

Audiovisual Translation

Audiovisual Translation

Taking Stock

Edited by

Jorge Díaz Cintas and
Josélia Neves

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TABLE OF CONTENTS

Acknowledgements	viii
Chapter One.....	1
Taking Stock of Audiovisual Translation	
<i>Jorge Díaz Cintas and Josélia Neves</i>	
Chapter Two.....	8
Negotiation, Censorship or Translation Constraints? A Case Study	
of <i>Duel in the Sun</i>	
<i>Carmen Camus-Camus</i>	
Chapter Three.....	28
Conversational Routines across Languages: The Case of Greetings	
and Leave-takings in Original and Dubbed Films	
<i>Veronica Bonsignori and Silvia Bruti</i>	
Chapter Four.....	46
Dealing with Dialect: The Subtitling of <i>Bienvenue chez les Ch'tis</i>	
into English	
<i>Claire Ellender</i>	
Chapter Five.....	69
Subtitling Nonverbal Cultural References: Satyajit Ray's <i>Apu Trilogy</i>	
<i>Taniya Gupta</i>	
Chapter Six.....	87
Show Me the Funny: A Multimodal Analysis of (Non)verbal Humour	
in Dubbed Sitcoms	
<i>Giovanna Di Pietro</i>	
Chapter Seven.....	123
When Humour Gets Fishy: The Translation of Humour in Animated Films	
<i>María Pilar González Vera</i>	

Chapter Eight.....	140
“It ain’t ogre til it’s ogre”: The Dubbing of <i>Shrek</i> into Italian <i>Vincenza Minutella</i>	
Chapter Nine.....	159
Dubbing Teenage Speech into Italian: Creative Translation in <i>Skins</i> <i>Irene Ranzato</i>	
Chapter Ten	176
Translating Speech in Media Texts <i>Nathalie Mälzer- Semlinger</i>	
Chapter Eleven	190
Audience Perception of Characters in Pedro Almodóvar’s Film <i>La flor de mi secreto</i> <i>Carlos de Pablos Ortega</i>	
Chapter Twelve	209
Chorus Lines—Translating Musical Television Series in the Age of Participatory Culture: The Case of <i>Glee</i> <i>Alice Casarini</i>	
Chapter Thirteen.....	230
Beyond the Book: The Use of Subtitled Audiovisual Material to Promote Content and Language Integrated Learning in Higher Education <i>Annamaria Caimi and Cristina Mariotti</i>	
Chapter Fourteen	244
How Useful Are Television Subtitles in Helping Deaf Children to Interpret Cartoon Programmes? <i>Cristina Cambra, Núria Silvestre and Aurora Leal</i>	
Chapter Fifteen	261
Opera (Sur)titles for the Deaf and the Hard-of-Hearing <i>Sarah Eardley-Weaver</i>	
Chapter Sixteen	277
Museum Accessibility through Translation: A Corpus Study of Pictorial Audio Description <i>Catalina Jiménez Hurtado and Silvia Soler Gallego</i>	

Contributors.....	299
Index.....	306

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CHAPTER ONE

TAKING STOCK OF AUDIOVISUAL TRANSLATION

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As it stands today, AVT is seen by many scholars as one of the most thriving branches of Translation Studies; a vitality that is often attributed to its close connection to technology and constant developments. In his latest, revised edition of *Introducing Translation Studies*, Munday (2012: 268) takes the opportunity to add a new chapter entitled “New Directions from the New Media” which he opens by stating:

Although they do not represent a new theoretical model, the emergence and proliferation of new technologies have transformed translation practice and are now exerting an impact on research and, as a consequence, on the theorization of translation.

This said, Munday (*ibid.*) follows with three sub-sections, the first of which is symptomatically dedicated to AVT, and underlines the “very dramatic developments in translation studies” that audiovisual translation in general, and subtitling in particular, have brought about. Further reading into the chapter takes one through a few of the principal lines of enquiry that have motivated researchers in the field, whilst highlighting some of the main challenges that AVT continues to pose: the difficulty in properly defining its name and nature; the normative, almost prescriptive guise of most of the guidelines available; the strong position of descriptive studies as one of the main theoretical paradigms followed by most scholars in the field; the need to bridge the gap between linguistic, multimedial, multimodal and multidisciplinary approaches in an attempt to account for

the diversity of issues embedded in AVT; and the breaking down of professional and academic fortresses, among others. Despite its interest, the given account of AVT seems rather reductionist if we are to truly take stock of where AVT positions itself at present.

