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**A case study of L3 in
movies and its treatment
in Spanish versions**

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ABSTRACT

This paper aims to analyze the translation of the so-called “third language”, or “L3”, from American movies into their Spanish dubbed versions. The analysis is based on three different types of L3: first, an invented language; second, when there are more than one L3 in the same movie; and third, when the L3 is the same as the L2, in this case, Spanish. This study will show the possible solutions available for the translation of L3. However, not only one type of solution is used for the same L3, but different solutions might be used in the same movie depending on the restrictions that translators face, and their priorities of translation.

Keywords: translation, dubbing, L3, restriction, solution.

RESUMEN

El objetivo de este trabajo es analizar la traducción del llamado “tercer idioma”, o “L3”, de las películas americanas a sus versiones dobladas en español. El análisis se basa en tres tipos de L3: el primero, un idioma inventado; el segundo, cuando hay más de un L3 en la misma película; y el tercero, cuando el L3 es el mismo que el L2, en este caso, el español. Este estudio mostrará las posibles soluciones disponibles para la traducción del L3. Sin embargo, no se usa solo un tipo de solución para el mismo L3, sino que soluciones diferentes se podrían usar en la misma película dependiendo de las restricciones que los traductores afronten, y sus prioridades de traducción.

Palabras clave: traducción, doblaje, L3, restricción, solución.

1 INTRODUCTION

The main goal of this paper is to analyze the different types of L3 that appear in multilingual American movies and their rendering into the Spanish dubbed versions. I decided to focus on dubbed versions rather than subtitled versions as the same voice actors always dub them, whether they are screened in the cinema or online, and subtitling is not that common in Spain. In addition, subtitles may vary depending on the website on which they are found, as there can be different translators, mostly fans, in different websites, therefore the analysis would not be accurate.

To begin with, in chapter 2, there will be a brief introduction of the field of translation that focuses on the translation of movies, which is an audiovisual translation, together with the types, and also, an explanation as to why Spain is considered a dubbing country. In chapter 3 and 4, I will introduce the L3, based on Corrius and Zabalbeascoa (2011) and the different types, subtypes, and solutions for its translation. Concerning to the types of solutions, there are two models proposed by Zabalbeascoa and Voellmer (2011) and Zabalbeascoa (1999), “binary-branching proposal” and “P-R Model” respectively, which are specifically focused on the L3 translation. Finally, in chapter 5, there will be the analysis of the corpus, made by three movies, *Minions* (2015), *Inglourious Basterds* (2009), and *Vicky Cristina Barcelona* (2008), having three different types of L3, in order to have a broader variety of results and see the different solutions applied in each of them.

2 AUDIOVISUAL TRANSLATION

2.1 Definition

Audiovisual translation or “film and TV translation” (Delabastita 1989) is a branch of Translation Studies which is defined as “a mode of translation characterized by the transfer of audiovisual texts either interlingually or intralingually” (Chaume, 2013: 105). Interlingual transfer is the translation involving two languages (Source Text and Target Text languages), and intralingual transfer is the translation made within the same language, in other words, rephrasing what is being said. However, the word translation here is tricky, as it implies “a faithful, literary rendering into another language” (Aaltonen 2000:87). Hence, adaptation would be a more useful term as the work of the audiovisual translator is to adapt the language from the Source Text into the Target Text in a more autonomous way, as there are some restrictions that prevent the audience from understanding the full meaning if translation was literal.

Movies are audiovisual texts in the sense that, as the word itself indicates, there are two channels of communication: the audio or acoustic and the visual channel. When translating a movie, it is important to translate the language considering the visual field as well, in order to have a synchrony between what is being said and what is being screened. There are different types and subtypes of audiovisual translation that will be introduced briefly in the following section.

2.2 Types

In Audiovisual Translation, following Chaume (2013: 106), there are two main types of interlingual translation: either by replacing the dialogue of the source language for its translated version of the target language (revoicing), or by inserting the translation of the source text dialogue onto the screen while the characters are speaking (captioning). Likewise, as mentioned above, there is also an intralingual transfer within the same language, and the types are mainly subtitling for the deaf and the hard of hearing and audiodescription for the blind and visually impaired, although both types can be considered as subtypes of interlingual translation as well. However, the focus of this article is on the interlingual translation, specifically on dubbed versions, therefore, there will be no further analysis of intralingual transfer.

In addition to the two main types of interlingual translation, captioning and revoicing, Chaume (2013: 107-114) suggests similar types of translation that can be considered subtypes of both groups. On the one hand, the types that are based on captioning are:

- Subtitling: “consists of incorporating a written text (subtitles) in the target language on the screen where an original version film is shown, such that the subtitles coincide approximately with the screen actors’ dialogues” (Chaume, 2013: 112)
- Surtitling: it is a “specific form of subtitling for theatrical and operatic productions” (Chaume, 2013: 112). Subtitles are introduced in a screen so the audience can understand what is being said while they are following the opera.
- Respeaking: subtitles are placed on screen in a live broadcast, in other words, live subtitling.
- Subtitling for the deaf and hard of hearing: this type of subtitling includes, besides the dialogues of the characters, different colors to differentiate which character is speaking and sounds are also subtitled (song lyrics or noises) to help them understand and follow the movie in the best possible way.
- Fansubbing: this type of subtitling is made by fans who make their own subtitles and upload them on internet. They are usually less accurate, as they are not professional translators, and it is common to see them when the movies do not yet arrive to the target language country.

On the other hand, the types that are based on revoicing are:

- Dubbing: “consisting of 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. The remaining tracks are kept inviolable (the soundtrack – including music and special effects – and the track containing the images)” (Chaume, 2013: 107)
- Voice-overs: it is similar to dubbing, as the track with the translated dialogues in the target language is included, but the only difference is that the original track of the source language is also kept with a lower volume.
- Simultaneous interpretation of film: this type of revoicing is very uncommon, but it is popular in Thailand. While the original version movie is screened in the cinema, a translator is translating at the same time all the dialogues of the film with a microphone.
- Free commentary: it is the type of revoicing popular in sports programs. As the word states, there is a commentator who is free to not only translate what is screened, but to give their own opinion, always synchronized.
- Audiodescription: it is the revoicing type for the blind and visually impaired. The translator usually translates the scene when the characters are not speaking, to lead the person and help them follow the action.
- Fandubs: it is not as popular as fansubbing mentioned above, but the purpose is the same: a dubbing version made by fans for movies that are not released yet in the target language country.

My focus of study here is the analysis of dubbed movies in Spain, particularly on the appearance of the so-called “third language” and its rendering, which will be analyzed in detail in the following chapter. However, it is important to know the process of dubbing a foreign movie and the key factors involving such process before further analysis. First, when a movie is dubbed into another language, the movie is taken to a dubbing studio. After that, there is a dubbing director who chooses the dubbing actors and actresses to give voice to the characters of the movie. Then, a translation of the original script is made by a professional translator and a dialogue writer revises the script taking into consideration that the new dialogues should fit with the character movements, in other words, synchronization. Finally, a sound technician will change the source language dialogues for the dialogues recorded in the target language.

Synchronization is defined by Chaume (2006: 7) as “one of the features of translation for dubbing, which consists of matching the target language translation and the articulatory and body movements of the screen actors and actresses, as well as matching the utterances and pauses in the translation and those of the source text”. He suggests three types of synchronization: phonetic or lip synchrony, kinetic synchrony or body movement synchrony, and isochrony or synchrony between utterances and pauses. First, *Phonetic or lip synchrony* “consists of adapting the translation to the articulatory movements of the on-screen characters, especially in close-ups and big or extreme close-ups” (Chaume, 2006: 7). In other words, the translation should be at the same time as the characters are moving their lips, particularly vowels and bi-labial consonants should match with the target language dialogues. Second, *Kinetic synchrony* means that “the translation also must agree with the movements of the characters” (Chaume, 2006: 7). Third, *isochrony* implies that the time of the translated dialogue should match the time the actor/actress starts speaking and finish when they close their mouth. These types of synchronization should be taken carefully into consideration when making the new dialogues in the target language and will mark the success of the dubbed version.

2.3 Spain as a dubbing country

Spain is well-known for its great reputation as a dubbing country, and some of the voices that give life to famous Hollywood actors and actresses have become iconic figures of our cinema. However, the question is: why is Spain a dubbing country instead of a subtitling country? The answer to this question is due to economic and political reasons. Generally, dubbing is more expensive than subtitling, in the sense that, for the dubbing process, as mentioned above, there are more professionals working in the movie than in the subtitling process, since there is only one person needed for the job, that would be a professional translator.

