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Redubs in Basque Public Television: Western Films as a Case in Point

Abstract

Redubs represent an unparalleled opportunity to analyse the divergences in different translations of one and the same source text. This study investigates the different strategies adopted by audiovisual translators of the same original film within the framework of the Spanish dubbing industry. In order to do this, various issues will be looked at. Firstly, cultural references, which typically pose a challenge to translators. Likewise, the choice between formal versus informal forms of address in Spanish is also fraught with difficulties, as opting for one or the other will have an impact on the way power relations are depicted to the target audience. Additionally, the presence of taboo words and offensive language and how these are transferred into the target language is also examined. The study shows that there is a strong tendency towards levelling out or omitting any instances of substandard language. Finally, the oral features in the original version seem to invariably undergo a standardization process that, again, contributes to reducing the linguistic variation present in the source text. Therefore, the connotative meaning of the text seems to be neglected, to a greater or lesser extent, during the translation process.

1. Introduction¹

This paper sets out to analyse the divergences identified between the first dubbing and the redub into Spanish of a US film broadcast on the second channel of Basque regional public television. Redubs constitute an unparalleled opportunity to study the evolution and changes in translators' behaviour and strategies from a diachronic perspective. We will start by looking at the phenomenon of retranslation and by defining the concept.

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'Retranslation' is the second or subsequent translation of a given text into the same target language (Gambier 1994: 413; Chaume 2007: 50). When applied to dubbed audiovisual texts, the phenomenon is labelled 'redubbing'. With the advent of new technologies, especially with the DVD and the Blu-ray Disc, it is easy nowadays to find discs containing the original soundtrack and the dubbed version along with subtitles in both (or more) languages. This new scenario in the audiovisual market has given rise to a new wave of retranslations and redubbings of films. And we say *films* because it is almost exclusively this type of audiovisual product that gets retranslated and redubbed (Chaume 2007: 50). According to this author there are several reasons which may eventually lead to the redubbing of a film (Ibid. 56-61). These range from a shift in the translation modality (be it dubbing, subtitling or voice-over) to the linguistic ageing of the translation, or it may be due to purely economic and marketing reason, as after all "films are first and foremost marketable products" (Zanotti 2015: 112). But in any case, a key idea to be kept in mind is that the retranslation process stems from texts that are already introduced in the target culture and have therefore become part of it (Gambier 1994: 414). Therefore, whatever the reasons may be to commission the redubbing of a film, it should not be forgotten that the film is already an element belonging in the target culture, in this case, the Spanish filmic system.

Regional public TV corporations have played a key role in shaping the landscape of the audiovisual industry in Spain. In this study we will be looking at the particular case of Basque regional public television (Euskal Telebista-ETB), and more specifically to its second channel, ETB2, whose broadcasting language is Spanish (the first channel has Basque as broadcasting language). The second channel of this regional television was born in 1986 and right from the beginning it obtained good audience shares and turned into a vital element of reference and communication within Basque society (Díez Urrestarazu 2003: 81). TV series and films account for a large proportion of its programming schedule. As is the case with all television corporations in Spain, the vast majority of TV series and films are imported from the US. One of the longest-lasting programmes on ETB2 is the cycle devoted to *western* films, which has been running ever since the year

2000. Thus, within the framework of this cycle a *western* film is broadcast on ETB2 every weekday. Needless to say, *western* is regarded as one of the great American genres (Casas 2007; Cohen 2006). It is an interesting exercise to look at “how international messages such as films are appropriated by a specific target system” (Goris 1993: 172) and what the differences are between two versions produced within the same target culture at different points in time.

Virtually all regional TV corporations in Spain are integrated in FORTA, a federation whose aim is to defend the common interests of its members and to attain greater cost-effectiveness by jointly acquiring audiovisual products or broadcasting rights. Around the year 2000 some corporate members of FORTA decided to schedule *western* films in their programming grids, as the genre seemed to work out quite well in terms of audience shares, and so the federation purchased whole packs of these films. The films, however, were in most cases not accompanied by the dubbing and therefore new translations had to be commissioned. On the face of it, it may look simpler and more affordable to attempt to find an existing translation or dubbed version. This task, however, may well be bound to turn into a sterile undertaking. An issue at stake in the present work is precisely the reasons why audiovisual products are redubbed, and they are indeed manifold. Chaume tackles this topic and offers an explanation to account for the phenomenon of retranslating and redubbing within the realm of the audiovisual industry in Spain and the reasons fostering it. He claims that “distributors and TV stations cannot easily get hold of older translations, either because of copyright issues or availability” (Chaume 2012: 130), so in commercial terms it is thus more cost-effective for broadcasting entities to commission a brand-new dubbing straightaway rather than “embark on what might be a fruitless search for the original translation” (Ibid.).

Research has shown that it is an extremely hard task and it is actually often not possible at all to find the first dubbed version of *western* films once a redubbing enters the market (Cabanillas 2016: 199). First translations and dubbings seem to be highly volatile products – even perishable, it may be argued – that are over time systematically replaced by newer versions in Spain. As a result, the older version or first dubbing ends up virtually

disappearing or surviving occasionally in remote or isolated places. As regards the Spanish audiovisual industry, films typically either circulate without their dubbing, in which case a new translation process is started, or they are accompanied by the newest version (or redub), while the first dubbing tends to disappear from the market or else to survive only in marginal locations.