If, from the theory perspective, AVT still draws heavily from seminal works within the “mother” field of Translation Studies, one might query whether this specific area of research will remain within this field for much longer or whether it is becoming something else on an academic level, in the effort to keep up with the multiple avenues that are now being pursued. It is clear that AVT has come a very long way since it started gaining academic acknowledgement in the mid-1990s. It is also known that this thriving domain of translation studies has called for knowledge from a number of disciplines that span from neuroscience to engineering and from psychology to sociology or to aesthetics, to name but a few. With all the new directions that AVT is taking, principally in the name of accessibility but also thanks to the hasty evolution witnessed in technology and the rapidly changing social ecology, it seems legitimate to enquire whether AVT has outgrown the limits of Translation and Translation Studies to become if not a new discipline in itself, most certainly an interdiscipline.

What is then lacking for AVT Studies to grow into an autonomous field of knowledge or a discipline in its own right? Is there a need for such a distinction or will AVT always be a sub-discipline of Translation Studies? Both questions might read as rhetorical but they deserve some thought if we are to better understand what are the main salient points that characterise the nature of AVT and the backbone that should run through its study, if AVT is to be successful well into the second decade of the 21st century. Paradigms are shifting and the borders between topics and approaches are blurry. Even if publications are numerous and diverse, one might still not be able to talk of a robust theoretical body that could form the solid foundations of an independent field of knowledge.

Nonetheless, it can be argued that AVT can no longer be seen as a mere subsidiary of Translation Studies for it has slowly moved from the periphery towards the centre of the field, awakening on the way the interest of numerous researchers keen to investigate a myriad of (potential) topics within the parameters of AVT. In the same way as translation has moved beyond linguistics and is now seen as an integral part of cultural studies and communication—gaining space as central to the communication effort rather than being addressed as an afterthought or an addition—, so too has AVT become the engine for eclectic thinking within the field of TS. It may well be that AVT is still a long way away from becoming a separate

discipline, but the reality is that it has certainly provided renewed impetus in certain academic quarters and has therefore contribute to the reinforcement of the very nature of Translation Studies as a space for convergence and diversity.

Certain signs and developments seem to point in the direction of an incipient maturity of AVT studies and, for some, this clearly signals the fact that our field has truly come of age and that the time has come to take stock of where we think we are and where we want to go. Should we continue to be one among the many sub-fields within Translation Studies or should we strive to propel AVT to the forefront of Translation Studies? Should AVT become the main catalyst for change in translation and boldly enter uncharted territory? Are AVT scholars well placed to open up new research avenues and break new ground? Are they the pioneers of the future? Are they destined to act as the connecting bridge between TS and other fields of knowledge? The reply to these questions will only come with time, of course, but it seems that the right moment has now come to take stock of what has been done and achieved so far, to consider quality versus quantity and to start debating where we would like to take both TS and AVT.

The papers published in this volume speak of a rich and complex academic subject in the making and reflect the many crossroads and junctions it presently faces. Organising this volume has not been an easy task for there are no clear cut sections and some theoretical threads run throughout the whole volume. Instead of taking a straight line, we would like to invite readers to embark on a journey that will take them from cultural and linguistic approaches and from traditional domains of translation studies to lesser known areas of research that are attracting substantial interest from various stakeholders and gradually becoming part of the remit of AVT.

This volume opens with the account of a descriptive study conducted by Carmen Camus-Camus—“Negotiation, Censorship or Translation Constraints? A Case Study of *Duel in the Sun*”—, in which she addresses the topic of censorship in Spain. By analysing the 2007 DVD release of Vidor’s *Duel in the Sun* (1949), the author dissects a number of constraints that would have led to cuts in the 1953 Spanish dubbed version and discusses how cuts and imposed changes had the effect of contributing towards perpetuating western stereotypes of the female figure.

Still within the domain of dubbing, Veronica Bonsignori and Silvia Bruti take on a socio-pragmatic approach when they analyse “Conversational Routines across Languages: The Case of Greetings and Leave-takings in Original and Dubbed Films”. This study is done through a micro-level

analysis of cultural specific speech acts in a corpus of Italian dubbed films with a view to determine, as in the previous paper, how certain cultural values may be represented, perpetuated and even reinforced through dubbing. Another paper that adopts a markedly linguistic approach is that by Claire Ellender, in which the difficulties of subtitling dialects is brought to the fore. In “Dealing with Dialect: The Subtitling of *Bienvenue chez les Ch’tis* into English”, Ellender questions not only how the *ch’ti* dialect, spoken in the Nord-Pas-de-Calais region of France, might be conveyed through subtitles but also queries how the linguistic specificity and the humour that is provoked by the use of this French regional variant might be conveyed through English subtitles. The chapter focuses on scenes from the film in which pronunciation, vocabulary, expressions and grammar result in confusion in the original French version and, subsequently, amusement.