From the political point of view, Spain was under Franco’s dictatorship from 1939 to 1975. One of the effects of this dictatorship was the censorship that Franco imposed in the Spanish cinema industry. As Díaz-Cintas (2018: 2,3) states, “totalitarian states particularly, though not uniquely, have always felt the need for a strict, precise and centralized control of cinema to make it conform to their patriotic rules and their socio-cultural values”. That is to say, movies not only were dubbed into Spanish, but also dialogues were manipulated because of this socio-political situation. The first measure

affecting cinema was the foundation of the *Junta Superior de Censura Cinematográfica* (Superior Board of Film Censorship) in 1937, which aimed to check all scripts and manipulate them before they were released. After that, in 1941, an *Orden Ministerial* (Ministerial Bill) was issued “requiring the obligatory dubbing into Castilian Spanish of all foreign productions” (Díaz-Cintas, 2018: 5) and avoiding dialects and languages spoken in some parts of Spain, such as Catalan or Basque.

After Franco’s dictatorship, censorship was over, but dubbing was kept as a way of translation in cinema. It is hard to change this dubbing tradition that has predominated in a country since the beginning of the “talkies”, or sound cinema, and that is why nowadays most of the movies that are screened in Spain are dubbed. Now, the focus lays on the appearance of a secondary language in the source audiovisual text, or “third language”, and how it is rendered in its Spanish version.

3 THE THIRD LANGUAGE

Multilingualism in movies is increasing in the last decades. One of the reasons behind including multilingualism in movies could be to show the true appearance of the real world as it is, where not everybody speaks the same language and there are cultures which are different from the one the source language belongs to. More often than not, we come across movies and TV shows in which the characters speak different languages, apart from the main language or Source Language (SL), even at the same level of importance, as in the TV show *Narcos* (2015-2017), in which Spanish and English share the same amount of time on screen. This secondary language is known as “third language” or “L3”.

According to Corrius and Zabalbeascoa (2011:114) “third language (L3) is neither L1 in the ST nor L2 in the TT; it is any other language(s) found in either text (Corrius 2008). Following, as Grutman (1998) states: “the minimum requirement for a text to be identified as a multilingual text (a text that uses two or more languages) is the presence of at least a single foreign word”. Moreover, an interlingual language variety, such as dialects or sociolects, might be considered L3 as well because it is slightly different to the main language or L1, as it is often used in Hollywood, i.e. the British English accent (L3) to signal otherness. Hence, almost every audiovisual text can potentially be considered a multilingual text.

From the perspective of traditional translation, “translation involves only monolingual texts, one language for the ST, and one for its corresponding translation” (Corrius and Zabalbeascoa, 2011: 115), also called “translation proper” (Jakobson, 1959). Therefore, this term is not valid for multilingual texts and it needs to be extended to deal with such texts. In the following sections, I will deal with the different types and subtypes of L3 that might appear in the ST and the TT, together with their function, and finally, in chapter 4, the types of solutions and models proposed for the translation of L3 to the TT.

3.1 Types and subtypes

| Types of L3 in ST | L3ST sybtypes (as a matter of degree, on a cline) | |
|--|---|---------|
| | maximum | minimum |
| Natural languages (even L2 or special forms of L1) | How familiar: from max. to min. (exotic or unknown) | |
| | How real(istic): from max. to min. (fake or pseudo-language) | |
| | How standard: from max. to min. (non-standard variety) | |
| Invented | How strongly L1-based: from max. to min. (weak or no L1 basis, i.e. entirely invented or based on another natural language) | |

Table 1: L3 types and subtypes for ST (and conversely valid for TT) (Corrius and Zabalbeascoa, 2011: 116)

My point of departure is that multilingual texts might have two different types of secondary languages: either L3 is a natural language or is an invented language. However, a question pops up at this point: how do we know if the secondary language is L3 or another L1? Basically, in order to differentiate L3 from another L1, it is a matter of number of words in the audiovisual text. That is to say, texts might have more than one L1 (L1a, L1b...) if the number of words of both languages are equally relevant, as in the case of *Narcos* (2015-2017) mentioned above, but there might be more than one L3 as well (L3a, L3b...), when the number of utterances are less than the main language L1, i.e. the movie *Inglourious Basterds* (2009), which has 5 languages in total (English, French, German, Italian and Spanish). However, having more than one L1 or L3 in the same audiovisual text does not mean that it is more difficult when translating from the ST to the TT, as language is just a textual element that translators must deal with.

L3 as a natural language is regarded as a language spoken by a community or country, i.e. French. Also, it can be a language variety of L1, such as dialect, jargon or idiolect. Although a dialect can be considered the same language (L1), as it might be understood by a lot of people, it is regarded as L3 because it is, as Corrius and

Zabalbeascoa (2011: 115) state, “sufficient to signal more than one identifiable speech community”. Accordingly, there might be different varieties of L3 from another natural language, for example, taken Spanish as L3, characters in a movie can speak different dialects, like South American Spanish or Iberian Spanish. Therefore, there are two L3s, L3a and L3b respectively.

Following Table 1, Corrius and Zabalbeascoa propose three subtypes for L3 as a natural language. First of all, a natural language might be familiar or known by the intended audience (L1) or might be somehow exotic or unknown. For example, the Japanese in *Lost in Translation* (2003) is an exotic language for the majority of English speakers, but the Spanish in *Vicky Cristina Barcelona* (2008) is more familiar. Then, a language might be an actual representation of such, or it might be a mere fake representation or pseudo-language. Although the audience did not understand the language but guess which language is portrayed, for the actual speakers of that represented language, it would be a poor mock of their language. Let’s take the example of *A fish called Wanda* (1988), in which a character “speaks” Italian, however, it is just a bunch of words which make no sense in a sentence for Italian speakers, but for English speakers it would be recognizable as Italian. An example for a real language is the case of the Spanish in *Vicky Cristina Barcelona* (2008), as the main actor and actress are Spanish speakers. Finally, L3 might be a standard language or a non-standard variety, as Spanish considered a standard language and any Spanish dialect considered a non-standard variety.

On the other hand, “an L3 is invented when the language does not have any, and has never had any, actual speakers” (Corrius and Zabalbeascoa, 2011: 118). As they propose, L3 may be “an unprecedented mixture of words from different natural languages” or “a combination of made-up terms, which are not elements of any natural language, although that is how they may be intended to be interpreted”. Let’s take the example of the *Minionese* language, from the movie *Minions* (2015). Considered a gibberish, it also includes a mixture of words that can be comprehensible from English, French, Spanish, Italian, and Indonesian, among others. On the contrary, a language which is completely invented, and therefore it has no traits from any natural language, would be the case of *Elvish*, from the *The Lord of the Rings* trilogy (2001-2003). According to Table 1, there is a subtype of invented language, depending on how strongly L1-based is the language. For example, the language *Nadsat* from *A Clockwork Orange*

(1971), is a case of an invented language strongly L1-based, as it is generally comprehensible to the L1 audience.

3.2 Functions of L3

There may be several reasons for the appearance of L3 in the TT, depending on the director's purpose. As mentioned before, one of the functions of L3 could be to show the true appearance of the world as it is. Nevertheless, the functions may be different, and so, Voellmer (2012:13) made a list on the different functions that L3 has in movies after studying Bleichenbacher (2008:26):

Third languages can e.g. (i) be purposefully used as a background noise to create a certain ambience or indicate localities, (ii) indicate a character's nationality in favour of authenticity (Bleichenbacher calls both these first two aspects *realism*; 2008:28), (iii) portray a character – often connected with stereotypes –, (iv) function as an instrument of power, it can (v) be an element of suspense, or (vi) be a comic element. Bleichenbacher mentions another function of multilingualism in movies, namely (vii) social criticism.

As has been noted, there are different functions of L3 in movies, which should be important to analyze, together with the nature of the language, by the translator before translating the text. In the following chapter, I am going to show the possibilities of L3 transfer from the ST to the TT, and the possible solutions that the translator can use.