Some of the *westerns* broadcast on ETB2 were translated and dubbed by Basque dubbing studios around the year 2000, although a few of them had had earlier dubbings. In the following section we will look at some relevant disparities found between the first dubbing and the redub of one of these *western* films. Analysing redubs in comparison with their corresponding first dubbings seems to constitute a rather innovative exercise in the field of AVT, likely to yield interesting results, as to date it still remains an under-researched issue in the area (Chaume 2012: 148; Zanotti 2015: 110). The findings will be expected to provide new insights into the translation process itself and to shed some light on the evolution of translational norms (Pavesi 2008: 82). The limitations set by the audiovisual mode are another factor to be taken into consideration.

2. *Analysing first translation vs redub: Posse*

It must be pointed out that it is *dubbese*, the particular language typical of dubbing, we are dealing with. “Dubbese is a culture-specific linguistic and stylistic model for dubbed texts” (Chaume 2012: 87) and although it attempts to recreate spoken language, dubbese also includes certain features belonging to the written mode.

In this study we will be analysing the film *Posse* (Kirk Douglas 1975). It tells the story of an ambitious marshal who leads an elite posse in pursuit of a criminal of considerable notoriety. The marshal is initially portrayed as the hero of the story, but his selfish and egotistical personality is soon revealed as all his plans are designed to further his political career and to suit his own private interests. The first dubbing of the film into Spanish dates back to 1976 and it was done at a voice studio in Madrid. It was later on redubbed in

2000, this time at a voice studio in Bilbao that used to work for ETB2 on a regular basis (Cabanillas 2016: 189-200). The film was broadcast in its redubbed version. As for the first dubbing, the one and only available copy we could find after many failed attempts was the tape labelled VHS-7031 at the Spanish National Library. There is an interval of 24 years between both dubbings of the film, a period over which the linguistic habits of viewers are certain to have evolved. In the tables below the data of the original film or source text (ST) and of both target texts (T's) are displayed:

Table 1. Source Text (ST) technical data

<i>Posse</i> (ST)	
<i>original title</i>	<i>Posse</i>
<i>director</i>	Kirk Douglas
<i>scriptwriters</i>	Christopher Knopf, William Roberts
<i>cast</i>	Kirk Douglas (<i>Howard Nightingale</i>) Bruce Dern (<i>Jack Strawhorn</i>) Bo Hopkins (<i>John Wesley</i>) James Stacey (<i>Harold Hellman</i>) Luke Askew (<i>Krag</i>) David Canary (<i>Pensteman</i>) Alfonso Arau (<i>Pepe</i>) Katherine Woodville (<i>Mrs Cooper</i>) Mark Roberts (<i>Mr Cooper</i>) Beth Brickell (<i>Carla Ross</i>) Dick O'Neill (<i>Wiley</i>) William H. Burton Jr (<i>McCanless</i>) Louie Elias (<i>Rains</i>) Gus Greymountain (<i>Reyno</i>) Roger Behrstock (<i>Buvalda</i>)
<i>release year</i>	1975
<i>country</i>	USA
<i>runtime</i>	92 min
<i>language</i>	English
<i>filming locations</i>	Arizona (USA)
<i>production co.</i>	Bryna Productions
<i>distributor</i>	Paramount

Table 2. First Dubbing (FD) technical data

<i>Los justicieros del oeste</i> (FD)	
<i>title</i>	<i>Los justicieros del oeste</i>
<i>translator</i>	unknown
<i>adapter</i>	unknown
<i>dubbing director</i>	unknown
<i>dubbing artists</i>	Ángel María Baltanás (<i>Howard Nightingale</i>) José Guardiola (<i>Jack Strawborn</i>) Antonio Martín (<i>John Wesley</i>) Francisco Arenzana (<i>Harold Hellman</i>) José Moratalla (<i>Krag</i>) Antonio Fernández (<i>Pensteman</i>) José Moratalla (<i>Pepe</i>) María Teresa Campos (<i>Catherine Cooper</i>) Antonio Fernández (<i>Cooper</i>) Mari Ángeles Herranz (<i>Carla Ross</i>) José Luis Baltanás (<i>Wiley</i>) Unknown (<i>McCannless</i>) Unknown (<i>Rains</i>) Ángel Ter (<i>Reyno</i>) Leandro López de la Morena (<i>Sheriff Bnwalda</i>)
<i>dubbing studio</i>	TECNISON S.A. (Madrid)
<i>dubbing year</i>	1976
<i>distributor for Spain</i>	CIC (Cinema International Corporation)

Table 3. Redub (RD) technical data

<i>Los justicieros del oeste</i> (RD)	
<i>title</i>	<i>Los justicieros del oeste</i>
<i>translator</i>	unknown
<i>adapter</i>	unknown
<i>dubbing director</i>	unknown
<i>dubbing artists</i>	José Luis Irigoyen (<i>Howard Nightingale</i>) Kepa Cueto (<i>Jack Strawborn</i>) Txema Moscoso (<i>John Wesley</i>) unknown (<i>Harold Hellman</i>) Manu Heras (<i>Krag</i>) Unknown (<i>Pensteman</i>)

	Álvaro María Sánchez (<i>Pepe</i>) Maribel Legarreta (<i>Catherine Cooper</i>) Unknown (<i>Cooper</i>) Alazne Erdozia (<i>Carla Ross</i>) unknown (<i>Wiley</i>) unknown (<i>McCanless</i>) unknown (<i>Rains</i>) unknown (<i>Reyno</i>) unknown (<i>Sheriff Buwalda</i>)
<i>dubbing studio</i>	K2000 (Bilbao)
<i>dubbing year</i>	2000
<i>distributor for Spain</i>	ETB2

As shown on the tables above, the name of the translator is unknown in both cases. Rather than being an exception this is the rule as regards acknowledgement of the translator's work in the Spanish audiovisual industry², a factor which no doubt militates against the consolidation and recognition of the profession and which frequently accounts for the poor quality standard of some translations.