A further contribution towards understanding how language and culture come together in AVT is to be found in Taniya Gupta’s “Translating Nonverbal Cultural References in Subtitling: Satyajit’s Ray’s *Apu Trilogy*”. In yet another descriptive study, communication is seen in its nonverbal component and the author analyses how subtitling can or cannot account for aspects such as proxemics, kinesics, paralanguage and cultural signs when working between lingua-cultures that are significantly different, as it happens when an Indian film is translated for English and Spanish viewers. Still in the sphere of non-verbal communication in film, a detailed multimodal approach is taken by Giovanna Di Pietro to understand how humour is conveyed through dubbing. In her article entitled “Show Me the Funny: A Multimodal Analysis of (Non)verbal Humour in Dubbed Sitcoms”, Di Pietro goes through the way in which verbal and nonverbal signs concur towards situational comedy and provides proof on how the visual image has an overriding presence that can constrain and determine the linguistic choices available to the translator when dubbing the verbal component.

The study of the translation of humour in audiovisual texts is also addressed in the contribution “When Humour Gets Fishy: The Translation of Humour in Animated Films”, by María Pilar González Vera. She embarks on the analysis of culture bound references in films that appear to be aimed at younger audiences in order to show that this type of films are indeed targeting a plurality of viewers with different abilities through the presence of skilled linguistic and cultural subtleties, both in the soundtrack and the images. She then proceeds to analyse the various challenges faced by the translator of the Spanish dubbed versions of two animated films and to discuss the solutions reached. Still in the realm of films for wide

audiences and addressing the challenging task of dealing with humour, Vincenza Minutella makes use of various scenes from Shrek films to discuss the strategies adopted by translators and dialogue writers in their dubbed versions into Italian. In “*‘It ain’t an ogre til it’s an ogre’*: The Dubbing of *Shrek* into Italian”, the author offers a detailed accounts for part of an ongoing research project to highlight how effective wordplay has contributed to what is thought to be creative and high quality translation solutions.

Focussing also on creativity in dubbing, Irene Ranzato’s paper “Dubbing Teenage Speech into Italian: Creative Translation in *Skins*”, looks into the partly stereotyped speech communities depicted in some audiovisual productions and their portrayal through translation. To this aim, the paper discusses the case study of the comedic teenage drama *Skins*, a UK production which has been running since 2007, portraying the lives of a group of young people from Bristol. Her results show that their lively, dense, rich vocabulary becomes even more imaginative in the hands of the creative adapters responsible for the Italian dubbed version, who have resorted to various strategies to give an exotic feel in Italian to this teenage jargon. Along similar lines, Nathalie Mälzer-Semlinger, in her paper entitled “Translating Speech in Media Texts”, endeavours to discuss a comparative study in which the novel of the French author François Bégaudeau *Entre les murs*, adapted for the cinema by Laurent Cantet, and their respective translations into German are evaluated to see how three different forms of translation—i.e. novel, subtitling and dubbing—have impacted on the shape of dialogue and the use of colloquialisms.

The article by Carlos de Pablos Ortega, “Audience Perception of Characters in Pedro Almodóvar’s Film *La flor de mi secreto*” takes us into a rather unexplored domain of AVT studies, that of reception studies. After having surveyed two hundred informants, the study arrives at conclusions on the way understanding is as much bound to the verbal component as it is to all the paralinguistic information that comes with sound. It further concludes that the decoding of such information is deeply rooted in the intricacies of cultural identity. While still addressing cultural issues, Alice Casarini takes a slant towards technology and translation process in her chapter “Chorus Lines. Translating Musical Television Series in the Age of Participatory Culture: The Case of *Glee*”. The new socio-cultural context in which young audiences consume audiovisual programmes online appears to be influencing AVT practices with the ensuing result of blurred limits between traditionally distinct stakeholders and practices. Thus, the author highlights the facts that professional and amateur translators seem to come hand in hand on occasions and also that

subtitling and dubbing no longer compete against each other but are rather seen as complementary when it comes to cater for the needs of a rapidly growing 2.0 viewership.

By taking a step away from the core interests of traditional AVT studies, in the paper “Beyond the Book: The Use of Subtitled Audiovisual Material to Promote Content and Language Integrated Learning in Higher Education”, Annamaria Caimi and Cristina Mariotti explore AVT as a tool for language learning. This is a case where multimedia learning materials and multimodal activities are called upon to provide students with diverse and challenging learning styles that promote new learning opportunities. The article argues that multimodal materials are valuable learning aids and AVT—intralingual subtitling for instance—may enhance comprehension and production of output both in spoken and written forms. A further analysis of the affordances of subtitles for educational purposes is presented by Cristina Cambra, Núria Silvestre and Aurora Leal in their joint paper “How Useful Are Television Subtitles in Helping Deaf Children Interpret Cartoon Programmes?”. In this case, emphasis is not placed on the learning of a foreign language but rather on the understanding of the filmic whole and of the story line in particular, through the reading of subtitles. By focusing on a specific group of viewers—pre-lingually deaf children—these researchers propose the use of simplified subtitles that would allow such viewers to enjoy the semiotic whole without imposing too much cognitive effort on their still weak reading skills.