4 SOLUTIONS FOR THE TRANSFER OF L3

4.1 Types of L3 and solutions in the Target Text

In this paper, Spanish is taken as L2 for the analysis. After describing the two main types of L3, natural and invented, our focus here is to present the possibilities of appearance of the L3 in the TT in dubbed versions, as well as the different solutions. Following the list of types of L3^{TT} proposed by Corrius and Zabalbeascoa (2011: 119, 120):

- L3 as a natural language can be transferred in diverse ways:
 1. L3^{TT}=L2. L3 in the TT might be the same as the L2, Spanish in this case, and if it is kept in translation, the audience will not notice that there is a secondary language in the translated version. In other words, there is L3 invisibility.

2. $L3^{TT}=L3^{ST}$ when $L3^{ST}$ is not the same as L2. When the L3 in the ST is not the same as L2 (Spanish), the language is kept in the translated version. The audience now will notice the secondary language, though its function might vary.
3. $L3^{TT}=L1$. This possibility takes place when, for instance, the L3 in the ST is Spanish, and the translator decides to switch languages: L1 English is transferred into L2 Spanish, and $L3^{ST}$ Spanish is transferred into $L3^{TT}$ English.
4. $L3^{TT}$ is neither L1, L2 nor $L3^{ST}$. In this case, L3 in the TT is a different language. This happens when the translator's decision is to render L3 in the TT and s/he sees a new language more suitable for the Spanish version.
5. $L3^{TT} = \emptyset$. This situation happens when the translator decides to delete the L3 utterance in the TT.
 - L3 as an invented language can be transferred in two ways:
 1. $L3^{TT}=L3^{ST}$. As the language is invented, the main option of translation is to keep it as in the ST.
 2. $L3^{TT} \neq L3^{ST}$. If it is strongly based on the L1, the translator should look at the similarities with the L1 and translate it in the most similar way into L2. In this case, $L3^{TT}$ is not the same as in the ST, but rather similar.

| Operation | $L3^{TT}$ segment | $L3^{TT}$ status | Possible result/effect |
|---|--|------------------|---|
| Delete $L3^{ST}$ | \emptyset | Lost | Standardization |
| Repeat $L3^{ST}$ - $L3^{TT}$ (when $L3^{ST} \neq L2$) | $L3^{TT}=L3^{ST}$ | Kept | Function or connotation may change |
| Substitute $L3^{ST}$ -L2 (when $L3^{ST} \neq L2$) | \emptyset | Lost | L3 invisibility, or L3 quality conveyed through some L2 strategy (e.g. talked about). |
| Repeat $L3^{ST}$ (when $L3^{ST}=L2$) | ($L3^{TT}=L2$) | | Standardization, with or without compensation |
| 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 analogous |

Table 2. Operations for L3ST segments (Corrius and Zabalbeascoa, 2011:126)

Corrius and Zabalbeascoa (2011: 126) propose five different solutions for the translation of the L3 into the TT, as seen in Table 2. When the third language is deleted in the TT or it is substituted by L2, that results in a L3 invisibility and its effect is a linguistic standardization. However, L3 might be kept unchanged in the TT, yet it might coincide with the same language of the TT (L2 Spanish) or another language. In the former case, once again the L3 becomes invisible and the translator will need to search for a compensation strategy in order to render L3 quality. In the latter case, the L3 status is kept, although its function may vary. The last solution is to translate the L3 into another language, different from L1, L2 or L3ST. This option depends on the translator criteria and the relationship between the L2 and this new language, or a possible solution to render L3-ness. For example, in the movie *The Lost World: Jurassic Park* (1997), translated into Spanish as *El mundo perdido: Jurassic Park*, the L3ST is Spanish, but the translator decided to use Quechua as L3^{TT}. However, the similarity between English and Spanish in the ST is much closer than the similarity between Spanish and Quechua, which is unknown by most of the target audience. The reason for this translation might be to keep the L3 status in the TT, as in that scene, there is an interpreter translating the sentences from Quechua to Spanish, so there is no need to understand the utterances, although it sounds somehow funny.

After considering the types of solutions of L3 translation into the TT, further research on this field has been made by Zabalbeascoa (1999, 2013). He proposed two interesting models for the translation of the L3: the P-R Model (Priorities-Restrictions Model) and the binary-branching proposal (*la teoría de árboles binarios*), which will be introduced briefly in the following sections and will be useful for the analysis of our corpus.

4.2 Binary-branching proposal

This proposal was first used for the study of the translation of metaphors (Zabalbeascoa 2004). However, he claimed that it could be used for other translation problems, such as humor, irony, or L3. Citing Zabalbeascoa and Voellmer (2013: 3):

Este modelo de análisis se basa en la idea de que el interés estriba en encontrar una tipología adecuada a cada caso que ayude a entender mejor la naturaleza del problema y sus posibilidades de solución según los tipos y subtipos del rasgo o elemento textual tal como está planteado.

This model of analysis is based on the idea that the interest lies on finding a typology appropriated for each case that helps for a better understanding of the problem's nature and its possible solutions depending on the types and subtypes of the textual feature or element as it is proposed.

Therefore, this model is based on the identification of the problem, L3 in this case, and its nature, and to see every possible solution that can be used for its translation. This process depends on the translator's criteria and his/her point of view or interpretation of the problem. The case of L3 as a problem of translation is represented in the following figure:

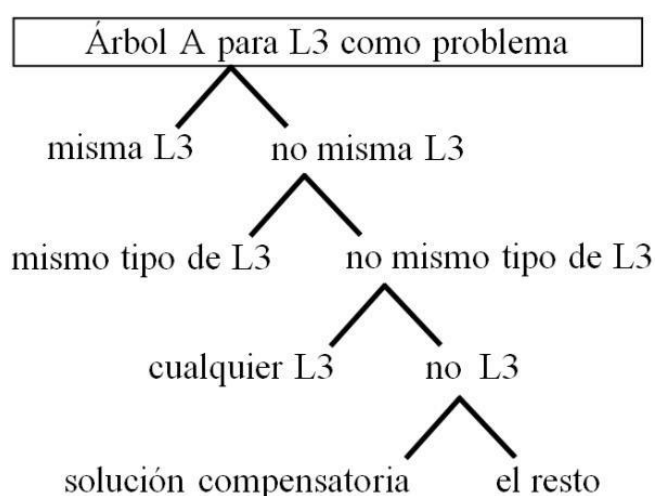


Figure 1. Solutions for L3 types (Zabalbeascoa and Voellmer 2013: 7)

Figure 1 illustrates different pair of solutions when the problem is the translation of L3. Every pair of solution contains a potential solution (left) and the rest of possible solutions (right). From each “rest of possible solutions” branch, a new pair of options is available for the translator. In the first pair, the potential solution is to use the same L3 (misma L3), and not same L3 (no misma L3) is the rest of possible solutions. From not same L3, the new pair of options could be to use the same type of L3 (mismo tipo de L3), or not the same type of L3 (no mismo tipo de L3). The following option could be to use any L3 (cualquier L3), or not to use L3 (no L3). The final pair of solutions, if no L3 is used in translation, the translator could use a compensatory solution within the L2 (solución compensatoria) in order to render the L3 quality to the TT, or once again, the rest of possible solutions.

In the same way, as I previously described the types of L3 that might appear in the TT, a binary-branching proposal can be made for this problem, represented below in

figure 2. As the first option, the translator could keep the same $L3^{ST}$, as long as it is not the same as $L2$, or not, the rest possible options. If the translator does not keep it, s/he might choose to use $L1$ as $L3^{TT}$ or not. Then, the new possibility is to use any language L or not. The final option is to use $L2$ and therefore deleting the $L3$ segment from the TT , or to use a compensation strategy to mark $L3$ -ness.

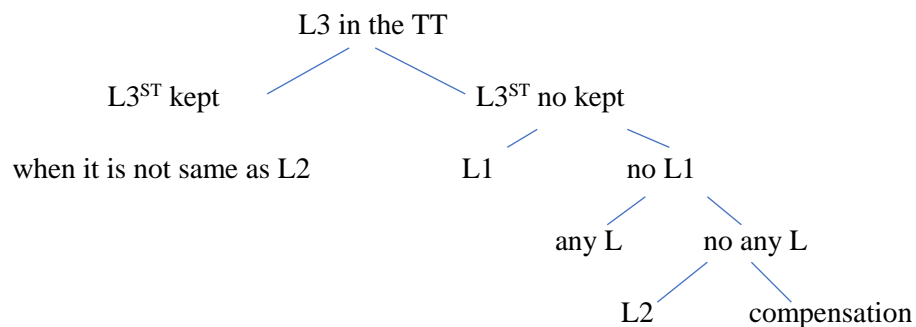


Figure 2. L3 types of solution in the TT

4.3 P-R Model (Priorities-Restrictions Model)

Zabalbeascoa (1999) suggested another model for translation solutions. This model is based on two notions: priorities and restrictions. It is well-known that it is impossible to translate the whole meaning from a text to another (ST to TT), due to, for instance, cultural differences between communities. Therefore, translators should set which textual features are more relevant than others (priorities), and which other features become obstacles of the translation (restrictions). However, each priority and restriction will vary depending on the translator’s analysis of the text.