In this study, we will analyse the translation strategies adopted by different translators working with the same ST. The divergences observed between first dubbing and redub of the same film will hopefully shed light on the translation process on a number of points. To do so, we shall focus on several elements that are usually problematic for translators in general and for audiovisual translators in particular. Firstly, we will look at some examples containing cultural references: are they adapted for transfer into a new language or are they maintained in their original form? Secondly, the use of forms of address shall be analysed. These elements help shape the relationships between characters and are therefore an important aspect to be borne in mind by the translator. How they are rendered into the TTs will have an impact on how such relationships are portrayed and perceived by viewers. Thirdly, we shall look at taboo words and offensive expressions. Strong language is usually a thorny question to be dealt with in translation:

² As can be seen by browsing eldoblaje.com, the most important website on dubbing in Spain.

should it be toned down or rather should it be kept in the TT? The issue of target audience sensitivity will surely have a bearing on the choices made by translators in this regard. Finally, we shall consider the presence of oral features in the ST and to what extent they have been transferred to the dubbed versions. All of these are questions that will hopefully shed some light on the translation approach underlying each version and on the complex decision-making process going on in the translator's mind.

2.1 Cultural references

Cultural references offer a fascinating case of study. These references are culture and language-bound and their rendering into another language typically represents an extremely challenging issue for translators (Santamaria 2001: 159-164), provided the network of data and shared knowledge that make up their fabric. In this section we will analyse how translators have dealt with this question and what the final result has been for each dubbed version. In the following scene the criminal is talking to one of his gang and tells him that he had expected him to be cleverer than he has actually proved.

Example 1 - TCR: 17:47		
ST	FD	RD
Strawhorn: Pretend you got a few more brains than a rabbit.	Strawhorn: Me vas a hacer creer que tienes menos sesos que un mosquito. [Strawhorn: You will make me believe you have fewer brains than a mosquito.]	Strawhorn: Pensaba que eras más inteligente. [Strawhorn: I thought you were more intelligent.]

The phrase about the rabbit in the ST would not make much sense for a Spanish audience, so the translator of the first version has decided to substitute it for the idiomatic expression 'menos sesos que un mosquito', which is perfectly standard and understandable to the target audience. The syntactic structure has also shifted from a positive comparative structure ('more than') to a negative one ('menos que' [less than]). The redub, on the

other hand, has resorted to a generic expression which conveys the same message but avoids the use of any idiomatic expressions related to the level of intelligence.

Example 2 - TCR: 20:42		
ST	FD	RD
Pepe: Who did you expect? Joaquín Murrieta?	Pepe: ¿Qué esperabas? ¿A Joaquín Murrieta? [Pepe: What did you expect? Joaquín Murrieta?]	Pepe: ¿A quién esperabas? ¿A Joaquín Murrieta? [Pepe: Whom did you expect? Joaquín Murrieta?]

Joaquín Murrieta was a Mexican rebel who became famous in California during the Gold Rush at the end of the 19th century. He led several revolts against the mining companies for their abuses against Mexican workers. He is also considered to have served partly as inspiration for the fictional character of El Zorro. Consequently, his figure is well known to the American audience. The same does not apply for the Spanish audience, though, who is not familiar with this character. The target audience is therefore left at a loss at this reference. Surprisingly, it has been transferred unchanged by both translators. Instead of adapting the cultural reference so that the information may get across to the Spanish audience, the unfamiliar reference is kept. Lack of adequate training and the poor working conditions of audiovisual translators might possibly explain this case.

2.2 Forms of address

Forms of address constitute a problematic issue within the translation process. This is even more so when one of the languages involved has different formulae for formal and informal forms of address, as is the case with Spanish. The use of one or another form of address relates to one of the layers of register, namely, the tenor of discourse, which indicates the relationship between the people (or characters, for that matter) involved in a given dialogue exchange. In Spanish, when people engaging in conversation

know each other well, have had a close or long-term relationship or, simply, are young, they tend to use the informal second person (*tú*), whereas two interlocutors holding a hierarchical, distant or superficial relationship would resort to the formal version (*usted*). This dichotomy puts forward an obvious challenge to the translator working from English into Spanish, who must decide on which form to use according to the status of the characters involved, the relationship they hold and the situational context. Since forms of address are indicative of the relationship between characters in a film, choosing the right one is of paramount importance if the dubbed version is to be successful in fulfilling its function. The way the translator approaches the translation process will ultimately have a bearing on the final result. The use of forms of address is one aspect where this can be clearly seen. Some scholars have already acknowledged the pitfalls of this matter for translation:

A particularly thorny issue for translators generally, is the translation of formal versus informal second person forms of address, such as *vous* versus *tu* in French, *Sie* versus *du* in German, *usted* versus *tú* in Spanish, *u* versus *je/ge* in Dutch, etc. Some of the factors that make interlocutors opt for one rather than the other alternative are age, sex, group membership, and position of authority (Anderman 1993), but the use of the formal versus the informal personal pronoun can also have emotional connotations (Díaz Cintas and Remael 2007: 189).

In order to opt for the right form of address in each context the translator needs to consider a number of elements, such as the image on the screen, the plot of the story and the linguistic clues in the text. For all these reasons it constitutes an interesting exercise to look into. As is well known, film dialogue attempts to imitate natural linguistic behaviour, at least to some extent (Baños 2009; Bucaria 2008; Pavesi 2008). Therefore, realism will be an important factor in relation to the choices made by the translator. In this section we will examine some examples which signal to differing translating approaches in both texts, first dubbing (FD) and redub (RD), for the same speech segments.