A similar wish to understand common accessibility practices and to assess how these allow for comfort and enjoyment in the reception of audiovisual programmes, Sarah Eardley-Weaver offers a detailed examination of “Opera (Sur)titles for the Deaf and the Hard-of-hearing”. In her paper, she is a strong advocate for surtitles that should allow viewers to enjoy the opera experience to the fullest and, in her opinion, this can only be achieved if they are to include not only the lyrics but also information about sound effects, musical features, repeats, language variation and other linguistic and paralinguistic details. The author thus proposes to follow a similar approach to that taken when subtitling for television as this will significantly contribute to a greater response by the deaf and the hard-of-hearing to the multiple semiotic stimuli of multimedia texts.

The final chapter in this volume pushes the boundaries of traditional AVT to a new context, that of museums. In “Museum Accessibility through Translation: A Corpus Study of Pictorial Audio Description”, Catalina Jiménez Hurtado and Silvia Soler Gallego provide a comprehensive

analysis of two distinct audioguide text types—pictorial audio description for the visually impaired and audio guides for visitors with normal vision. The authors take the specific case of audio description with a view to propose a theoretical framework for the analysis of the museum and the museum exhibition as a truly interactive and multimodal communicative event.

Whilst addressing some of the better known areas of AVT—subtitling, dubbing, SDH and audio description—and exploring new avenues such as AVT in museums, the contributors to this volume have again proven that audiovisual translation continues to move between translation types and to reach new audiences in new communicative contexts and settings, making Jakobson's (1959/2004) triad of interlingual, intralingual and intersemiotic translation all the more true and productive.

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CHAPTER TWO

NEGOTIATION, CENSORSHIP OR TRANSLATION CONSTRAINTS? A CASE STUDY OF *DUEL IN THE SUN*

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Abstract

Compulsory film censorship affected all films projected in Spanish cinemas during Franco's dictatorship (1939-1975) and continued a few years afterwards. This paper presents a case study of the censorship and self-censorship processes affecting the release in Spain of Vidor's *Duel in the Sun* (1946). In the USA, the producer endured a protracted negotiation both with the Production Code Administration and the Catholic Legion of Decency, a process which resulted in the implementation of numerous cuts and trims aimed at obtaining a B rating. This study examines the scenes suppressed by the Spanish distribution company Procines before presenting the movie to the Spanish Censorship Board, analyses areas of potential self-censorship, correlates Procines cuts in the Spanish dubbed version with the censorship criteria applied at that time, and also discusses the suppressions introduced after the Spanish Censorship Board's verdict. Although, according to the 1953 Spanish censorship file (11849/53), only four scenes were pruned by the censors, a descriptive study of the translation process revealed that seventeen scenes had already been removed before submission for official censorship. Spanish distribution companies frequently negotiated the implementation of scene suppressions and dialogue modifications with the board of censors not only to obtain authorisation for exhibition for all ages but also to speed the launching of the film. The latest DVD of *Duel in the Sun*, released in Spain by Sogemedia in 2007, includes the four scenes banned by the censors but still excludes those suppressed by Procines before submitting the film to the Censorship Board.

1. Introduction

Duel in the Sun, a multimillion-dollar melodramatic Western produced by Selznick and directed by King Vidor (1946), was based on the homonymous novel written by Niven Busch (1944). Before its release in the USA, the producer had to suppress several scenes as the film underwent a long and complicated negotiation process both with the Production Code Administration (PCA) in order to obtain their seal of approval and with the Legion of Decency, who finally granted the film a B rating, objectionable in parts (Black 1999). *Duel in the Sun* portrays a quasi-biblical Abel and Cain allegory, about a good son (Joseph Cotten) and a bad one (Gregory Peck) involved in a passionate love triangle with the highly sexually-charged, half-breed Pearl Chavez. The film subverted the classical Western notion that only villains transgressed the limits of noble values and ideas, and portrayed steamy scenes which, with the exception of *The Outlaw* (Howard Hughes, 1943), had been kept beyond the genre's frontiers.

Translations in a censorial context like Franco's dictatorship in Spain (1939-1975) had to pass through a double filter: the intrinsic sieve involved in transferring the contents of a text belonging to a specific cultural frame of reference into a new text inserted in a different cultural milieu, and the ideological constraints imposed by censorship. With no exception, translations of US Westerns, one of the most popular genres during Franco's dictatorship, had to pass through the "purifying" censorship filter.

This case study forms part of a larger investigation which aims at establishing the incidence and effects of Franco's censorship in the translation of the Western genre in both narrative and film. The study illustrates the ideological constraints of Franco's censorship on the importation and release of *Duel in the Sun* during the term of Arias Salgado (1951-1962), when the popularity of the Western genre was at its peak.

