*, hermano. Mientras dure el juicio, no podrás combatir. Me sentiría honrado si me escogieses. [You will need a *cha'DIch*, brother. During the trial, you will not be able to fight. I would feel honored if you were to choose me.] Worf: Te pido que estés a mi lado, que seas mi *cha'DIch*. [I ask that you be at my side, that you be my *cha'DIch*.] Kurn: Acepto. Que sus enemigos tiemblen de miedo. Los dos hijos de Mogh, juntos. Devolveremos a nuestra familia el honor. [I accept. May your enemies tremble in fear. The two sons of Mogh, together. We will restore honor to our family.]

18:10. Worf appears before the Klingon High Council to defend his father. IPA transcription is included for Worf's father's name.	
Worf: I am Worf, son of Mogh [moʊg].	Worf: Yo soy Worf, hijo de Mogh [mox].

18:47. Worf and Kurn, whose identity as the second son of Mogh is secret, present themselves before the Klingon Chancellor K'mpec to defend their late father against accusations of treason.	
K'mpec: Why do you come before us, commander? Kurn: I am Kurn, son of Lorgh. I will stand by Worf's side. I am *cha'DIch*. K'mpec: Hmm. {grunts.} {K'mpec gestures sharply toward Kurn. Another Klingon from the sidelines approaches and gives Kurn a weapon.}	K'mpec: ¿Por qué has venido aquí, primer oficial? [Why have you come here, first officer?] Kurn: Yo soy Kurn, hijo de Lorgh. Apoyaré en todo a Worf. Soy su *cha'DIch*. [I am Kurn, son of Lorgh. I will support Worf completely. I am his *cha'DIch*.] K'mpec: *'uHiem.* {K'mpec gestures sharply toward Kurn.

	Another Klingon from the sidelines approaches and gives Kurn a weapon.}

29:00. Worf speaks to Picard in the captain's office.	
Worf: Captain. I must choose another *cha'DIch*. I would like your permission to ask one of the crew. Picard: Well, of course, Lieutenant. Choose whomever you wish. Worf: Then I would ask you to stand with me. You may refuse with no dishonor. Picard: Thank you, Lieutenant. I appreciate the gesture, but I know that there are stronger and younger men from whom to choose. Worf: I can think of no one I would rather have at my side. {Picard nods thoughtfully. Sentimental music plays.} Picard: *jIlajneS.* ghIj qet jaghmeyjaj. I accept. *The camera briefly shows Worf's reaction.	Worf: Capitán. Tengo que escoger a otro *cha'DIch*. Quiero su permiso para pedírselo a un miembro de la tripulación. [Captain. I have to choose another *cha'DIch*. I want your permission to ask a member of the crew.] Picard: Por supuesto, teniente. Pídaselo a quien quiera. [Of course, Lieutenant. Ask whoever you want.] Worf: Entonces le pido que sea usted, señor. Puede rehusar sin deshonra. [Then I ask that it be you, sir. You can refuse without dishonor.] Picard: Gracias, teniente. Aprecio encantado su gesto, pero sé que hay hombres más fuertes y más jóvenes que usted puede escoger. [Thank you, Lieutenant. I greatly appreciate the gesture, but I know there are stronger and younger men you can choose.] Worf: No se me ocurre a nadie que prefiera tener a mi lado. [I cannot think of anyone I would prefer to have at my side.] {Picard nods thoughtfully. Sentimental music plays.} Picard: De acuerdo.* Que sus enemigos huyan de miedo. Acepto. [I agree. May your enemies flee in fear. I accept.] *The camera briefly shows Worf's reaction.

31:00. Picard has learned new information about the trial. He interrupts the proceedings, which are attended by Klingon Chancellor K'mpec, Worf, and several other Klingons, in order to ask Worf about a Klingon woman.	
Picard: K'mpec, may we have a short recess? {K'mpec stands.}	Picard: K'mpec, ¿podemos hacer una breve pausa? [K'mpec, can we make a brief pause?]

| K'mpec: *lenmat*.
{Everyone disperses. Picard approaches Worf.}
Picard: Have you heard of a woman called Kahlest?
Worf: She was my *ghojmoq*. My nurse. | K'mpec: Receso.
Picard: Conoce a una mujer llamada Kahlest? [Do you know a woman named Kahlest?]
Worf: Ella era mi *ghojmoq*. Mi niñera. [She was my *ghojmoq*. My nanny.] |

| 39:00. Klingon Chancellor K'mpec explains that, despite Duras's accusations against Worf's father, it was actually Duras's father who betrayed the Klingon Empire. Worf then insults Duras. | |

| Worf: This *Ha'DIbaH* should have been fed to the dogs! | Worf: ¡Ese miserable debía ser pasto de perros! [That miserable man should be grass fed to dogs!] |