Example 3 - TCR: 12:27		
ST	FD	RD
Sheriff: Strawhorn, you're under arrest.	Sheriff: Strawhorn, queda usted arrestado (<i>formal second person</i>) [Sheriff: Strawhorn, you're under arrest.]	Sheriff: Strawhorn, quedas detenido (<i>informal second person</i>) [Sheriff: Strawhorn, you're under arrest.]

Whereas the translator of the first version opted for the formal pronoun of address (*usted*) and its corresponding verbal form, in the redubbing the informal pronoun (*tú*) is used. The relationship between the two characters, therefore, is portrayed differently in each version. The different strategies are in line with linguistic habits at different times, provided the use of the formal form of address was much more frequent in the 1970s than it was in the year 2000, as has been the case with other European languages (Bucaria 2008: 154; Pavesi 2008: 80-81).

Example 4 - TCR: 12:48		
ST	FD	RD
Sheriff: I ain't leaving town. Neither you .	Sheriff: No voy a irme del pueblo, y usted tampoco (<i>formal second person</i>) [Sheriff: I'm not leaving town, and neither are you.]	Sheriff: Yo no me iré de aquí, y tú tampoco (<i>informal second person</i>) [Sheriff: I'm not leaving town, and neither are you.]

These two dubbings show there is a shift in the way the sheriff addresses the criminal in both texts: the formal pronoun of address of the earlier version turns into the familiar form of address in the latter dubbing. As with the previous example, the relationship portrayed turns out to be somewhat different. It should be pointed out that linguistic uses are in constant evolution and the formal form of address *usted* in Spanish has been increasingly taken over by *tú* over the last few decades (Chaume 2012: 144). This shift in the use of forms of address will account for the divergence, at least to a certain extent.

Example 5 - TCR: 45:25		
ST	FD	RD
Nightingale: I like you . You threw me off my timetable, but I forgive you .	Nightingale: Me cae simpático. Me ha apartado de mi itinerario pero le perdono (<i>formal second person</i>). [Nightingale: I find you likeable. You threw me off my way, but I forgive you.]	Nightingale: Me gustas . Me has dado mucho trabajo pero te perdono (<i>informal second person</i>). [Nightingale: I like you. You've made me work hard, but I forgive you.]

The same phenomenon is observed in the dialogue exchanges between the marshal Nightingale and the criminal Strawhorn, when the former addresses the latter. While in the earlier dubbing the translator opts for the formal pronoun, in the redub the familiar form of address is chosen.

Example 6 - TCR: 01:20:19		
ST	FD	RD
Nightingale: When I get you to Austin, you better plead insanity. It's your only chance.	Nightingale: Cuando le lleve a Austin será mejor que alegue locura. Es su única oportunidad (<i>formal second person</i>). [Nightingale: When I get you to Austin, you'd better plead insanity. It's your only chance.]	Nightingale: Cuando te lleve a Austin será mejor que alegues demencia. Sólo eso te salvará de la horca (<i>informal second person</i>). [Nightingale: When I get you to Austin, you'd better plead insanity. Only that will save you from being hanged.]

As shown in the cases above, redubbed versions seem to show a “predilection for greater linguistic realism” (Zanotti 2015: 123). This would account for the translator’s choice in the redub. Curiously enough, this change does not apply in the opposite direction. Thus, in both the first dubbed version and the redubbing the criminal addresses the sheriff using the formal pronominal term (*usted*) in Spanish, as shown in the examples below.

Example 7 - TCR: 47:56		
ST	FD	RD
<p>Strawhorn: You know what I regret most? Was killing that sheriff out there in the street. Because, mister, that should have been you.</p>	<p>Strawhorn: ¿Sabe lo que más lamento? Haber tenido que matar a ese sheriff, porque usted debió ocupar su puesto (<i>formal second person</i>). [Strawhorn: Do you know what I regret most? Having had to kill that sheriff, because you should have been in his place.]</p>	<p>Strawhorn: ¿Sabe cuál fue mi mayor error? Haber matado a ese sheriff en mitad de la calle, porque debería haberle matado a usted (<i>formal second person</i>). [Strawhorn: Do you know what my greatest mistake was? Having killed that sheriff in the middle of the street, because I should have killed you.]</p>

Example 8 - TCR: 01:22:23		
ST	FD	RD
<p>Strawhorn: Honest men stay honest only as long as it pays. That's why I'm a thief and you're a liar.</p>	<p>Strawhorn: Los hombres son honestos mientras les interesa. Por eso yo soy un ladrón y usted un mentiroso (<i>formal second person</i>). [Strawhorn: Honest men stay honest as long as it is in their interest. That's why I'm a thief and you're a liar.]</p>	<p>Strawhorn: Un hombre solo es honrado si le merece la pena serlo. Por eso yo soy un ladrón y usted un mentiroso (<i>formal second person</i>). [Strawhorn: A man is honest only if it is worth it. That's why I'm a thief and you're a liar.]</p>

In examples 7 and 8 the translator opts for the formal pronoun of address. The issue at stake here is one of 'position of authority' (Díaz Cintas and Remael 2007), in which the addressee's status and social position would naturally require the formal use. Forms of address are no doubt a thorny question and opting for the right one is of crucial importance if a translation is to be successful in conveying the original message as, indeed, "power relations can be changed in the translation if the wrong form of address is chosen" (Chaume 2012: 144).

While in most cases the forms of address between characters used in the translation into Spanish are the same in both first dubbing and redub it is interesting to note that, whenever there is a shift, it is invariably towards the

informal use. Since “dubbese evolves by discarding particular features of real oral discourse and incorporating other features from the real spoken language of the target culture” (Chaume 2012: 89) the previous examples are to be considered as instances of the evolution of dubbing in Spanish. Interestingly, there are no instances of shifts in the reverse direction. This again signals to the fact that film dialogue is actually a “kind of imitation of people talking” (Kozloff 2000: 29) and the changes that take place over time are eventually mirrored in redubs.