2. Theoretical framework

The wake of the cultural turn in Translation Studies shifted the focus of attention in research from the written page to the surrounding cultural factors involved in the translation process. The new analytical model incorporated cultural phenomena such as the ideological constraints affecting the transfer of a source text (ST) into a target text (TT). The epistemological basis underlying this new approach to translation is the

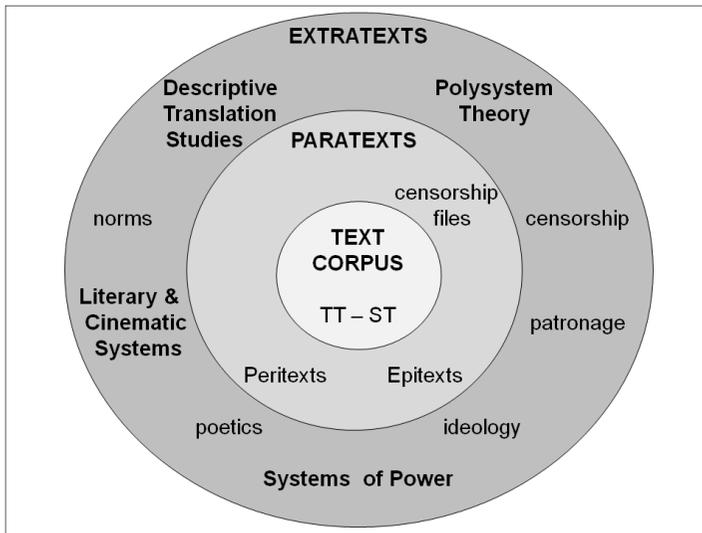
Descriptive Translation Studies (DTS) paradigm, first proposed in 1972 by Holmes (1988) as one of the branches (theoretical, descriptive and applied) of Translation Studies and later developed by Toury (1995). The evolution of DTS is closely related to the application of the Polysystem Theory (Even-Zohar 1979) to literary translation. From this viewpoint, literature is seen as a dynamic system consisting of various interconnecting and overlapping subsystems, including translated literature. At the same time, the literary system is also related to, and influenced by, other systems such as language, economics, politics, etc. Lefevere (1992: 15) regards the literary system as subjected to two control factors, one from within the system—its poetics—and the other from outside the system—patronage—understood as “the powers (persons, institutions) that can further or hinder the reading, writing or rewriting of literature”. Patronage is more concerned with ideology than with poetics, which it largely leaves to the professionals (critics, reviewers, translators, etc.). In totalitarian contexts, patronage is “undifferentiated” in that its three components (ideology, economics and status) are all controlled by one and the same patron (*ibid.*: 17).

In DTS the translation process is considered a norm-governed activity with norms defined as socio-cultural constraints that occupy the space between absolute rules and pure idiosyncrasies (Toury 1995: 54). Toury (*ibid.*: 56-57) contemplates *preliminary norms*, which relate to translation policy and determine the selection of text types or individual works to be translated and the choice of source languages or texts. *Operational norms* include both *matricial norms* – those governing the completeness of the TT and the location and distribution of segments—and *textual-linguistic norms*—those governing the selection of specific linguistic components used as translation replacements in the TT. Of special methodological importance is the concept of *initial norm*, which designates the basic choice made by translators with regard to the general tendency of their work, selecting between respecting the characteristics of the ST and source culture norms, “adequacy”, or prioritising the target culture norms to achieve optimal communication with the target audience, “acceptability” (*ibid.*: 57).

Figure 1 reflects the interrelationship of a welter of factors affecting the transfer process of a translation into a new cultural territory commanded by a rigid control mechanism as is official censorship. The outer circle represents the intersection of the work under examination with the many factors involved in the sociocultural context and its relationship with the systems of power (patronage, ideology poetics, etc.). Although extratextual sources include semi-theoretical and critical formulations on

translation and statements made by translators, editors and publishers (*ibid.*: 65), in the context of totalitarian regimes those of greatest interest for the model of analysis followed are those that inform us of the ideological constraints in force at the time under the dictatorship, in particular, all the official legislation (decrees and ministerial orders) that conforms this stringent bureaucratic straitjacket. The intermediate ring encompasses the paratextual material connected with a specific work under study, which is divided into peritexts and epitexts (Genette 1997). The former consist of material surrounding the primary narrative such as covers, prologues, and illustrations in the case of books; or posters, trailers, scripts and the like for films. In contrast, the latter consist of material about the primary work, such as reviews in the source and target cultures, but especially in regimes with a censorial control system, epitexts include all the documentation – requests, letters, partial and final resolutions, etc.—archived in the censorship files. The inner circle is reserved for the parallel bi-texts subjected to macrotextual examination and significant textual segments (scenes and dialogues) selected for close microtextual linguistic analysis.