According to Zabalbeascoa (1999: 161), “[f]rom a text producer’s (e.g. ST writer, speaker, translator) angle, priorities are the formal and functional characteristics that the text will have once it is finished, or, from the user’s point of view (especially a ‘professional user/evaluator’ such as a scholar, editor, or critic who can be expected to ‘see beneath the surface’), priorities are the characteristics that a text is interpreted as having – its explicit and implicit aspect –.”

On the other hand, restriction “refers to the constraining nature of the translator’s circumstances, or conditions. Thus, factors such as deadline for the translation, choice of TR, (insufficient) revision and copy-editing, structural differences between ST and TT languages – and other systemic differences – as well as technological limitations and

some forms of censorship are restrictions that cannot be regarded as priorities” (Zabalbeascoa 1999: 160).

The appearance of L3 in the ST can be considered a priority or restriction by the translator. In the first case, if L3 is considered a priority for the translation, the translator needs to search the most suitable solution to render the same meaning in the TT, i.e. to keep the same L3 or to use another language to render otherness. On the other hand, if L3 is considered a restriction, then the translator has another priority over the rendering of L3 in the TT. For instance, if the function of the L3 in the ST is to be a comic element, then the priority will be how to render such humor, and which language is used is not relevant anymore.

Priorities are characterized for the equivalence between the ST and the TT. Zabalbeascoa (1999: 169) proposes three types of equivalence: intended equivalence, intended difference, and indifference to equivalence. In order to illustrate these concepts, I am taking L3 as an example. In the first case, intended equivalence means that L3 is a priority in the TT because it was a priority in the ST. Then, intended difference is when L3 is a priority in the TT, but it was not in the ST. Finally, indifference to equivalence means that L3 is a priority in the TT regardless if it was or not a priority in the ST.

As has been noted, the models proposed by Zabalbeascoa (1999, 2013), binary-branching proposal and P-R Model respectively, are meant to help translators to analyze the nature of the problem in a broader way, and to search every possible solution when facing a translation problem, in order to have a better translation. Both models are taken into consideration when translating L3 and will be used in my analysis to describe how translators might have rendered L3 in the Spanish versions.

5 ANALYSIS OF CORPUS

After the description of the L3 and types of solutions, now I will analyze three movies with different types of L3 and show the solutions that translators decided to be most appropriate for their Spanish dubbed versions. The first movie will be *Minions* (2015), in which there is an invented language called “Minionese”. The second movie will be *Inglourious Basterds* (2009), which includes more than one L3 (German, French, Italian,

Spanish). The last movie will be *Vicky Cristina Barcelona* (2008), in which the L3 is the same as the L2 (Spanish).

5.1 L3 as an invented language: the “Minionese”

Minions (2015) is a prequel movie of the *Despicable Me* trilogy (2010, 2013, and 2017 respectively), directed by Kyle Balda and Pierre Coffin, which introduces the famous yellow characters called Minions and how they met Gru, the main character of *Despicable Me*. The Minions are small, yellow creatures who have been serving the vilest masters since the creation of the world. They were born to be henchmen, and without a master, their lives are meaningless. In this movie we can see them serving masters throughout the whole history until the 1970s, when they are isolated in a cave without a master. However, three of them, Kevin, Bob and Stuart, decide to go out and find their new master. They arrive in New York, where they find a villain called Scarlet Overkill. Then, they start working for her in England, and their mission is to steal the crown from Queen Elizabeth II. After a series of misfortunate events, Bob becomes the King of England, therefore Scarlet feels betrayed and wants to kill them. Finally, they give the crown back to the queen, but at the last moment, it is stolen by Scarlet and her husband Herb. However, as they are about to scape, a young Gru appears, freezes them and takes the crown with him. After the Minions saw this moment, they fell in love with him and decided to follow him and become his new henchmen.

Concerning their language, it is a mix of both types of invented language described above. It is made by an unintelligible speech, in which sometimes there are random words from different languages. However, it is somehow comprehensible because most of the times there are English, French, Spanish and Italian words, and it is spoken as toddlers speak when they start learning a language. Moreover, the body language helps to comprehend what they are trying to say. In one interview, the directors were asked about the language and how it was created, and this is what they said:

On the first *Despicable Me* was all gibberish. A couple of English words, maybe slightly deformed, so that it meant something. *Despicable Me 2* was another set of challenge because the minions were part of that central storyline. They were, you know, kidnapped by this “El Macho” evil and stuff, and so they became more and more important, and I had to find like nourish their vocabulary a little bit more, and the way to nourish them was actually to go to lunch and steal menus and say like “oh, tikka masala”, that’s a nice thing, that could be a nice minion word. And then for the third one, this mixture of

different words actually made sense since we're establishing that these guys have been around forever and have lived all over the world serving these different masters so it would make sense to have them say, like, different words from each country and so this is how the melting pot level that their language came about. And how you understand them is actually the magic of inflection and acting I would say. To say, like, "okay, well, this guy seems pissed because he's delivered it in an angry way". (Pierre Coffin)

Basically, as Pierre confirmed, this language has no strong structure as it was evolving and improving from movie to movie. However, in this movie, the language has a stronger structure than from its creation. Therefore, I decided to analyze the language, or decipher¹ it, in order to understand beforehand the solutions taken by the translator in its translation into Spanish.

| Language | Words |
|------------|---|
| Spanish | No, si, piñata, para, tu, pero, por qué, otra, una, y, tribu, dónde, perdón, gracias, que pasó, calma, patata, dice, que pasa, ukelele, cucaracha, corona, como, fiesta, buena, tortilla, soy |
| English | Boss, banana, okay, pancake, buddies, thank you, me, see, big, bye, tomato, profiterole, go, yo, so-so, but, in England, please, like, ball, sayonara, who the man, you the man |
| French | C'est la, c'est le, vous que, mais la qui, qui, allez, pour la nous, la va te va qui, ou le tu, mais, et, oh la la, travaille, voilà, pâte, quoi, papa ou te, patou, là |
| Italian | Io, scusa, bella, aspetta, arrabbiata, parla, uno due tre, tutta, avanti, macchina, tutti, o sole mio, salami, ciao, stupido, forte, marcha belli |
| Serbian | Musaka |
| Indonesian | Terima kasih |
| Hebrew | Mazel tov |
| Indian | Pasteka, Kashmiri |
| German | Kaput |
| Greek | Papagina |
| Arabic | La |

Table 3. Instances of words from different languages from the movie *Minions*

¹ Decipher as there is no record of the Minionese language in any script, but just few intelligible English words.

After a thorough analysis of the language, I came up with some characteristics about the “Minionese” language:

1. The use of b and p sounds in most of their words, such as *stupido* and *boss*.
2. They speak using onomatopoeia. For example: *ñam ñam*, *uh uh*, *boing*, among others.
3. They repeat English words but mispronounced in most of the cases. For instance: look at that one as “*lookataone*”, dating game as “*datin ga me*”, apple as “*mapple*”, Scarlet Overkill as “*Parlet*” (sometimes Scarlet) “*Popepil*”, snow globe as “*poglobe*”, and bedtime story as bedtime “*porry*”. Only five words are pronounced correctly after repetition: *Villain-con*, *Orlando*, *serve*, “*telly*”, and *mind the gap*.
4. They seem to be passionate about food, as they mention a lot of different names from different languages, but meaningless in context, except the word *banana*, which means food. The food names are the following: *banana*, *pancake*, *tomato*, *musaka*, *profiterole*, *Kashmiri*, *papaya*, *arrabbiata*, *patata*, *pasteka*, *tika tika masala*, *pâte*, *kebab*, *salami*, *tortilla*.
5. Most of the time, they keep adding the articles *le*, *la* and the word *c’est* from French. Moreover, they also use “*me*” referring to “*I*”.
6. Apart from the gibberish, they used several words from different languages as shown in Table 3 above.
7. Narration and body language help to understand what Minions are saying. For instance, in examples 1 and 2 below, the narration helps to understand the speech from one Minion, and the body language² in example 2 shows that the Minion does not want to get inside the car, even though it is impossible to decipher what he says.
8. Even though there are understandable words from different languages, most of the time the pronunciation is not accurate. Usually, they add an extra vowel to the English words, for instance, they say “*looka*” for look, “*choosa*” for choose, “*stopa*” for stop, “*mova*” for move, “*giva*” for give, “*speeda*” for speed or fast, “*coolos*” for cool, “*lovo*” for love, “*helpa*” for help, and “*doe*” for do. On the other hand, the pronunciation is similar to the actual word, as in “*bello*” for hello, “*clota*” for closed, “*be*” for bee, “*kina*” for queen, and “*opede*” for over there.