These changes affect the representation of either characters or the relationships among them and ultimately may alter, to a greater or lesser extent, the message contained in the original version of the film. The attempt to produce a dialogue that is as close as possible to oral real spontaneous speech seems to be behind the divergences analysed above. We agree that in any case “the translation is ultimately determined by what is deemed acceptable in the target culture” (Díaz Cintas and Remael 2007: 198) and the use of forms of address will be inextricably linked to it.

2.3 Taboo and offensive language

Language variation is one of the greatest challenges translators face. In this section we will look at the use of offensive language in the film analysed. Chaume (2012: 91) considers the use of swearwords and offensive terms in films as one of the specific features of dubbese. The following examples show instances of rude and obscene language.

Example 9 - TCR: 20:33		
ST	FD	RD
Strawhorn: You ignorant son of a bitch , what are you trying to do to me, ah? I asked you for men and you deliver me cucarachas.	Strawhorn: ¡ Imbécil! ¿Qué diablos estás tratando de hacerme, eh? Te pedí hombres y me has traído cucarachas. [Strawhorn: Idiot! What the hell are you trying to do to	Strawhorn: Maldito mexicano hijo de puta. ¿Por quién coño me has tomado, eh? Te dije que necesitaba hombres, no cucarachas.

	me, ah? I asked you for men and you bring me cockroaches.]	[Strawhorn: Damned Mexican son a bitch! Who the hell do you take me for, ah? I told you I needed men, not cockroaches.]
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The strong language contained in the ST is significantly toned down in the first dubbed version, where the rude phrase ‘son of a bitch’ is rendered by means of the more standard and acceptable term ‘imbécil’ (idiot). On the other hand, the redubbing in this example not only conveys the offensive load of the original version but it also emphasizes it by inserting an expletive (‘coño’ [cunt]) not present in the ST. Additionally, the explicit reference to the addressee’s nationality (‘mexicano’), with no counterpart in the original text, seems to increase the offensive nature of the utterance. Curiously enough, the reverse applies in the following lines containing the same slang expression:

Example 10 - TCR: 20:39		
ST	FD	RD
Strawhorn: How do you like it now, you son of a bitch?	Strawhorn: ¿Qué tal te encuentras ahora, hijo de perra? [Strawhorn: How do you feel now, you son of a bitch?]	Strawhorn: ¿Qué dices ahora, sucio bastardo? [Strawhorn: What do you say now, you dirty bastard?]

In example 10 the opposite is true. Whereas the first dubbing presents a marked offensive load, the redub has toned down the expletive present in the ST and has resorted to a lighter rewording in Spanish, opting for the rather neutral ‘bastardo’ (Lechado García 2000: 44).

Example 11 - TCR: 20:39		
ST	FD	RD
Pepe: Two weeks, you get them. But you gave	Pepe: En dos semanas los hubieras tenido pero tú	Pepe: En dos semanas los habría encontrado, pero solo

me two days, gringo cabrón .	me distes dos días, solo dos días. (Ø) [Pepe: In two weeks you would have had them, but you gave me two days, only two days]	me diste dos días, gringo cabrón . [Pepe: In two weeks I would have found them, but you gave me only two days, gringo asshole]
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In this example the Spanish taboo term in the original text ('cabrón' [asshole]) is not to be found in the first dubbing. There is no attempt to compensate for such a loss in meaning and the swearword is completely deleted in this version, the result being a perfectly neutral rendition of a segment containing offensive language in the ST. Fernández points at lip synchrony as one of the major constraints as regards the translation of swearwords "given the differences between English and Spanish" (Fernández 2009: 213). Provided the expression in the ST is actually uttered in Spanish the justification would not apply in this case. The reasons for not conveying the offensive language must therefore be sought elsewhere. The redubbing, on the other hand, recovers the very same expression thus transmitting the marked speech originally intended. In this example the redub would once again prove to be more source-oriented than the first dubbing, which appears to tend to level out instances of loaded language.

Example 12 - TCR: 29:54		
ST	FD	RD
Photographer: McCanless, get your ass out of there.	Photographer: Venga, McCanless, fuera. (Ø) [Photographer: Come on, McCanless, get out.]	Photographer: McCanless, saca tu maldito culo de ahí, ¿quieres? [Photographer: McCanless, get your damned ass out of there, will you?]

The expression 'get your ass out of (t)here' is a paradigmatic example of the numerous swearwords and taboo terms that are "repeatedly translated literally in many languages" (Chaume 2012: 93). According to the author these expressions have been consistently translated over time as a calque of

the original word or phrase until they themselves become a feature of dubbese in the TL. In example 12 the first dubbed version once again omits any reference to strong language, and so part of the message gets lost along the way. The redub, however, does include the same rude expression used in the ST and even amplifies its effect by adding a term ('maldito' [damned]) which increases the offensive tone of the utterance.

Example 13 - TCR: 01:02:06		
ST	FD	RD
Soldier: Kiss my ass!	Soldier: ¡ Maldito sea! [Soldier: Damn it!]	Soldier: ¡ Bésame el culo! [Soldier: Kiss my ass!]

This example shows the same trend identified in the previous ones: strong language has been remarkably toned down in the first rendering of the textual segment into Spanish while the redubbed version keeps the slang tone. In fact, the wording chosen in the first version would rate as a rather standard reformulation in its context, as typically “in the past, US films dubbed into Spanish were full of such classic expressions as *maldita sea*” (Fernández 2009: 212).