Season 4, Episode 7, "Reunion"

| 24:00. Picard and K'Ehleyr enter a room in which two Klingons, Duras and Gowron, and two human Federation guards wait for them. Duras and Gowron are both candidates for Klingon High Chancellor. Picard has been named the arbiter of succession and must choose which of them will take the role. | |

| Duras: Council must have a leader now! Complete the rite so I can kill this *Ha'DIbaH*.
{Duras and Gowron argue. Gowron stands to attack. Both yell.}
Picard: *mev yap!* Sit down.
{Duras and Gowron sit.}
Picard: We will begin the *ja'chuq*.
Gowron: What?
Duras: This woman has been giving you bad advice, Picard. The *ja'chuq* is obsolete. | Duras: El consejo debe tener un nuevo jefe ya. ¡Termine con el ritual para poder matar a ese *Ha'DIbaH!* [The Council should already have a new leader. Finish the ritual so I can kill this *Ha'DIbaH!*]
Picard: *u yep!* Siéntense. [*u yep!* Sit down.]
Picard: Celebraremos el *ja'chuq*. [We will celebrate the *ja'chuq*.]
Gowron: ¿Cómo? [What?]
Duras: Esa mujer le ha estado aconsejando mal, Picard. El *ja'chuq* está obsoleto. [That woman has been giving you bad advice, Picard. The *ja'chuq* is obsolete.] |

| 25:14. Worf and his son Alexander are in Worf's quarters. Alexander looks at a curved, bladed weapon on the wall. | |

| Alexander: What is this? | Alexander: ¿Qué es esto? [What is this?]
Worf: Un *betleH*. Pertenecía a mi padre. Ha estado en nuestra familia durante diez |

Worf: A *betleH*. It belonged to my father. It has been in our family for ten generations. Alexander: Let me hold it. {Alexander tries to pick up the weapon. Worf hands it to him. Alexander swings it around.} Worf: No. No, no. Do not think of it as a weapon. {Worf demonstrates how to hold it.} Worf: Make it part of your hand, part of your arm. Make it part of you.	generaciones. [A *betleH*. It belonged to my father. It has been in our family for ten generations.] Alexander: Quiero cogerlo. [I want to hold it.] Worf: No, no, no, no. No debes considerarlo un arma. [No, no, no, no. You should not consider it a weapon.] Worf: Es parte de tus manos, de tus brazos. Forma parte de tí. [It is part of your hands, of your arms. It forms part of you.]

Season 4, Episode 24, "The Mind's Eye"

17:57. Picard attempts to negotiate with Klingon Governor Vagh. Kell, another Klingon, is also present.	
Picard: Governor, you speak as if we are enemies and not allies. Vagh: And you speak the lies of a *taHqeq!* {Picard steps forward slowly, then raises his voice.} Picard: *Qu'vatlh ghay'cha' baQa'!* Kell: {steps between Picard and Vagh} Gentlemen. Vagh: You swear well, Picard. You must have Klingon blood in your veins.	Picard: Está hablando como si fueramos enemigos y no aliados. [You are speaking as if we were enemies and not allies.] Vagh: Y usted miente como un *taHqeq!* [And you lie like a *taHqeq!*] Picard: *Qu'vatlh ghay'cha' baQa'!* Kell: Caballeros. [Gentlemen.] Vagh: Insulta muy bien, Picard. Debe correr sangre klingon por sus venas. [You insult very well, Picard. Klingon blood must run through your veins.]

Season 4, Episode 26, "Redemption, Part I"

0:36. Picard speaks to Worf, arguing that it is time for Worf to reveal the deception around the accusations against his father (3x17, "Sins of the Father").	
Picard: I'm not here as your captain. I'm here as the man who stood with you before the High Council. Your *cha'DIch*.	Picard: No vengo como capitán. Vengo como el hombre que estuvo a su lado frente al consejo supremo. El *cha'DIch*. [I do not come as a captain. I come as the man who was at your side in front of the High Council. The *cha'DIch*.]

16:24. Picard appears before the Klingon High Council continuing his role as arbiter of succession (4x07, "Reunion"). Klingon High Council member K'tal leads the proceedings. Gowron is also present. A crowd of Klingons looks on.

K'tal: *nadev ghoS.*
{Picard approaches.}
K'tal: Have you reached a decision regarding the succession of power?
Picard: *Qaja plu d'itch jung. La woq yon ghir klas qimha'.* Gowron. *Doj hon. Doj hon.*
{Murmurs are heard from the crowd.}
K'tal: Gowron, son of M'Rel, *hakt'em.*
{Gowron steps forward.}
K'tal: The arbiter has confirmed thaty ou have completed the rite of succession.

K'tal: *nadev ghoS.*
K'tal: Ha decidido ya quién deberá presidir el Consejo Supremo? [Have you already decided who should preside over the Supreme Council?]
Picard: *Qaja plu d'itch jung. La woq yon ghir klas qimha'.* Gowron. *Doj hon. Doj hon.*
K'tal: Gowron, hijo de M'Rel, *hakt'em.* [Gowron, son of M'Rel, *hakt'em.*]
K'tal: El arbitro ha decidido que tienes legítimo derecho a la sucesión. [The arbiter has decided that you have a legitimate right to succession.]

31:00. Gowron's ship is unexpectedly attacked while Worf is onboard. Worf takes a position on the bridge to help operate defenses. Gowron sits in the captain's chair.