² See figure 3.

Example 1: *Minions* 7.00

| | L1 (English) |
|-----------|---|
| Narrator: | But all was not lost for one Minion had a plan. His name was Kevin. He was excited to share his idea with the tribe. He'd been preparing for days, weeks, months. |
| Kevin: | Buddies! |
| Narrator: | But now he was ready! |
| Kevin: | Uh... (unintelligible), para tú, uh, le, le, le... buddies . ³ (unintelligible speech) ... boss, io le findo, là! |
| Narrator: | Kevin would leave the cave... go back to the outside world, and he would not return until he had found his tribe the biggest, baddest villain to serve. |

Example 2: *Minions* 19.36

| | L1 (English) |
|------------------------------|---|
| Walter: | What do you say we give these fellows a ride? |
| Both Walter Junior and Tina: | Yay! New friends! |
| Walter: | All aboard the Nelson Express! |
| Walter Junior: | You, one-eye! You're sitting next to me! |
| Stuart: | Okay! (unintelligible) |

³ Bold words in examples used to mark that the word is written on script.



Figure 3. Frame from *Minions* to show how body language is an aid to comprehension

Given these points, now it is time to describe how “Minionese” was translated into Spanish. First of all, most of the invented languages from movies are usually kept in their translation, as it was intended in the L1 movie, except the ones that are strongly L-1 based which are translated in the same relation within the L2. In this case, as “Minionese” is a language which is invented and evolving from one movie to another, it is not found in any script. Therefore, the solution was to leave it as it is for the Spanish version. However, the translator decided to translate some key English words that are understood for the L1 audience into Spanish. In this case there are two types of solution: the first one is to repeat $L3^{ST}$ - $L3^{TT}$ and second one is to substitute $L3^{ST}$ - $L2$. Nevertheless, in table 2 seen above, when substituting $L3^{ST}$ for $L2$, the possible result is the $L3$ invisibility, but not in this case, as the invented language has $L2$ words included, so changing some English words for Spanish words does not change the $L3^{TT}$ status. Moreover, the function of the language is the same in the $L2$ version, as it is to portray a character and a comic element.

Considering the two models proposed by Zabalbeascoa, the translator’s priority was to make the $L3$ more intelligible for the $L2$ audience, and the restriction was the $L3$ itself. Therefore, s/he decided to translate some comprehensible words from English into Spanish as if the translation were from $L1$ to $L2$. Another priority was to keep the comic element that the $L3$ has in the $L1$ version, so s/he translated the words as if they were mispronounced to render the same effect, which has been successful. On the other hand, if the translator had to develop a binary-tree for solutions to the case of $L3$ as a problem, it would be as the following:

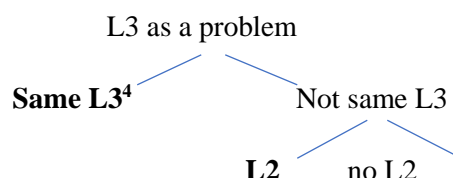


Figure 4. Solutions for L3^{TT} types in *Minions*

After analyzing the translation, I found out that the words translated into Spanish can be divided into two groups. The first group is made by the two English words that are most said, being *boss*, in twenty-one instances, and *buddies*, in eighteen. *Boss* is translated as *jefe*, or *jefazo*, depending whether the English word was *boss* or *big boss*, and *buddies* as *compis*. However, I noticed that only one time the word *buddies* was not translated but kept, in the minute 54.45. The only reasonable explanation for that may be that the translator did not realize about the word, as s/he was translating the same word in the whole movie. Moreover, I spotted that the translator did not always translate *boss* as *jefe* and *big boss* as *jefazo*. For instance, *big boss* was translated as *jefe* instead of *jefazo* in the minutes 9.11 and 1.20.54. On the other hand, *boss* was translated as *jefazo* instead of *jefe* in the minutes 23.00, 23.07 and 1.20.28.

The second group of words translated into Spanish is made by the English words that Minions repeat after a character speaks, except for *telly* which is left in Spanish as *telly* and *villain-con*, even though other characters say *villano-con*. Moreover, not only were the words translated into Spanish, but also, some are mispronounced in Spanish as they were in English. These words are shown in table 4 below.

| L1 English | L2 Spanish | Minute |
|---|-----------------------------------|---------------------|
| England | <i>Laterra</i> (Inglaterra) | 33.20, 37.00, 48.37 |
| <i>Lookataone</i> ⁵ (look at that one) | Que <i>potito</i> (que bonito) | 12.21 |
| <i>Datin ga me</i> (dating game) | <i>Cita cegas</i> (cita a ciegas) | 15.01 |
| <i>Mapple</i> (apple) | <i>Para</i> (manzana) | 20.02 |
| Bedtime <i>porry</i> (story) | Un <i>quentito</i> (un cuentito) | 39.19, 39.27 |
| King Bob | Rey Bob | 50.12, 51.08 |
| <i>Boss</i> (laws) | <i>Peyes</i> (leyes) | 53.12 |

⁴ In bold to show that the translator chose two options from the binary-branching proposal.

⁵ In Italics the words that are mispronounced, together with its transcription.

| | | |
|----------------------------|------------------------|------------------|
| <i>Serve</i> (deserve) | <i>Ceis</i> (mereceis) | 54.18 |
| Mind the gap | Cuidado | 1.06.12 |
| Who the man? | Campeón | 1.08.11 |
| <i>Poglobe</i> (Snow ball) | <i>Pola</i> (bola) | 1.16.57, 1.17.57 |

Table 4. Instances of L3 English words translated into L3 Spanish

5.2 More than one L3 within the same movie

Inglourious Basterds (2009), directed by Quentin Tarantino, is a war movie based during the Nazi Germany occupation in France between 1941 and 1945. The movie introduces two parallel plots to murder Hitler. The first one is planned by Shosanna who is a French Jewish and whose family was murdered by an SS colonel called Hans Landa, and the second one by a group of American soldiers, known as the Inglourious Basterds, headed by Aldo Raine. Shosanna was introduced in the beginning of the movie, and she starts planning the massacre of Nazis when she meets a Nazi soldier, Frederick Zoller, who is flirting with her. This soldier is famous in Nazi Germany as he survived three days surrounded by American soldiers, and as a result, one German director made a movie about him. As Frederick is in love with Shosanna, who owns a cinema, he wants to have the premiere of his movie in her cinema, and therefore, she realized that it is a perfect chance to get revenge and burn the cinema with all the Nazis inside. On the other hand, the American soldiers had a double agent working for them, the German actress Bridget von Hammersmark, who told them about this movie premiere and they also decided to put explosives inside the cinema with her help and blow the Nazis. In the end, both plans work, and the Nazis, together with Hitler, die. However, Hans Landa noticed the plan of the Americans, so he captures Aldo Raine and one of his comrades and wants to make a deal in order to get immunity from the US government, as if he had helped the Americans to achieve their goal. Nevertheless, after Hans surrendered, Aldo draws a swastika in Hans' forehead as a result of his Nazi past.