Figure 1: Factors affecting the translation process in a context of censorship



3. Construction of the film catalogue TRACEciO

In Spain, all censorship records opened during the Franco regime are housed at the Administration's General Archive (AGA) in Alcalá de Henares, Madrid, which constitutes the richest source of information on Franco's censorship. Tapping into this rich lode of censorship records makes it possible to perform comprehensive and reliable studies on translation and censorship in the Spanish context. To determine the incidence of censorship in westerns, we compiled a catalogue of film censorship files (TRACEciO—Spanish acronym for TRANslations CEnsored in cinema of the Far West) from different sources but mainly the AGA. A guided search was performed in the AGA database for every western known to have been based on a novel or short story and subsequently imported, dubbed and commercialised in Spain in the study period (1939-1975). Unfortunately, the archiving procedure for the film censorship records has not been careful and systematic so that many censorship files have been lost, and consequently, it is not possible to provide as clear and explicit a mapping for western films as we have done for narrative (Camus-Camus 2009). TRACEciO consists of 202 censorship files pertaining to 168 different films since new files were opened at different stages of the censorship procedure: importation, dubbing and exhibition. All the information from the censorship records was stored in an *ad hoc* designed database. From the TRACEciO data, *Duel in the Sun* was selected for analysis because it is a representative film that illustrates the censorial trend for the period of the dire years of stringent censorship under the hardliner Arias Salgado, who was Minister of Information and Tourism from 1951 to 1962.

4. Method of analysis

For the study of *Duel in the Sun* we carried out a two-stage analysis: a preliminary study, followed by a macrotextual analysis. In the preliminary study, the extratextual factors surrounding the film serve to establish through different sources the preliminary norms and norms of reception that guided the translation and dubbing process. In particular, epitexts such as reviews in both the source and target cultures serve to determine the status of the works and their position in the system while the study of the censorship files allows us to ascertain the pressure from official censorship and to reconstruct the passage of the work through this process. In Spain, the official censorship norms were not passed until 1963 (BOE 08/03/1963). In the interim years, in particular during the first period of

the dictatorship, there was great concern about what was permitted and what was susceptible to being banned in films as there were no explicit censorship norms. In 1946, in an attempt to cast some light on the obscure censorship criteria applied to film censorship, Ortiz Muñoz, at the time a prominent member of the Spanish Censorship Board and a film script assessor of national and foreign films, presented the blueprint of the censorship code that had guided the film censorship pronouncements by the Board: *Criterio y normas morales de censura cinematográfica* [Criterion and moral norms of film censorship]. These censorship norms broadly emulated the Hays Code, adapting it to the ideology of the Francoist regime. In his code, Ortiz Muñoz presented a decalogue of the main criteria and norms that guided the censors in their decisions: crime, sex, obscenity, dances, costume, vulgarity, religion, national institutions, repellent subjects, and titles and publicity. In 1953, when *Duel in the Sun* was released in Spain, censors seemed to have broadly applied the unofficial norms proposed by Ortiz Muñoz.

The macrotextual analysis, which takes account of the suppression and modification of scenes or shots, serves to identify the policies adopted by the distribution companies in their negotiation with the Censorship Board (Camus-Camus 2008). Since the distributors were also aware of the “unofficial” code, the criteria of Ortiz Muñoz will be applied when interpreting the macrotextual suppressions.

The results obtained in the two-stage analysis allow the identification of the strategies underlying the translation and censorship processes—in particular, whether self-censorship has been employed as a strategy.

5. Preliminary analysis

In Spain *Duelo al sol* was released in 1953 and authorised for adults only (over 16). Although the ecclesiastical censorship rated the film in the most severe moral category (4 and red), reserved for “highly dangerous” films, *Cine Asesor*, the regime’s official film magazine, published in its *Hoja archivable de información* [Archivable Information Sheet] n° 542-53 the movie’s technical features and highlighted its star-studded cast and its status as a super production, but completely overlooked the controversial aspects such as the love triangle, the passionate scenes, Pearl’s exuberant sexuality and those related to seduction, rape and murder.

In spite of the harsh moral classification from the ecclesiastical sector, *Duel in the Sun* was generally well received by the Spanish press. According to the information recorded in the AGA censorship file no. 11,849/53, the film did not go through a protracted censorship process. In

their application to the Censorship Board, the distribution company Procines stated that they had verified that the film complied with the Catholic censorship norms and supported their claim by presenting a copy and Spanish translation of the certificate of the American Legion of Decency's resolution, published in the March issue of *The Tidings* (no. 21, 1947), as a credential of the film's moral content:

His Excellency, the Most Reverend Archbishop, directs the priests of the Archdiocese to inform their people that the revised version of the motion picture "Duel in the Sun" has been reviewed and classified by the Legion of Decency as Class B (objectionable in part).

In effecting this revision the producer has responded with cooperation and understanding to the public criticism of the trial run of the picture in Los Angeles and has shown an awareness of responsibility for the moral and social significance of motion pictures.

By order of his Excellency, the Most Reverend Archbishop.

Signed by Edward Wade, Secretary.