Gowron: Lock on target.
Worf: No. Don't you see? Their sensors will detect the weapons lock. If they think we are helpless, they will try to board the ship. I can aim and fire disruptors manually when they drop their shields.
Gowron: {He nods.} *ghoS!*
{Worf returns to his station.}
Worf: Thirty-five thousand kellicams. Twenty thousand kellicams. Now within transporter range.
Gowron: *SuH!*
Worf: They're dropping their shields.
Gowron: *baH!*
{Worf presses a button. The ship fires.}

Gowron: Fijad el blanco. [Set the target.]
Worf: No. ¡No comprendes! Detectarían en seguida el intento de disparo. Si creen que estamos inutilizados, intentarán abordar la nave. Puedo apuntar y dispararlos manualmente. [No. You don't understand! They would immediately detect the attempt to shoot. If they think we are useless, they will try to board the ship. I can aim and shoot them manually.]
Gowron: {He nods.} *ghoS.*
{Worf returns to his station.}
Worf: Treinta y cinco mil kelicams. Veinte mil kelicams. Dentro del alcance del transportador. [Thirty-five thousand kellicams. Twenty thousand kellicams. Inside the transporter's range.]
Gowron: *SuH!*
Worf: Bajan sus escudos. [They lower their shields.]
Gowron: *baH!*
{Worf presses a button. The ship fires.}

Season 5, Episode 1, "Redemption, Part II"

<table>
<tr><td colspan="2">2:10. Worf is serving on Kurn's ship during the Klingon civil war. The ship is attacked. Worf, Kurn, and other Klingon officers are on the bridge.</td></tr>
<tr><td>Kurn: New course, three zero seven, mark two seven five.
Klingon Officer: But sir, that takes us dangerously close to the—
Kurn: *ghoS!*</td><td>Kurn: Nuevo rumbo, ¡tres cero siete, barra dos siete cinco! [New course, three zero seven bar two seven five!]
Klingon Officer: Pero eso nos acercará peligrosamente a— [But that will bring us dangerously close to—]
Kurn: ¡Hágalo! [Do it!]</td></tr>
</table>

<table>
<tr><td colspan="2">10:17. Worf and Kurn are among several other Klingons, drinking, in the neutral territory of the capital city of the Klingon Empire. Kurn is talking to another Klingon, Larg, when Worf approaches.</td></tr>
<tr><td>Kurn: Ah, Worf… Worf, good. This piece of *baktag* is Captain Larg. He commanded the squadron that tried to destroy us yesterday.</td><td>Kurn: Ah, Worf! Worf, mira. Este pedazo de carne es el Capitán Larg. Dirige el escuadrón que intentó destruirnos ayer. [Ah, Worf! Worf, look. This piece of meat is Captain Larg. He leads the squadron that tried to destroy us yesterday.]</td></tr>
</table>

<table>
<tr><td colspan="2">31:20. Picard and Gowron are coordinating their next moves. They decide on a course of action, but before ending the call, Gowron informs Picard of Worf's status.</td></tr>
<tr><td>Gowron: One more thing, Picard. Worf has been captured by the Duras. I hope he dies well. *Qapla'*!</td><td>Gowron: Otra cosa, Picard. Worf ha sido capturado por los Duras. Espero que muera pronto. *Qapla'*! [Another thing, Picard. Worf has been captured by the Duras. I expect he will die soon. *Qapla'*!]</td></tr>
</table>

Season 5, Episode 7, "Unification, Part I"

<table>
<tr><td colspan="2">24:07. K'vada shows Picard and Data the room on K'vada's ship where they will be staying. They discuss the accommodations. Their conversation is interrupted by, presumably, another Klingon over the ship's speakers.</td></tr>
<tr><td>K'vada: You will take your meals with us, but we do not serve Federation food.
Picard: Ah, I've been looking forward to *qagh*. Haven't had it for quite a while. Very fresh.</td><td>K'vada: Tomarán sus comidas con nosotros. Pero no servimos alimentos de la Federación. [You will take your food with us. But we do not serve Federation food.]
Picard: Estaba deseando probar el *qagh*.</td></tr>
</table>

{Something beeps.} Off-screen voice: *meH Hod!* {K'vada looks up at the ceiling, toward the speakers.} K'vada: *jatlh!* Off-screen voice: *meH maH, ghoS.* K'vada: *So'wI'chu'!* K'vada: {to Picard} Well, Captain. We are at the border of the neutral zone.	Llevo tiempo sin comerlo. Es muy fresco. [I was wanting to try *qagh*. It's been some time since I ate it. It is very fresh.] {Something beeps.} Off-screen voice: *meH Hod!** {K'vada looks up at the ceiling, toward the speakers.} K'vada: *jatlh!* Off-screen voice: *meH maH, ghoS.** K'vada: *So'wI'chu'!* K'vada: {to Picard} Bien, Capitán. Estamos en la frontera de la zona neutral. [Well, captain. We are at the border of the neutral zone.] *Same audio as original.

42:00. On a Romulan planet, Data and Picard, disguised as Romulans, arouse suspicion in a Romulan woman because of their accents.