Regarding the languages used in the movie, there are up to four L3s in this film: German, French, Italian and Spanish. The reason why there are at least two major L3s is because the movie is set in France and Shosanna, one of the main characters, is French, and it is based on the Nazi Germany, so there are a lot of German soldiers in the movie. Nevertheless, Italian just appears in one scene, as the American soldiers were disguised as Italian workers from the cinema business in order to get inside the movie premiere. Moreover, there is also one word in Spanish in the whole movie, which is *paisanos*. At

this point, the controversy is about whether German and French are to be considered as another L1 or as L3. As explained above, it depends on the number of words in comparison to the main language. Considering English as L1, its appearance on screen is about one hour. On the contrary, German appears in 36 minutes, French in 24 minutes, Italian in 2 minutes, and Spanish in only one word. For this reason, German, French, Italian and Spanish are considered L3.

| English version | Spanish version |
|-----------------|-------------------------|
| German L3a | German L3a / Spanish L2 |
| French L3b | French L3b / Spanish L2 |
| Italian L3c | Italian L3c |
| Spanish L3d | Spanish L2 |

Table 5. Translation of L3ST into L3^{TT}

Focusing on the translation into Spanish, the translator rendered L3^{TT} in different ways, as Table 5 shows above. First, German was kept as German in the Spanish dubbed version only in 11 minutes out of the original 36 minutes, therefore the solution was L3ST=L3^{TT} and its function is kept, which is to give realism and portray a character, as it is spoken by Nazis. However, the translator also opted to substitute L3ST for L2 Spanish in two scenes in which the dialogues in German were longer than the rest. In this case, the priority of the translator was to make it comprehensible for the audience and the restriction was L3 German. Nevertheless, the German characters in the Spanish version speak Spanish with an odd German accent, which implies that the L3 is somehow kept and its function is similar, but the difference between characters is not that broad in comparison to the original movie. In example 3, the characters of the scene, set in a French bar, are German soldiers and American spies disguised as German soldiers, therefore the languages spoken are mainly German and a few French utterances which are kept in French. In the original version, the German soldiers realized that one of the Americans, in this case a British spy who joins them, speaks with an odd accent, and at the end of the scene, the British spy is discovered and switches to English. In the Spanish version, all of them speak Spanish but with German accent, so when the British spy is discovered because of his peculiar accent, the translation would make sense. However, the British spy in the Spanish version stops speaking with the German accent (minute 1.30.30) earlier than when he switches to English in the original movie (minute 1.31.45). Even though this change happened before the one in the original version, it still makes sense as it

happens when he was just discovered. Moreover, in this scene, some German and French words are kept in the Spanish version, such as *s'il vous plait, mon chérie, merci beaucoup, on santé, madame, and merci* in French, and *Prost, Achtung, danke, and auf Wiedersehen* in German. The translator might want to keep some recognizable words from French and German to render L3 status, besides speaking with accent. Likewise, other German and French words were kept, but not always, in the Spanish utterances throughout the movie, such as *oui, monsieur, mademoiselle, bonjour, rouge, voilà, Herr* and *kaput*.

Example 3: *Inglourious Basterds* 1.18.45

| | L3ST German | L2 Spanish |
|-----------------|---|--|
| Archie Hicox: | Ich schlage vor, dass Sie das Fräulein nicht weiter belästigen und an Ihren Tisch zurückkehren | Le recomiendo que deje de importunar a la señorita y regrese a su mesa de inmediato. |
| German soldier: | Entschuldigen Sie, Herr Hauptsturmführer, Sie haben einen sehr ungewöhnlichen Akzent. Woher kommen Sie? | Discúlpeme capitán, pero su acento es muy peculiar. ¿De dónde es usted? |

Second, regarding to French language in the Spanish dubbed version, it was only kept as French in 5 minutes out of 24 minutes from the English version, whereas the rest was translated in Spanish with no accent, except for one German soldier, Frederick Zoller, who was speaking Spanish with French accent. In this case, the decision to substitute L3ST for L2 changed its function as it is not possible to recognize that difference between languages, except for Frederick, who speaks with French accent in order to render foreignness and L3 status. French was kept only in the opening scene, when Hans Landa visits LaPadite, a French farmer, and asks him questions about Jewish families who were living in his village. The translator decided to keep it only in this scene because of one restriction: in the original version, they switch from French into English because Hans Landa did not want to be understood by the Jews hidden underneath the house, therefore the translator's priority was to render the same effect in the Spanish version. In this scene, as happened in the German example in which the characters switch from one language to another, Hans Landa asks LaPadite to switch from French to English, but in the Spanish version, he switches to Spanish (minute 7.08) earlier than the change to English in the original version (minute 7.38). However, it makes sense to switch into Spanish in that

moment as LaPadite’s daughters just left the house and they are free to have a private conversation. This is illustrated in example 4:

Example 4: *Inglourious Basterds* 7.08

| | L3 French | L2 Spanish |
|-------------|---|--|
| Hans Landa: | Monsier LaPadite, je suis au regret de vous informer que j’ai épuisé l’étendue de mon français. Continuer à le parler si peu convenablement ne ferait que me gêner. Cependant, je crois savoir que vous parlez un anglais tout à fait correct ⁶ , n’est-ce pas? | <i>Monsier</i> ⁷ LaPadite, siento la necesidad de informarle que he agotado mis conocimientos de francés, y si continuo hablándolo sé que acabaría poniéndome en evidencia. Sin embargo, usted se defiende correctamente en otros idiomas , ¿verdad? |
| LaPadite: | Oui | <i>Oui</i> |
| Hans Landa: | Ma foi, il se trouve que moi aussi. Puisque nous sommes ici chez vous, je vous demande la permission de passer à l’anglais pour le reste de la conversation | Pues el problema está solucionado y puesto que estamos en su casa le pido a usted permiso para evitar el francés el resto de la conversación |
| LaPadite: | Certainement | Por supuesto |
| Hans Landa: | While I’m very familiar with you and your family... | Verá, yo sé bastante de usted y su familia... |

As pointed out in bold in example 4, the text has been changed in the Spanish version due to the restriction of the English language. In the English version, in the first case, colonel Hans Landa asks LaPadite if he speaks English correctly, however, in the Spanish version, it cannot be translated literally as the main language, L2, is Spanish. In this case, the translator rephrased the sentence as “you can speak other languages correctly”, avoiding English and not mentioning Spanish either. In the second case, Hans demands permission to switch to English, but in the Spanish version is translated as “I ask you permission to avoid French”.

⁶ Bold used for the part of the dialogues which are rephrased or omitted in the Spanish version.

⁷ Italics used for the words kept in the Spanish version from the original version.

Rephrasing is another translation solution depending on the type of restriction that translators confront. There are other 3 examples, illustrated below, about rephrasing when the language is a restriction, as in example 4. In example 5, Shosanna tells Frederick that if he is so desperate to find a French girlfriend, she suggests him to search in Vichy. However, in the Spanish version, she does not mention any nationality, but she says instead “little friend”, meaning girlfriend. In example 6, Marcel (Shosanna’s boyfriend) is holding a camera to record Shosanna, and he tells her “remember, speaking English”, but in the Spanish version, he says “keep that expression”. Finally, in example 7, Hans asks Bridget who her friends are, and she says “I’m afraid neither three speak a word of German”, yet again, in the Spanish version she does not mention the German language, as they speak in Spanish instead, but she says “poor guys, they don’t understand anything, it is the first time they come to Paris”. As seen in these examples, the meaning is lost in the Spanish version, however, it is coherent.

Example 5: *Inglourious Basterds* 42.57

| | L3 French | L2 Spanish |
|-----------|---|---|
| Shosanna: | Si vous cherchez désespérément une petite amie française , je vous suggère de chercher à Vichy | Si está tan desesperado por tener una amiguita , le sugiero que la busque en Vichy |

Example 6: *Inglourious Basterds* 1.47.18

| | L3 French | L2 Spanish |
|---------|---------------------------------|-----------------------------|
| Marcel: | Souviens-toi, en anglais | Mantén esa expresión |

Example 7: *Inglourious Basterds*

| | L3 German | L2 Spanish |
|----------|---|--|
| Bridget: | Ich befürchte, dass keiner von ihnen ein einziges Wort Deutsch spricht | Los pobres no se enteran de nada. Es la primera vez que vienen a París. |

Rephrasing can be also used when the problem is about lip synchrony. It is important that the utterances fit correctly with the lip movements of the characters, therefore, sometimes the utterances should be adapted in the dubbed version. There are a couple examples of

this type of solution in this movie. The first one, the solution was to omit the last part of the sentence, as only the first part fits the lips from the original version. The second one, the translator rephrased the utterance, since if it was translated literally, it would not fit the lips of Shosanna. As a result, the meaning is not changed but partially maintained.