Example 14 - TCR: 40:27		
ST	FD	RD
Telegrapher: All politicians are full of shit .	Telegrapher: Todos los políticos sueltan la misma cantinela . [Telegrapher: All politicians tell the same old story.]	Telegrapher: Todos los políticos son unos mentirosos . [Telegrapher: All politicians are liars.]

Although in example 14 the rendering of the taboo term has been significantly softened in the redub ('shit'>'mentirosos' [liars]) it is still closer to the original meaning in English than the first dubbing, in which the loaded language has been replaced by a perfectly unmarked and standard rephrasing ('cantinela' [old story]). The meaning of the first version is therefore rather distorted when compared to the ST. One of the functions fulfilled through the use of swearwords and offensive phrases is to set the tone of a film and

to help shape the characters' personality. As shown in the analysis, it may be concluded that "swearwords and taboo words are often toned down in dubbing" (Chaume 2012: 144). As can be seen from the examples analysed so far, as a result of the consistent omission or toning down of rude expressions in the first dubbed version, the message of the film as a whole appears to be rather distorted and the general tone to be rather different. The redub, on the other hand, presents a more accurate rendition of the message contained in the English version.

Example 15 - TCR: 56:22		
ST	FD	RD
Strawhorn: Goddamn it! I got a piece of horseshit down in the corner of my eye.	Strawhorn: ¡ Vaya, hombre! Me ha caído un poco de estiércol en el ojo. [Strawhorn: Bother! I got some manure in my eye]	Strawhorn: ¡ Maldita sea! Se me ha metido un pedazo de mierda en el ojo. [Strawhorn: Goddamn it! I got a piece of shit in my eye]

Example 15 contains two occurrences of taboo language. In the first dubbed version they are both levelled out so that no traits of obscene language are to be found. The slang word 'horseshit' is translated by the much more aseptic term 'estiércol' (manure), which lacks any offensive connotation. The translator of the redubbing, on the other hand, presents a more source-oriented approach and transfers both expressions to the TT, even keeping the explicit reference. Since character identity is partly conveyed through lexical choices the omissions will have a bearing on the resulting text and on its effect on the target audience.

Example 16 - TCR: 46:10		
ST	FD	RD
Strawhorn: Can't break wind on an empty stomach. Shit.	Strawhorn: Señor, no se puede ir contra marea con el estómago vacío. (Ø) [Strawhorn: Lord, you can't row against the tide with an empty stomach.]	Strawhorn: ¡ Mierda! Ahora no puedo encender la cerilla. [Strawhorn: Shit! Now I can't light the match.]

The same approach is observed in example 16 in dealing with obscene language. It was deemed unacceptable by the translator of the version dubbed in the 1970s, so any reference to ‘shit’ is omitted in the text. Curiously enough, the vulgar term is replaced by a religious reference (‘Señor’ [Lord]), thus changing the whole tone of the textual segment. The slang term, however, was restored in the redub and even emphasized by placing it at the front of the utterance, thus endowing the expletive with increased strength.

Example 17 - TCR: 01:15:03		
ST	FD	RD
Strawhorn: Little trickster.	Strawhorn: Así está mejor. (Ø) [Strawhorn: That’s better.]	Strawhorn: Maldito tramposo. [Strawhorn: Damned trickster.]

The example above is a clear instance of the diverging trends identified in both versions. The first dubbing avoids any reference whatsoever to vulgar language or slang expressions, thus levelling out the linguistic variety of the original version. The translator of the redub, however, keeps the marked language and even increases the loaded nature of the utterance by adding the expletive ‘maldito’ (damned), which has no ST counterpart.

As shown by the examples above, as far as offensive and taboo language is concerned, redubs indeed seem to “mark a return to the source text” (Zanotti 2015: 119) in that they attempt to retain the loaded non-standard language of the ST to a larger extent than first dubbings do. Undoubtedly, changes in the target audience’s linguistic habits account for the different approaches as regards the translation of taboo expressions. Similarly, prevailing cultural norms are also likely to have a bearing on translators’ choices. Since “the main function of audiovisual translation is to produce a similar effect on the target culture audience as the source text produced on the source culture audience” (Chaume 2004: 844) it must be concluded that this goal has not been achieved in the earlier dubbing as regards the non-standard language represented by slang and rude expressions.

2.4 Oral speech features

In this section we shall analyse how the elements of oral spoken language have been conveyed in both texts. A main feature of films is the use of a particular oral style so as to make dialogue exchanges sound credible and realistic. In fact, films are in themselves “an example of prefabricated discourse” (Chaume 2004: 850). The concept of prefabricated orality accounts for the linguistic (and prosodic) features employed by scriptwriters in the film industry in an effort to mirror real spoken speech. One of the main goals of films is to convey the impression of realism and using spontaneous speech features (Pavesi 2008; Payrató 1996) is undoubtedly an essential tool to achieve it.

Assimilations are one of the most salient features of oral language (Briz 1998: 95). In the following example some of these traits of spontaneous conversation can be found in the ST:

Example 18 - TCR: 33:45		
ST	FD	RD
Krag: You gotta get permission from the marshal.	Krag: ¿Tiene usted permiso del marshal? (Ø) [Krag: Do you have permission from the marshal?]	Krag: Tendrá que pedirle permiso al marshal. (Ø) [Krag: You will need to get permission from the marshal.]