Data: We are here for the day. From the city of Rateg. Romulan Woman: Rateg? I don't think so. Data: Why do you say that? Romulan Woman: You don't sound like you're from Rateg. Data: It is a misconception that all Rategs speak with a particular inflection. In fact, there are twelve different— Picard: We come from several kilometers outside the city.	Data: Hemos venido de visita. Somos de la ciudad de Rateg. [We have come to visit. We are from the city of Rateg.] Romulan Woman: De Rateg? Debo dudarlo. [From Rateg? I doubt it.] Data: ¿Por qué dice eso? [Why do you say that?] Romulan Woman: No tienen acento de Rateg. [You don't have the accent from Rateg.] Data: Es un error muy común pensar que todos los de Rateg tenemos el mismo acento. En realidad hay doce— [It is a very common error to believe that all of us from Rateg have the same accent. In reality, there are twelve—] Picard: Además, vivimos a varios kilómetros de la ciudad. [Also, we live several kilometers away from the city.]

Season 5, Episode 8, "Unification, Part II"

9:15. Data and Picard have snuck into Romulan space with reluctant assistance from Klingon Captain K'vada, who is worried the Romulans will find them. Data is on the bridge of the ship with K'vada.	

Data: We will also need to communicate with the *Enterprise* in sector two-thirteen. K'vada: You do and the Romulans will instantly know our coordinates. Data: Using conventional means, that would be true. However, I suggest we piggyback our signal on Romulan subspace transmission. K'vada: Piggyback? Data: A human metaphor, pardon me. We would use a Romulan signal as a carrier for our own, thus disguising its origin. K'vada: It won't work. Data: I believe it would.	Data: También tendrá que comunicar con el *Enterprise* en el sector dos trece. [You will also need to communicate with the *Enterprise* in sector two-thirteen.] K'vada: Si lo hacemos, los romulanos nos descubrirán al instante. [If we do that, the Romulans will discover us instantly.] Data: Usando medios convencionales, sin duda, pero no si ponemos nuestro señal a caballo de la transmisión subespacial romulana. [Using conventional means, without a doubt, but not if we put our signal on the Romulan subspacial transmission by horse.] K'vada: ¿Qué es "a caballo"? [What is "by horse"?] Data: Una metáfora humana, disculpe. Usaré una señal romulana para transportar la nuestra y así disimularé su origen. [A human metaphor, forgive me. I will use a Romulan signal to transport ours and thereby conceal its origin.] K'vada: No funcionará. [It won't work.] Data: Yo creo que sí. [I believe it will.]

25:05. Worf speaks with an alien musician at a bar.	

Worf: Do you know any Klingon opera? Musician: I don't get a lot of requests for it. Worf: Surely, you must know at least one theme from *Aktuh and Maylota*. Musician: I may be a little rusty. {The alien begins playing a new song on the piano.} Musician: {singing} Aktuh Maylota, Maylota… {She repeats "Maylota" several times. Worf joins in.}	Worf: Dígame, conoce alguna opera de klingon? [Tell me, do you know any Klingon opera?] Musician: No suelen pedírmelas a menudo. [I'm not asked for them often.] Worf: Estoy seguro de que al menos conoce un tema de *Aktuh y Maylota*. [I am sure you at least know on theme from *Aktuh and Maylota*.] Musician: Estoy un poco oxidada. [I am a little rusty.] {The same audio is repeated for the

| | musician's singing. Worf's singing is re-recorded.} |

Season 5, Episode 18, "Cause and Effect"

20:52. The crew is experiencing déjà vu due to the ship being stuck in a time loop. Worf points this out to others.	
Worf: I am experiencing *nIbpoH*. The feeling I've done this before.	Worf: He tenido un *nIbpoH*. Ya he hecho esto antes. [I have had a *nIbpoH*. I have already done this before.]

Season 6, Episode 17, "Birthright, Part II"

15:56. Worf starts doing *moQbara'* in a public area of a Romulan-controlled compound. Other Klingons look on. Eventually, Ba'el, a half-Klingon, half-Romulan character, approaches.	
Ba'el: What are you doing? Worf: This is the *moQbara'*. The form clears the mind and centers the body. {Ba'el attempts to mimic Worf's movements.}	Ba'el: ¿Qué estás haciendo? [What are you doing?] Worf: Esto es el *moQbara'*. El ejercicio despeja la mente y equilibra el cuerpo. [This is the *moQbara'*. The exercise clears the mind and balances the body.]

17:35. A half-Klingon, half-Romulan character, Ba'el, shows Worf a box of Klingon artifacts and asks if he can explain what each one is.	
{Worf picks up a rusted knife.} Worf: And this is a *Daqtagh*. It should not be allowed to rust like this.	{Worf picks up a rusted knife.} Worf: Y esto es una *Daqtagh*. No debería permitirse que se oxidara así. [And this is a *Daqtagh*. It should not be allowed to rust like this.]