Example 8: *Inglourious Basterds* 42.49

| | L3 French | L2 Spanish |
|-----------|--|--------------------------------|
| Shosanna: | Ne faites pas l'enfant, vous savez pourquoi | No se haga el inocente conmigo |

Example 9: *Inglourious Basterds* 2.19.46

| | L3 French | L2 Spanish |
|-----------|---------------------------------|-----------------------------------|
| Shosanna: | Pour la 50ème fois , oui | Sí, eso es lo que he dicho |

Finally, the last two languages that are spoken in the movie are Italian and Spanish. The solution was the same for both: they were left unchanged, even though the L3 status in Spanish is not visible for the audience, as L3ST Spanish is the same as L2 Spanish. Nevertheless, the Italian scene is kept in the Spanish version, as Italian is similar to Spanish and it is not a high restriction for the translator. Moreover, the use of Italian in this scene is for comical purpose, due to the lack of knowledge of the disguised Americans about the language in comparison with the polyglot colonel Hans Landa, who is making them repeat their names as their accent is not accurate. Consequently, the L3 function and meaning is kept in the Spanish version.

5.3 When L3 is the same as L2

Vicky Cristina Barcelona (2008), directed by Woody Allen, is a romantic comedy and drama movie set in Spain, involving two American women, Vicky and Cristina, and a Spanish artist, Juan Antonio, in a love triangle. Vicky and Cristina spend the summer in Barcelona, where they meet Juan Antonio. He asks them to go to visit Oviedo with him and to make love. In Oviedo, Vicky refuses the first offer of Juan Antonio, but eventually, Cristina gets ill and Vicky and Juan Antonio visit Juan Antonio's father in Avilés, where they have a romantic night which ends in sex. After that, they come back to Barcelona,

and Juan Antonio now is interested in Cristina, as Vicky is about to get married and he does not want to stop her. Cristina moves to Juan Antonio's house, and after a few days, María Elena, Juan Antonio's mentally unstable ex-girlfriend, comes to his house after spending the night in the hospital. She will stay there for the rest of the summer, and the three of them eventually start making love to each other. However, Cristina is not prepared to live like that forever and leaves them, also ending Juan Antonio's relationship with María Elena. After that, Juan Antonio tries again to meet Vicky, as he knows she still has feelings for him instead of her husband, but when they meet, María Elena comes to the house with a gun and Vicky leaves them. Finally, Vicky and Cristina go back to the States, and Juan Antonio and María Elena break up again.

Concerning the languages used in the original version, English as L1, Spanish as L3a and Chinese⁸ as L3b, I will focus on the translation of Spanish to the Spanish version. Since the movie is entirely set in Spain, the appearance of Spanish as L3 is normal in the original version, and its function is to render realism and portray Spanish characters. However, in the Spanish version, the solution for the translation of Spanish, as the translator's priority was the comprehensibility of the movie, was to repeat it, meaning that the L3 status is lost. Nevertheless, it was not an easy task, as there were many restrictions concerning the language barrier between English and Spanish as in the Spanish version there is no such barrier. Therefore, depending on the context, the translator took different solutions to solve different problems which now will be analyzed.

First of all, the repetition of Spanish was the main solution if there was no restriction of context. For instance, the words *salud*, *señor*, *puta mierda coño*, and parts of the dialogues were kept unchanged. This is represented in examples 10, 11 and 12 below. In example 10, Juan Antonio receives a call from the hospital in which his ex-girlfriend stays, therefore the dialogue was kept as there is no mention of English or Spanish language whatsoever, which is the main restriction of this text. In example 11 and 12, María Elena and Juan Antonio are arguing, and the dialogues are kept the same as there is no restriction to change the dialogues.

⁸ Only one instance of Chinese appears in the text: "Ni hao ma", meaning "hi, how are you?"

Example 10: Vicky Cristina Barcelona 48.27

| | L3 Spanish | L2 Spanish |
|------------------|---|---|
| Juan Antonio: | ¿Sí? Si... ¿Y cómo está? Vale, si... ¿en qué hospital está? Vale, gracias... ¿en qué planta está? Vale, gracias, gracias. | ¿Sí? Si... ¿Y cómo está? Vale, si... ¿en qué hospital está? Vale, gracias... ¿en qué planta está? Vale, gracias, gracias. |

Example 11: Vicky Cristina Barcelona 55.25

| | L3 Spanish | L2 Spanish |
|-----------------|--|--|
| María Elena: | Que no, que no, que te veo muy perdido, muy confundido, Juan Antonio, desde que se acabó lo nuestro. Para eso tanto hablar de renunciar al amor y a las mujeres, para acabar perdiendo la cabeza, no por una, por dos turistas americanas. | Que no, que no, que te veo muy perdido, muy confundido, Juan Antonio, desde que se acabó lo nuestro. Para eso tanto hablar de renunciar al amor y a las mujeres, para acabar perdiendo la cabeza, no por una, por dos turistas americanas. |

Example 12: Vicky Cristina Barcelona 1.22.18

| | L3 Spanish | L2 Spanish |
|------------------|---|---|
| Juan Antonio: | (...) de mi tiempo, a tus fobias, a tus locuras, a tus mierdas! Eso afecta mi trabajo, ¿entiendes, María Elena? | (...) de mi tiempo, a tus fobias, a tus locuras, a tus mierdas! Eso afecta mi trabajo, ¿entiendes, María Elena? |
| María Elena: | Que yo no tengo la culpa de que tu trabajo se haya ido a la mierda, que yo no tengo la culpa. | Que yo no tengo la culpa de que tu trabajo se haya ido a la mierda, que yo no tengo la culpa. |

Although the meaning is kept in the previous examples in the Spanish version, sometimes, the spectators cannot see the original struggle that Juan Antonio experiences through the whole movie when he speaks English. These instances are shown in the examples 13, 14 and 15. In example 13, Juan Antonio does not remember the English words that he is looking for, so he says in Spanish out loud *how is it said*. However, in the Spanish version, this language problem is a restriction as the movie is to be monolingual, so the translator decided to translate the Spanish utterance as *how would I say it*, as if he was looking for a subtle expression. In example 14, the struggle of Juan Antonio is seen as he does not

understand the meaning of *blow it*, but in the Spanish version, even though it was translated as in the original version, the same struggle is unseen as he is more likely rephrasing than asking for the meaning. In example 15, Juan Antonio clearly makes a mistake when he is trying to explain María Elena’s situation to Cristina, but in the Spanish version Juan Antonio is doubting as he repeats *ha vuelto* twice.

Example 13: *Vicky Cristina Barcelona* 10.45

| | L1 English + L3 Spanish | L2 Spanish |
|---------------|--|---|
| Juan Antonio: | Does she always analyze every inspiration until its grain of charm is, uh... cómo se dice... ⁹ squeezed out of it? | ¿Tu amiga siempre analiza todas las ideas que le proponen hasta arrancarles su encanto... como lo diría... de cuajo a lo bestia? |

Example 14: *Vicky Cristina Barcelona* 19.10

| | L1 English | L2 Spanish |
|---------------|---|---|
| Juan Antonio: | Blow it? | ¿Lo escacharres? |
| Cristina: | Yes | Si |
| Juan Antonio: | Blow it... you mean ruin the moment? | Si, vamos, que lo eche todo a perder, ¿verdad? |
| Cristina: | Yes | Si |

Example 15: *Vicky Cristina Barcelona* 51.10

| | L1 English | L2 Spanish |
|---------------|---|--|
| Juan Antonio: | (...) She came bus... she came back on the bus tonight alone | (...) ha vuelto... ha vuelto esta noche en autobús sola |

Another solution was a L2 compensatory solution whenever they were referring to English or Spanish language. As the Spanish version is monolingual, there is no coherence if Juan Antonio tells María Elena to speak English. Therefore, depending on the situation, that problem was solved by making a new coherent dialogue between

⁹ Bold used in the sentences that are changed in the Spanish version.

characters, according to the body language, which is another restriction when making new dialogues. This restriction appears in 5 instances in the whole movie. In example 16, there are two instances of such restriction. As Cristina is American and does not understand Spanish, Juan Antonio wants María Elena to speak English when she is around. In the Spanish version, it was changed as *try to calm down* and *relax*. It is coherent as María Elena spent the night in a hospital and seems stressed, therefore the solution is appropriate, and it is shown in figure 5. In example 17, *you have to speak English* is translated different than in the previous example. In this case, it was translated as *you have to respect her*, as the situation is suitable for it: Cristina and Juan Antonio are now living with Juan Antonio's ex-girlfriend, therefore it is an appropriate thing to say to his ex. In example 18, *here, in this house, speak English, that's all I ask* is translated as *don't speak about that again, I'm sick of you* since María Elena is talking about Cristina. In example 19, *in English* now is translated as *be positive*, and also *oh, no, it's fine* as *maybe she's right* for coherence, as Juan Antonio suggests to go for a ride in the countryside and María Elena says that it might rain, so it is logical that Juan Antonio might tell María Elena to be positive about the weather, and then Cristina might agree with María Elena. In the last example, Juan Antonio, María Elena and Cristina are having an argument because Cristina wants to leave them as she is not capable to live in this love triangle. In this case, María Elena is speaking Spanish in the original version and Cristina cannot understand it, so Juan Antonio and she are telling María Elena to speak English. However, in the Spanish version, as it is an intense fight, they are telling her to listen and understand her point of view. All these instances of new dialogues are coherent in the Spanish version as they fit with the body movements and the context of the scene.