The original version of the film was submitted for compulsory censorship on 14 January 1953. Surprisingly, despite the production company's fears, the reports were highly favourable, especially in view of the complicated negotiation process with the PCA and the Legion of Decency. The Spanish Censorship Board unanimously authorised importation and dubbing of the film provided that the following modifications (Figure 2) were introduced in four scenes:

Figure 2: Extract from censorship file no. 11,849/53


MINISTERIO DE INFORMACION Y TURISMO
DIRECCION GENERAL
DE CINEMATOGRAFIA Y THEATRO
JUNTA DE CLASIFICACION Y CENSURA

RAMA DE CENSURA

Sesión del día 14 de enero de 1953

Título de la película Queda el sol

Nacionalidad americana Versión original N.º de Rollos 15

Visionado previo <u>Por aduanas</u>	Doblaje <u>Autorizado</u>
Autorizada para todos los públicos Autorizada únicamente para mayores de 16 años Prohibida Exportación	
Interés Nacional:	

ADAPTACIONES

R. 7: Suprimir el beso entre Perla y Lewt

R. 9: Suprimir el besuqueo reiterado entre Perla y Lewt cuando están tumbados a orillas del lago

R. 11: Suprimir el beso entre Jesse y la muchacha

R. 15: Suprimir el final de modo que cuando se aparece Perla se lo encuentra ya muerto

Reel 7: Suppress the kiss between Pearl and Lewt

Reel 9: Suppress the repeated kissing between Pearl and Lewt when they are lying by the lakeside

Reel 11: Suppress the kiss between Jesse and the girl

Reel 15: Suppress the end so that when Pearl appears she finds him already dead

All these suppressions involved scenes with kisses, which, at the time the film was released in Spain, were systematically banned, since the Catholic sector considered them “anti-aesthetic” (Martínez Breton 1987: 95).

The first of these banned kisses occurs after Lewt steals into Pearl's dormitory and forces her to surrender to his lust. At first, she fiercely opposes Lewt's sexual advances but, as her passion is aroused, she wildly surrenders to his desire. The second takes place by the sump while Lewt is holding Pearl in his arms and repeatedly kissing her as he assures her that he is going to announce their engagement at the party the following weekend. The third involves Jesse and his fiancée Helen Langford in a brief scene that takes place in the rear of a train and shows a chaste kiss that merely lasts one second. In the suppressed frame Jesse tenderly kisses Helen while amorously embracing her. The last kiss to be censored marks the climax at the end of the film and materializes after Pearl and Lewt have savagely shot each other. Aware of his imminent death, Lewt declares his love for her and, despite her wounds, Pearl struggles up the rocks to his side, where they passionately seal their fate with a kiss before dying in each other's arms.

Despite the controversy the film had generated in the source culture, the Censorship Board, with the exception of the aforementioned cuts, issued a favourable report:

American film that is technically excellent. Morally it is strong and harsh; but on introducing the above-mentioned adaptations, it can be imported and then authorised for adults, because it even has some moral lessons, as the father sees the disastrous effects his education has had on Lewt, who was the spoilt son. The scenes between Pearl and Lewt are not so seductive as to incite the spectator to evil; it could be said they are strong and no more, unless they play on the imagination of someone who always sees something else, in which case they should not be shown. But for mature people I think that there will be no objection to the projection of this film, since what could be considered morbid disappears with the introduction of the said adaptations. (my translation)

Once censorship ended in the late 1970s, the four banned scenes, as they had already been dubbed, were eventually incorporated into the Spanish version which, we believe, is the same as that used on the latest DVDs issued in Spain.

6. Macrotextual analysis

The aim of this analysis is to examine the divergence in scenes between the original and the Spanish dubbed versions. To this end, the Home Entertainment DVD, which was released by Metro Goldwyn Mayer in 2004 for region 1 (USA and Canada) and which contains the full film

(plus subtitles in English, French and Spanish), has been compared with the DVD with the Spanish dubbed version and English and Spanish subtitles released by Manga Films in 2001 for region 2 (Europe) and with the DVD released by Sogemedia in 2007. Although both DVDs, Manga Films and Sogemedia, contain the same version, the declared runtime is rather confusing. According to *Cine Asesor*, the film as released in 1953 lasted 122 minutes. The runtime stated on the DVD commercialised by Western Legends (2004) is 144 minutes and the copies distributed by Manga Films (2001) and Sogemedia (2007) indicate 115 and 135 minutes, respectively.

The analysis of the TRACEciO catalogue reveals that at the time distribution companies “voluntarily” introduced cuts in their films aimed, on the one hand, at lowering the age limit to increase their audience and, on the other, at avoiding delays in the commercial exploitation of their products (Gutiérrez Lanza 2000: 172).

The contrastive analysis of the original and dubbed versions of *Duel in the Sun* yielded a total of seventeen fragments that we assume the distribution company Procines deemed dangerous and decided not to include in the Spanish version censored in 1953. Rather surprisingly, these suppressed scenes have not been incorporated into the Spanish DVDs examined. These cuts shorten the duration of the film by a total of 11 minutes and forty-six seconds.