The source text contains an orality marker which is not present in either of the target versions – the assimilation of the verbal form ‘got to’ into ‘gotta’, which is highly characteristic of oral discourse and endows the ST with a strong oral flavour. The dubbed versions, on the other hand, lack any signs of spoken language thus resulting in an unmarked speech. A new case of assimilation is contained in the following lines:

Example 19 - TCR: 55:52		
ST	FD	RD
Strawhorn: You wanna hand me that ...hand me that broom over there for a minute?	Strawhorn: Deme esa escoba, por favor, un momento. (Ø) [Strawhorn: Give me that broom, please, just a moment.]	Strawhorn: Oye, ¿podrías dejarme esa escoba de ahí para limpiar todo esto? (Ø) [Strawhorn: Listen, could you hand me that broom over there to clean all this up?]

The assimilation of the unmarked verbal form ‘want to’ into ‘wanna’ is not transferred in any of the translations. Provided that assimilations are highly characteristic of spontaneous spoken discourse (Baños 2009: 280), both translations have missed something in this regard. Besides, there is no attempt at compensation and, as a result, the Spanish texts adhere to standard language to a greater extent than the ST does. Likewise, another orality marker in these lines is the repetition of the segment ‘hand me that’. According to Gaviño (2008: 99), lexical repetition is a cohesive device typical of oral discourse. Since it is completely absent in both TTs, the oral nature of the utterances in the Spanish versions is considerably diminished. While the first dubbing is a completely standard text which even includes the added politeness marker ‘por favor’ (please), the redub tries to endow the text with some oral texture by adding the discourse marker ‘oye’ (listen). The same applies in the following case:

Example 20 - TCR: 29:32		
ST	FD	RD
Nightingale: Please, please , I know how you feel but I have a job to do. Let me finish it.	Nightingale: Sé cómo se sienten todos pero tengo un trabajo que hacer, así que déjenme terminarlo. (Ø) [Nightingale: I know how you all feel but I have a job to do, so let me finish it.]	Nightingale: Sé cómo se sienten, pero yo soy un agente de la ley y debemos cumplirla, gracias. (Ø) [Nightingale: I know how you feel, but I am a law enforcement officer and we must abide by it, thank you.]

The repetition of ‘please’ is deleted in both first dubbing and redub. Again, the function fulfilled through the repetition of a given lexical item is not conveyed to the translated texts. Although the colloquial tone is missing in both, there is nonetheless some attempt at compensation in the redubbed text by means of inserting the politeness expression ‘gracias’ (thank you) at the end of the utterance.

Example 21 - TCR: 01:13:54		
ST	FD	RD
Strawhorn: Glad to see you ain't off your feed.	Strawhorn: Me alegra ver que no ha perdido el apetito. (Ø) [Strawhorn: I am glad to see that you have not lost your appetite.]	Strawhorn: Me alegra ver que no ha perdido el apetito. (Ø) [Strawhorn: I am glad to see that you have not lost your appetite.]

Register has undergone a shift in the translation process, as proven by the use of the formal term ‘apetito’ (appetite) in Spanish as opposed to the more colloquial and frequent ‘hambre’ (hunger). The use of high-style lexicon to replace a substandard variety in the ST contributes to the trend towards standardization characteristic of translations (Goris 1993). Additionally, in this example the ST is rephrased using exactly the same wording in both dubbings. Subject deletion is grammatically and syntactically incorrect in English and, by opting for it, the scriptwriter is opting for a marked language use aimed at portraying real spoken discourse. At the same time the original version includes the verbal form ‘ain’t’, which is also typical of oral conversation. In stark contrast, the marks of orality have been completely levelled out in the translation process. The same strategy applies in the segment below:

Example 22 - TCR: 43:45		
ST	FD	RD
Strawhorn: The boss ain't gonna like that.	Strawhorn: A su jefe no le gustaría eso. (Ø)	Strawhorn: A él no le gustaría eso. (Ø)

	[Strawhorn: Your boss wouldn't like that.]	[Strawhorn: He wouldn't like that.]
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As shown in this example, the use of marked speech in the original version is not matched in the dubbed versions. Both dubbings follow the same trend and do not include any feature indicative of colloquial register. This levelling out of the idiolect of one of the characters eventually produces “a relative weakening of the oppositions between the (groups of) persons they are related to/represent” (Goris 1993: 175). It may therefore be concluded that a tendency towards standardization underlies this approach.

Example 23 - TCR: 51:18		
ST	FD	RD
Carla Ross: Well , if you can't afford what you really want, you have my sympathy.	Carla Ross: Si no puede darse el lujo de aceptar lo que desea, admita mi pésame. (Ø) [Carla Ross: If you can't afford to accept what you want, accept my condolences.]	Carla Ross: Bueno , si no puede usted permitirse aquello que desea cuente con mi simpatía. [Carla Ross: Well, if you can't afford what you want, you have my sympathy.]

The interaction of characters with context in a film is expressed through the use of conversational markers. As seen in the example above, the discourse marker ‘well’ has been mirrored in the redub by means of the equivalent expression ‘bueno’, and so the oral flavour of the segment is kept. The first dubbed version, however, has deleted any traits of orality thus becoming an unmarked rendering of the spoken language portrayed in the ST. However, strategies are not always consistently observed by translators all throughout the text and it is possible to find the opposite case, as shown in the example below:

Example 24 -TCR: 19:48		
ST	FD	RD
Strawhorn: Well , we'll see about that when the posse rides in.	Strawhorn: Bien , eso quiero verlo cuando llegue el pelotón. [Strawhorn: Well, I want to see that when the posse arrives.]	Strawhorn: Lo comprobaremos en cuanto lleguen los hombres que me persiguen. (Ø) [Strawhorn: We'll check that as soon as the men chasing me arrive.]