24:41. Toq, a Klingon who was raised in the compound, and other Klingon youth from the compound are playing a game where one person rolls a hoop at some metal stakes in the ground and tries to knock them over. Worf observes.	
{Worf removes one of the stakes. When Toq rolls the hoop, Worf throws the stake through the hoop as it hits the other stakes.} Worf: *Qapla'*!	Worf: *Qapla'*. Toq: Así no se juega. Lo has hecho mal. [That is not how it's played. You have done it wrong.] Worf: El *qa'vaQ* no es un juego.

| Toq: That is not how you play this game. Worf: The *qa'vaQ* is not a game.[77] It hones the skills of the hunt. Toq: The hunt? We have replicators here. | Perfecciona las habilidades de la caza. [The *qa'vaQ* is not a game. It perfects the skills of the hunt.] Toq: ¿La caza? Aquí utilizamos replicadores. [The hunt? Here, we use replicators.] |

30:20. Toq explains to his Klingon peers that the lullaby they know is actually a war song.

| Toq: Tonight, as we came home, we sang a song of victory, a song known only to me as a lullaby. But it is a warrior's song. *bagh Da tuH moH*. Fire streaks the heavens. *chojaH Du rHo*. Battle has begun. Toq: {singing} *bagh Da tuH moH, chojaH Du rHo.* {Toq continues singing. Other Klingons gradually join in.} | Toq: Esta noche cuando volvíamos a casa, hemos cantado una canción de victoria, una canción que yo sólo conocía como una canción de cuna. Pero es una canción guerrera. *bagh Da tuH moh!* El fuego atraviesa los cielos. *chojaH Du rHo!* La batalla ha comenzado. [Tonight, while we returned home, we sang a song of victory, a song which I only knew as a lullaby. But it is a warrior song. *bagh Da tuH moH!* Fire pierces the heavens. *chojaH Du rHo!* The battle has commenced.] Toq: *bagh Da tuH moh, chojaH Du rHo.**

 *Same audio as original. |

Season 6, Episode 23, "Rightful Heir"

13:36. Kahless, a legendary historical figure in Klingon history, appears to have been resurrected. He describes how he made his first *betleH*. As he speaks, he paces before a group of Klingons and holds the weapon up. Throughout the story, he refers to the weapon as a sword.

| Kahless: And after I used it to kill Molor, I gave it a name. *betleH*, the sword of honor. | Kahless: Y después de utilizarla para matar a Molor, le di un nombre. *betleH*, la espada del honor. [And after using it to kill Molor, I gave it a name. *betleH*, the sword of honor.] |

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[77] Although Worf says the *qa'vaQ* is not merely a game, it is defined in Okrand's (1997) glossary as "qa'vak (traditional game)."

24:40. Worf shares a drink with Kahless.	
Worf: I am sorry. Our replicators do not do justice to Klingon *wornagh*.	Worf: Lo siento. El replicador no es como el *wornagh* klingon. [I am sorry. The replicator isn't like Klingon *wornagh*.]

Season 7, Episode 11, "Parallels"

4:12. It is Worf's birthday. The crew throws him a surprise party. Dr. Crusher carries a cake with candles.[78]	
{Title card over screen reads "Parallels."} Crew: {singing to the tune of "For He's a Jolly Good Fellow"} *cha wo'rIv toHgaHnaH lo pIre'toq, cha wo'rIv toHgaHnaH lo pIre'toq, cha wo'rIv toHgaHnaH lo pIre'toq, Tu Mak Dagh Cha doh Borak!* {Crusher holds up the cake. Worf blows out the candles. Everyone cheers.} Worf: That was not a Klingon song. Troi: It wasn't easy to translate. There doesn't seem to be a Klingon word for "jolly."	Voice-over: Hoy presentamos "Paralelos." [Today we present "Parallels."] Crew: {singing to the tune of "For He's a Jolly Good Fellow"} *cha wo'rIv toHgaHnaH lo pIre'toq, cha wo'rIv toHgaHnaH lo pIre'toq, cha wo'rIv toHgaHnaH lo pIre'toq, Tu Mak Dagh Cha doh Borak!** Worf: No es una canción klingon. [It is not a Klingon song.] Troi: No fue fácil la traducción. No hay una palabra klingon para decir "alegría." [The translation was not easy. There is not a Klingon word to say "happiness."] *Same audio as original.

Season 7, Episode 15, "Lower Decks"

27:00. Worf invites Ensign Sito Jaxa to the advanced section of his *moQbara'* class and claims she needs to pass the *ghIqtal*.	
Worf: However, before you can join the group, you must pass the *ghIqtal*. Sito: *ghIqtal*? Worf: Yes. It is a very ancient Klingon ritual. It tests your knowledge of the forms of the *moQbara'*. Sito: I should practice first. Worf: No. No practice. That is part of the ritual.	Worf: Sin embargo, antes de unirse al grupo, tiene que pasar el *ghIqtal*. [However, before joining the group, you have to pass the *ghIatql*.] Sito: *ghIqtal*? Worf: Sí. Es un ritual klingon antiguo. Verdaderamente prueba su conocimiento de las formas del *moQbara'*. [Yes. It is an ancient Klingon ritual. It truly tests your

[78] The lyrics to the song in this example are sourced from "For He's a Jolly Good Fellow," *Memory Alpha*. Last accessed 25 April 2021. https://memory-alpha.fandom.com/wiki/For_He%27s_a_Jolly_Good_Fellow