Example 16: *Vicky Cristina Barcelona* 50.06

| | L1 English + L3 Spanish | L2 Spanish |
|---------------|--|--|
| María Elena: | Joder, me siento como una tonta tío | Joder, me siento como una tonta tío |
| Juan Antonio: | Uh, here you have to speak English , please | Ey, intenta... procura tranquilizarte , por favor |
| María Elena: | I'm embarrassed | Me siento violenta |
| Cristina: | Oh, no... please, don't feel embarrassed. Can I get you anything at all? | No, no, no te sientas violenta. ¿Quieres tomar algo? |
| María Elena: | Vodka | Vodka |

| | | |
|---------------|--|---|
| Juan Antonio: | ¿Vodka? ¿Te vas a tomar un vodka ahora? ¿Con todas las pastillas que te has tomado te vas a tomar un vodka ahora? ¿Tú estás loca, o qué te pasa? | ¿ Un vodka? ¿Te vas a tomar un vodka ahora? ¿Con todas las pastillas que te has tomado te vas a tomar un vodka ahora? ¿Tú estás loca, o qué te pasa? |
| María Elena: | Me quiero duchar Juan Antonio, ¿puedo? Me quiero quitar esto ya de una puta vez | Me quiero duchar Juan Antonio, ¿puedo? Quiero quitarme esto ya de una puta vez |
| Juan Antonio: | In English, in English, María Elena. When you are here, you have to speak English, all right? | Tranquila, tranquila, María Elena. Te he traído con la condición de que te calmes, ¿de acuerdo? |



Figure 5. Frame from *Vicky Cristina Barcelona* to show body language as a restriction for the creation of new dialogues

Example 17: *Vicky Cristina Barcelona* 53.25

| | L1 English + L3 Spanish | L2 Spanish |
|---------------|--|--|
| María Elena: | ¿Y ella quién es? | ¿Y ella quién es? |
| Juan Antonio: | She is the woman I live with and you have to speak English around her, please | Es la mujer con la que vivo, y tienes que tratarla con todo respeto , por favor |

Example 18: *Vicky Cristina Barcelona* 54.22

| | L1 English + L3 Spanish | L2 Spanish |
|---------------|--|--|
| Juan Antonio: | Please... please, here, in this house, speak English, that's all I ask , all right? | Por favor... por favor, no vuelvas otra vez con ese rollo, me tienes hasta las pelotas , ¿de acuerdo? |
| María Elena: | A mi no me hables así, why are you... why are you getting so angry at me? | No me hables así, ¿por qué? ¿por qué te cabreas tanto conmigo? |

Example 19: *Vicky Cristina Barcelona* 56.11

| | L1 English + L3 Spanish | L2 Spanish |
|---------------|---|---|
| Juan Antonio: | I thought we could go for a ride to the countryside later, I mean, the weather is beautiful | Creo que podríamos dar un paseo en bicicleta por el campo. Hace... hace un día precioso |
| María Elena: | Yo creo que va a llover más tarde, llueve seguro | Yo creo que va a llover más tarde, llueve seguro |
| Juan Antonio: | In English | Sé positiva |
| Cristina: | Oh, no, it's fine | Quizá tenga razón |

Example 20: *Vicky Cristina Barcelona* 1.18.38

| | L1 English + L3 Spanish | L2 Spanish |
|---------------|---|---|
| Cristina: | Please, don't get so upset, please, and can you speak English? I can't understand you | Por favor, no te enfades, por favor. Y procura entenderme, yo soy sincera |
| Juan Antonio: | A ver, habla inglés , por favor | A ver, escúchala , por favor |
| María Elena: | Nunca se va a conformar con nada esta niña | Nunca se va a conformar con nada esta niña de mierda |
| Juan Antonio: | María Elena, habla inglés para que te pueda entender | María Elena, escucha lo que te está diciendo |
| María Elena: | Sabía que nos la ibas a jugar, sabía que nos la ibas a jugar y nos la has jugado, es que lo sabía | Sabía que nos la ibas a jugar, sabía que nos la ibas a jugar y nos la has jugado, ¡cómo lo sabía! |
| Juan Antonio: | Ya, ya, vale, vale | Ya, ya, vale, vale |

| | | |
|---------------|---|--|
| María Elena: | ¡Cómo lo sabía! ¡Cómo lo sabía! | ¡Cómo lo sabía! ¡Cómo lo sabía! |
| Juan Antonio: | Ya, María Elena, speak English please, so she can understand it , all right? | Ya, María Elena, por favor, intenta comprenderla y tranquilízate , ¿de acuerdo? |

Finally, there is another language restriction related with Spanish language: the language class and the language teacher of Vicky. In the movie, Vicky is taking Spanish lessons in Barcelona to improve her Spanish. However, in the Spanish version, these lessons are now about literature. This is shown in the following examples:

Example 21: *Vicky Cristina Barcelona* 1.00.28

| | L1 English | L2 Spanish |
|-----------|--|---|
| Narrator: | It was at Vicky's afternoon language class , which she took several days a week to improve her Spanish... | Fue en la clase de literatura de la tarde, a la que Vicky asistía varios días a la semana... |

Example 22: *Vicky Cristina Barcelona* 1.26.30

| | L1 English | L2 Spanish |
|--------|--|---|
| Doug: | Hey, babe. What do you think? Who was that? | Hola, cariño, ¿qué te parece? ¿quién era? |
| Vicky: | Hmm? | Hmm? |
| Doug: | On the pone | ¿Quién te llamaba? |
| Vicky: | Oh, it was, it's my, uh, language teacher | Ah, era... mi profesor de literatura |

Example 23: *Vicky Cristina Barcelona* 1.31.19

| | L1 English | L2 Spanish |
|-------|--|---|
| Doug: | I still don't understand why your language teacher was doing with a gun | Pero no entiendo que hacía tu profesor de literatura con una pistola |

6 CONCLUSIONS

Multilingual movies are growing in the last decades and the study of the translation of the third language is a matter of importance in order to imitate the same effect in the dubbed version. Therefore, before translating a third language, it is important for the translator to study the nature of the language and its functions. As shown above, there are different types of L3 and different functions, which will define the solution taken when translating it. However, every translation solution is linked to a priority or a restriction that will condition the final result. The most common priority in Spain is the comprehensibility of the dialogues, as dubbing is predominating over subtitling, therefore, the L3 is translated into Spanish in order to avoid the use of subtitles. On the other hand, the most frequent restrictions in dubbed versions regarding the L3 are the mention of a language other than L2, in which the solution is to rephrase the dialogues as seen in examples 4, 6, 16, among others; and the lip synchronization and isochrony, which sometimes, when the L3 is changed, the translated dialogues might not fit in time.

The movies analyzed in this paper show that the solutions taken by the translators were not always the same, depending on the context and the restrictions faced, therefore, there is not a fixed system for the translation of the L3. On the one hand, invented languages, except the ones which are strongly L-1 based, are usually left unchanged in the translation. However, in the case of the “Minionese” language, as it is made by a mix of different words from different languages, including L1 English and L2 Spanish, the solution for the Spanish dubbed version was to leave some parts of the dialogues untouched, except for the ones that contain L1 words, many of which are translated into L2 Spanish. On the other hand, when the scenes contain more than one L3 are long and repeated, as in *Inglourious Basterds*, the solution was to translate some dialogues into Spanish, and to leave some others as in the original version. The reason why it was translated like that might be because subtitling is not a common practice in Spain, therefore it was a restriction. Finally, when $L3^{ST}=L2$, as in *Vicky Cristina Barcelona*, the solution was to translate L1 and L3 into L2 Spanish. However, there are some instances when a compensatory solution was necessary as there was the restriction of an interpreter or a character’s demand to speak another language. In the Spanish version, as it is monolingual, the semantic content has to be changed in order to be coherent.

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