Curiously enough, in example 24 it is the first dubbed version which keeps the discourse marker (“bien”), whereas the redub has completely omitted it, thus seemingly failing to stick to the general approach underpinning each translation. It seems to betray the more source-oriented approach of redubs in comparison with first versions. This example may lead to the conclusion that, although on a number of aspects it is possible to identify general trends, “redubbing includes a variety of practices and situations so that generalizations cannot be made” (Zanotti 2015: 131). Example 24 constitutes good proof of it.

Example 25 -TCR: 50:21		
ST	FD	RD
Nightingale: You know , they won't leave until you come down.	Nightingale: No se irán hasta que usted haya bajado. (Ø) [Nightingale: They won't leave until you come down.]	Nightingale: No se habrían marchado si no hubiera bajado usted a buscarme. (Ø) [Nightingale: They wouldn't have left hadn't you come down to look for me.]

In this example, the segment starts with the discourse marker ‘you know’. This marker expresses shared knowledge between two interlocutors and it “has a clearly interactional function expressing confidentiality between the speakers” (Chaume 2004: 850). By deleting this marker, the relationship between the characters turns out to be somewhat distorted in both dubbings. Discourse markers are linguistic devices employed to provide cohesion to texts. From the examples analysed above it may be concluded that although

“losing discourse markers in the process of translating does not seriously affect the target text in terms of semantic meaning [...] it does in terms of interpersonal meaning” (Chaume 2004: 854). The omission of markers will ultimately have a bearing on the representation of relationships between characters, on the general tone of dialogue exchanges and on the message of the film as a whole. Therefore, both the first dubbed text and the redub turn out to be less cohesive texts than the original version in this regard.

3. Conclusions

The divergences observed between first dubbing and redub of the same material seem to point to the existence of a definite approach to the translation process on the part of the translator. Provided lexical choices serve a particular purpose their rendition into a second language should be faithful to that purpose if the same effect is sought:

Linguistic choices are never random in film. The way characters speak tells us something about their personality and background through idiosyncrasies and through the socio-cultural and geographic markers in their speech, which affect grammar, syntax, lexicon, pronunciation, and intonation. Since linguistic variants are rooted in the communities that produce them, they are often used as a kind of typology in film, carrying a connotative meaning over and above their denotative functions (Díaz Cintas and Remael 2007: 185).

As the examples examined in this study suggest, there seems to be a tendency to neglect the connotative meaning, an element which is nevertheless essential to achieve an accurate translation if the same effect as the original text is intended. Issues like lip-synchrony and isochrony pose specific challenges to the audiovisual translator and to dubbing professionals in general, who must always proceed taking into account the image on the screen. These constraints, specific to this translation modality, will explain some of the choices. However, there are additional elements which also appear to influence the audiovisual translation process, such as the norms prevailing in the target culture, “which change through time and are affected

by the socio-cultural context in which translation takes place” (Zanotti 2015: 130). The analysis has proved that the techniques applied by different translators at different points in time are indeed diverse and the effects on the target audiences are correspondingly disparate.

Culture-specific references represent one of the major challenges in translation (Chaume 2012: 145; Jiménez 2009: 139; Santamaria 2001: 159-164). As shown in the analysis, translators either leave them unchanged, a strategy which entails some loss of information, or adapt it to the target culture so as to fulfil the same function. The short deadlines translators must meet, and their working conditions, possibly account for the adoption of the first strategy. Another issue at stake when translating from English into Spanish is the choice of the right form of address. The examples analysed prove that whenever there is a shift it favours the use of the familiar form of address to the detriment of the formal treatment. This is evidence of the effort to bring the new text in line with target culture conventions at the time.

It has also been shown that audience sensitivity is a variable that will determine some of the translator’s decisions, provided “[t]he choice of particular linguistic features aimed at mirroring spoken discourse will ultimately depend on what is considered acceptable in the system to which the audiovisual text belongs” (Chaume 2012: 82). The translation of strong language is a case in point. The examples examined show that the general trend appears to be to tone down or delete swearwords and offensive expressions in the earlier dubbing. In this regard, there is a clear difference in the approach underlying both translations, as the redub attempts to keep the offensive language in some cases by rendering the corresponding equivalents in the TT. Although this strategy is not consistently observed throughout the film, the general trend is clear. The norms prevailing in the target culture, which evolve over the years, will have a considerable influence on the resulting product. As regards textual cohesion and orality of the ST, expressed through conversational markers and oral features such as assimilations, the analysis has proved that quite often something is lost along the way. Consequently, it might be concluded that “the language of dubbing is essentially conservative and tends to stick to the grammar rules of the target language” (Chaume 2012: 91).

On the face of it, in dubbing, the oral linguistic features of fictional dialogues in the ST may be transferred to the TT through dialogue exchanges. As seen in the examples, though, translated texts tend to undergo a process of linguistic standardization, which “consists in reducing a multiplicity of distinctive features characterizing the original oral language use” (Goris 1993: 173). The tendency seems towards omitting obscene references, expletives, elisions, contractions, and any other instances of substandard varieties of spoken discourse in general. In other words, there is a strong tendency in professional audiovisual translation to reduce the linguistic variation of the ST and to adhere to standard language. The redub seems nonetheless to be much more source-oriented and to constitute a more accurate rendition of the ST than the corresponding first translation. Focusing on the Spanish audiovisual context, research has shown that redubs tend to supersede first dubbings. So, although for a certain period both dubbings may be circulating, the redub will eventually prevail in the commercial circuit with the older version gradually disappearing until it is virtually impossible to get hold of it.

To conclude, we agree with Zanotti that “the reasons behind the practice of redubbing are as diverse as the strategies adopted in its actual process, with both changing according to the commissioner, the purpose and the target audience” (2015: 137). This study has intended to foster research in the field of redubs and to help gain a deeper understanding of the intricate process of audiovisual translation.

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