<table>
<tr><td></td><td>knowledge of the forms of the *moQbara'*.]
Sito: Aún no he practicado, señor. [I haven't practiced yet, sir.]
Worf: No. Sin práctica. Eso es parte del ritual. [No. Without practice. That is part of the ritual.]</td></tr>
</table>

29:06. After the supposed *ghIqtal* challenge, Jaxa realizes what *ghIqtal* actually means and asks Worf.	
Jaxa: One thing I don't understand. Doesn't *ghIqtal* mean "to the death"? Worf: You speak Klingon. Jaxa: Sir, is there really such a thing as a *ghIqtal* challenge? Worf: No, there is not, but perhaps next time you are judged unfairly, it will not take so many bruises for you to protest.	Jaxa: Hay algo que no entiendo. ¿No *ghIqtal* significa "la muerte"? [There's something I don't understand. Does *ghIqtal* not mean "death"?] Worf: Ah, habla klingon. [Ah, you speak Klingon.] Jaxa: Señor, ¿en verdad existe eso de la prueba *ghIqtal?* [Sir, does that *ghIqtal* test really exist?] Worf: No. No existe. Pero la próxima vez que la juzguen injustamente, no necesitará tantas caídas para protestar. [No. It does not exist. But the next time you are judged unjustly, you will not need so many falls to protest.]

Season 7, Episode 21, "Firstborn"

6:59. Worf has brought Alexander to the Kot'baval Festival, where they watch a reenactment of Klingon hero Kahless defeating the Klingon tyrant Molor. Other *Enterprise* crew members, such as Dr. Crusher, are also present. Klingon lines in this exchange are sourced from the Netflix subtitles and have not been adapted to the standard notation used elsewhere in the thesis.	
{Two Klingons engage in a reenactment of a fight in the center of a crowd of mostly Klingons.} Klingon Fighter: {singing} *Nika tai kay te-blah! Ni'kotor o-ta-ke ta kor. Eu-uh yah, ki-tach cha'!* {A Klingon woman approaches Worf.} Worf: *t'kam, tumum.* {The woman responds but her speech is indistinguishable. Worf gives the woman	Klingon Fighter: {singing} *Nika tai kay te-blah! Ni'kotor o-ta-ke ta kor. Eu-uh yah, ki-tach cha'!** {A Klingon woman approaches Worf.} Worf: *t'kam, tumum.** {The woman's response is repeated with the same audio. Singing continues in the background, also with the same audio.} Klingon Fighter: {singing and holding up his *betleH*} *Nok'tar be'got. Hosh'ar*

some coins and she hands him a bundle. He begins eating something from it. Singing continues in the background during the reenactment. The Klingon fighter is eventually knocked to the ground by Molor.}

Klingon Fighter: {singing and holding up his *betleH*} *Nok'tar be'got. Hosh'ar te'not.*

Crusher: What's he saying?

Worf: He is asking if anyone else will have the courage to stand up to Molor.

Klingon Fighter: {singing} *Hoshar te'not, kate' qapla' plakmara.*

{Worf looks at Alexander and steps forward. Worf takes the *betleH* from the fighter and approaches Molor.}

Worf: {singing} *Ki'rok Molor. Ki'rok.*

Molor: {singing} *Ni'kotor bak'to. Ba'jak tu'mo.*

Worf: {singing} *Otak tu'ro.*

{They fight. Worf is 'defeated.'}

Worf: {singing and holding up the *betleH*} *Nok'tar be'got. Hosh'tar te'not?*

{After some hesitation, Alexander steps forward and takes the *betleH*, which is larger than him.}

Alexander: *Ki'rok Molor, ki'rok!*

Molor: {looks down at Alexander, derisive} What is this?

{They fight. Alexander "defeats" Molor.}

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*te'not.**

Crusher: ¿Qué está diciendo? [What is he saying?]

Worf: Pregunta si alguien más tendría el valor de enfrentarse con Molor. [He asks if anyone else would have the courage to confront Molor.]

Klingon Fighter: {singing} *Hoshar te'not, kate' qapla' plakmara.**

{Worf looks at Alexander and steps forward. Worf takes the *betleH* from the fighter and approaches Molor.}

Worf: {singing} *Ki'rok Molor. Ki'rok.**

Molor: {singing} *Ni'kotor bak'to. Ba'jak tu'mo.**

Worf: {singing} *Otak tu'ro.**

{They fight. Worf is 'defeated.'}

Worf: {singing and holding up the *betleH*} *Nok'tar be'got. Hosh'tar te'not?**

{After some hesitation, Alexander steps forward and takes the *betleH*, which is larger than him.}

Alexander: *Ki'rok Molor, ki'rok!**

Molor: {looks down at Alexander, derisive} ¿Qué es esto? [What is this?]

{They fight. Alexander "defeats" Molor.}

*Same audio as original.

10:14. Worf and Alexander continue watching the reenactment of Kahless defeating Molor.

{A Klingon dressed as Kahless appears from behind cover holding up a *betleH*.}

Kahless: *nIqtol Kahless! raQateS, betleH!*

Alexander: It's Kahless!

Worf: Kahless would rather die than live under Molor's tyranny.

Kahless: Molor *ghIqtal!*

{Kahless and Molor fight.}

Alexander: *nIqtol Kahless!*

Kahless: *nIqtol Kahless! raQateS, betleH!**

Alexander: ¡Es Kahless! [It's Kahless!]

Worf: Kahless prefiere morir que vivir bajo la tiranía de Molor. [Kahless prefers to die than live under Molor's tyranny.]

Kahless: Molor *ghIqtal!**

Alexander: *nIqtol Kahlessa!*

*Same audio as original.

11:44. Late at night, Worf and his son Alexander are attacked by random Klingons. K'mtar, also a Klingon, appears to defend them.

Klingon 1: {holds up knife} *Hejaqbe'!* {Worf moves Alexander behind him. The screen fades to black. When the scene fades back in, K'mtar shoots one of the assailants.} Worf: Run, Alexander! {Alexander runs. Worf and K'mtar fight the assailants. One of the assailants tries to pick his knife up from the ground. K'mtar steps on it.} K'mtar: *nI'toqor baqto'!* {The assailants run.} K'mtar: *Qapla'*, Worf. You were too much for them.	Klingon 1: *Hejaqbe'!** {Worf moves Alexander behind him. The screen fades to black. When the scene fades back in, K'mtar shoots one of the assailants.} Worf: ¡Corra, Alexander! [Run, Alexander!] {Alexander runs. Worf and K'mtar fight the assailants. One of the assailants tries to pick his knife up from the ground. K'mtar steps on it.} K'mtar: *nI'toqor baqto'!* {The assailants run.} K'mtar: Bien, Worf. Fuiste mucho para ellos. [Good, Worf. You were too much for them.] *Same audio as original.

APPENDIX B: Glossary of Selected Klingon Terms

This appendix includes a selection of Klingon terms and phrases with the dubbed rendition for each, primarily focusing on terms that are used multiple times. Each entry includes the following information: the word in Klingon; the episodes in which it appears; the number of times it is used in each episode; the speaker for each use; and the strategy used to render it in the dubbed episode. When available, definitions for words according to Okrand (1992, 1997) are included. The terms are organized alphabetically by their Klingon spellings. Capital letters appear after lowercase letters (i.e., *Q* follows *q*). The glottal stop appears at the end of the alphabet. Words marked with an asterisk do not follow Klingon notation and are not defined in the glossaries of Okrand's publications (1992, 1997). Additionally, words with commonly used transliterations into English are included in parentheses next to the Klingon word. These transliterations appear in Okrand's publications or in the episode subtitles.

betleH (bat'leth): "type of hand weapon" (Okrand 1992, 181)
Season 4, Episode 7, "Reunion"
- repetition with new pronunciation
  - Klingon speaker, Worf, 1 time
Season 6, Episode 16, "Birthright, Part I"
- repetition with new pronunciation
  - Klingon speaker, L'Kor, 1 time
Season 6, Episode 23, "Rightful Heir"
- repetition with similar pronunciation
  - Klingon speaker, Kahless, 1 time
Season 7, Episode 11, "Parallels"
- repetition with new pronunciation
  - Klingon speaker, Worf, 4 times
Season 7, Episode 21, "Firstborn"
- repetition of same audio
  - Klingon speaker, unnamed, 1 time
  - Klingon speaker, Kahless, 1 time

- repetition with similar pronunciation
  - Klingon speaker, K'mpec, 1 time

cha'DIch: "second (number)" (Okrand 1992, 82)
Season 3, Episode 17, "Sins of the Father"
- repetition with new pronunciation
  - Klingon speaker, Kurn, 2 times
  - Klingon speaker, Worf, 4 times
Season 4, Episode 24, "Redemption, Part I"
- repetition with similar pronunciation
  - Human speaker, Picard, 1 time

ghIqtal (gik'tal): exclamation, "to the death (archaic)" (Okrand 1997, 215)
Season 7, Episode 15, "Lower Decks"
- repetition with similar pronunciation
  - Klingon speaker, Worf, 2 times
  - Bajoran speaker, Sito, 3 times
Season 7, Episode 21, "Firstborn"
- repetition of same audio
  - Klingon speaker, Kahless, 1 time

ghoS: verb, "approach, go away from, proceed, come, follow (a course)" or "thrust" (Okrand 1992, 87)
Season 4, Episode 26, "Redemption, Part I"
- repetition with similar pronunciation
  - Klingon speaker, Gowron, 1 time
Season 5, Episode 1, "Redemption, Part II"
- substitution for Spanish
  - Klingon speaker, Kurn, 1 time
Season 5, Episode 7, "Unification, Part I"
- repetition with similar pronunciation
  - Klingon speaker, K'vada, 1 time
- repetition of same audio
  - Presumably Klingon speaker, unnamed and off-screen, 1 time
Season 6, Episode 13, "Aquiel"
- repetition with similar pronunciation
  - Klingon speaker, Torak, 1 time
Season 6, Episode 16, "Birthright, Part I"
- repetition with similar pronunciation
  - Klingon speaker, L'Kor, 1 time
Uses of the phrase *nadev ghoS* are not included here and are instead listed under their own entry.

Ha'DIbaH: noun, "meat, animal" (Okrand 1992, 182); "dog, cur, inferior person" (Okrand 1997, 216)
Season 3, Episode 17, "Sins of the Father"
- substitution for Spanish
  - Klingon speaker, Worf, 1 time
Season 4, Episode 7, "Reunion"
- repetition with similar pronunciation
  - Klingon speaker, Duras, 1 time

ja'chuq: verb, "discuss, confer" (Okrand 1992, 90); noun, "succession ritual (ancient)" (*ibid*., 182)
Season 4, Episode 7, "Reunion"
- repetition with new pronunciation
  - Klingon speaker, K'Ehleyr, 2 times
  - Human speaker, Picard, 3 times
  - Klingon speaker, Duras, 1 time

lenmat (len'mat): *len* – noun, "recess, break" (Okrand 1992, 182). The apparent suffix *mat* is undefined.
Season 3, Episode 17, "Sins of the Father"
- substitution for Spanish
  - Klingon speaker, L'Kor, 2 times
Season 4, Episode 26, "Redemption, Part I"
- repetition with new pronunciation
  - Klingon speaker, K'tal, 1 time

mev yap: "stop, [it is] enough!" (Okrand 1997, 113)
Season 3, Episode 17, "Sins of the Father"
- revoiced, significantly different rendition (see Section 4.6)
  - Klingon speaker, Kurn, 1 time
Season 4, Episode 7, "Reunion"
- repetition with new pronunciation
  - Human speaker, Picard, 1 time

moQbara' (mok'bara): noun, "martial arts form" (Okrand 1992, 219)
Season 6, Episode 17, "Birthright, Part II"
- repetition with similar pronunciation
  - Klingon speaker, Worf, 1 time
Season 7, Episode 15, "Lower Decks"
- repetition with new pronunciation
  - Klingon speaker, Worf, 1 time

naDev ghoS: *naDev* – noun, "here, hereabouts" (Okrand 1992, 96); see *ghoS*.
Season 4, Episode 26, "Redemption, Part I"
- repetition with similar pronunciation
  - Klingon speaker, K'tal, 1 time
  - Klingon speaker, Gowron, 1 time

petaQ: undefined insult (Okrand 1992, 178)
Season 3, Episode 10, "The Defector"
- repetition with similar pronunciation
  - Romulan speaker, 1 time
Season 4, Episode 21, "The Drumhead"
- repetition with similar pronunciation
  - Klingon speaker, J'dan, 1 time
Season 6, Episode 13, "Aquiel"
- repetition with similar pronunciation
  - Klingon speaker, Torak, 1 time
Season 6, Episode 23, "Rightful Heir"
- repetition with similar pronunciation
  - Klingon speaker, Gowron, 1 time
Season 7, Episode 21, "Firstborn"
- repetition with similar pronunciation
  - Klingon speaker, Worf, 1 time

qagh: noun, "serpent worm (as food)" (Okrand 1992, 183; see also Okrand 1997, 87)
Season 2, Episode 8, "Heart of Glory"
- repetition with new pronunciation
  - Human speaker, Riker, 2 times in the original, 3 times in the dubbed version
  - Human speaker, Pulaski, 1 time
  - Klingon speaker, Klag, 1 time
Season 5, Episode 7, "Unification, Part I"
- repetition with similar pronunciation
  - Human speaker, Picard, 1 time

Qapla': noun, "success" (Okrand 1992, 103)
Season 3, Episode 17, "Sins of the Father"
- substitution for Spanish
  - Klingon speaker, K'mpec, 1 time
Season 4, Episode 24, "The Mind's Eye"
- repetition with similar pronunciation
  - Klingon speaker, Kell, 1 time
  - Human speaker, Picard, 1 time

Season 4, Episode 26, "Redemption, Part I"
- repetition with similar pronunciation
    - Human speaker, Picard, 2 times
    - Klingon speaker, Worf, 1 time
    - Klingon speaker, Kurn, 1 time

Season 5, Episode 1, "Redemption, Part II"
- repetition with similar pronunciation
    - Klingon speaker, Gowron, 1 time

Season 6, Episode 13, "Aquiel"
- repetition with similar pronunciation
    - Human speaker, Picard, 1 time
    - Klingon speaker, Torak, 1 time

Season 6, Episode 17, "Birthright, Part II"
- repetition with similar pronunciation
    - Klingon speaker, Worf, 2 times
    - Klingon speaker, Toq, 1 time

Season 6, Episode 23, "Rightful Heir"
- repetition with similar pronunciation
    - Klingon speaker, Worf, 1 time
    - Klingon speaker, Kahless, 1 time

Season 7, Episode 21, "Firstborn"
- repetition of same audio
    - Klingon speaker, unnamed, 1 time

wornagh (warnog): noun, "Klingon ale" (Okrand 1997, 230)
Season 6, Episode 23, "Rightful Heir"
- repetition with new pronunciation
    - Klingon speaker, Worf, 2 times