Table 1 shows the scenes suppressed through self-censorship by Procines, which are discussed in section 7. The interpretation of the underlying motives for censoring this content is based on the criteria proposed by Ortiz Muñoz (1946: 5, my translation), which, as the author points out, “have inspired, in general, the action and resolutions of the National Committee for Film Censorship”.

Table 1: Scenes suppressed through self-censorship by the distribution company Procines

Nº	Scenes	Time	Characters/ inserts	Censorship criteria
1	Overture	0:09:36- 0:11:31	(Narrator)	Social / political
2	Dying Wish	0:21:51- 0:22:22	Pearl & Mr Chavez	Audience’s sympathy shall never lean to the side of crime
3	I talk to no strangers	0:24:20- 0:25:07	Pearl & Jesse	Consistent characterisation

4	A Good Girl	0:31:14-0:32:08	Pearl, Mrs McCanles & Vashti	Consistent characterisation/ religión
5	Pearl is furious	0:54:19-0:54:24	Pearl & Lewt	Sexual innuendo
6	Pearl is woken	0:54:28-0:54:45	Pearl & Vashti	Pearl's nudity
7	Call to arms	0:58:50-0:58:59	Senator & cowhands	Prominent people shall be represented appropriately
8	Going away	1:15:06-1:16:32	Pearl, Jesse & Lewt	Harassment / farewell scene/ prominent people shall be represented fairly
9	Dancing lessons	1:29:13-1:29:51	Pearl & Lewt	Consistent characterisation/ dances
10	Pastoral scene	1:34:42-1:35:17	Pearl & Sam Pierce	Religion
11	Check your gun	1:40:35-1:40:38	Insert	Purity of language
12	Wanted	1:42:25-1:42:33	Insert	Purity of language
13	Regrets	1:43:46-1:43:57	Mr & Mrs McCanles	Prominent people shall be represented appropriately
14	Blowing up the railway	1:45:52-1:46:05	Lewt	Crimes against the law / purity of language
15	Never forget	2:01:49-2:02:25	Pearl & Jesse	Consistent characterisation
16	Hotel	2:04:20-2:04:26	Insert	Purity of language
17	Final shoot-out	2:14:00-2:14:28 2:16:06-2:16:49 2:17:25-2:18:16 2:18:40-2:19:20	Pearl & Lewt	Crimes and violence / consistent characterisation

7. Scenes suppressed due to self-censorship

The seventeen scenes described and commented on below are deemed to be the result of “self-censorship” by the distribution company as none of them was actually registered in any of the censorship reports and, hence, it can only be assumed that they were excluded willingly by Procines in order not to antagonise the censors in themes and aspects believed to be

unacceptable. At that time it was a common policy of distribution companies to introduce voluntary cuts in those scenes they considered might transgress the moral code propounded by the Spanish censors; with this self-censorship they pre-empted further extensive cuts being made and were thus able to accelerate the censorship procedure and the release of the films in cinemas. The seventeen scenes presented in the above table have not been included in the two DVDs released in Spain in 2001 and 2007 and examined in this study: Manga Films and Sogemedia.

7.1 Overture

The first suppression was introduced even before the beginning of the film, and involves the silencing of part of the prologue intoned by Orson Welles in a doom-laden voice. Ironically, Selznick had been compelled by the Legion of Decency to introduce this prologue in order to spare the final shoot-out scene (Black 1999: 94):

Ladies and gentlemen... The overture to "Duel in the Sun". "Duel in the Sun," two years in the making...is a saga of Texas in the 1880's...when primitive passions rode the raw frontier...of an expanding nation. Here, the forces of evil were in constant conflict...with the deeper morality of the hearty pioneers... and here, as in this story we tell... a grim fate lay waiting for the transgressor... upon the laws of God and man. The characters in "Duel In The Sun"... are builded out of the legends of a colorful era... when a million acres were one man's estate... and another man's life was held as lightly as a woman's virtue. The character of the sinkiller... is based upon those bogus unordained evangelists... who preyed upon the hungry need for spiritual guidance...and who are recognized as charlatans... by the intelligent and God-fearing.

This fragment may have been suppressed as the assertion that an extensive territory could be in the hands of just one man might be interpreted as an ironic allusion to the Spanish dictatorship. In addition, the character of the histrionic Sinkiller could be considered an offence to the dignity and respect expected in matters pertaining to the Church and its ministers.

7.2 Dying wish

Pearl's father, Mr Chavez, is in jail awaiting the death penalty for the murder of his adulterous wife and her lover. Before the execution, Chavez comforts Pearl with words of reassurance and courage and urges her to

look upon Laura Belle as a constant example to follow. At the same time, Pearl feels outraged and rebels against her father's imminent execution. The noble feelings of both father and daughter clash with the ideological convention of presenting characters associated with either positive or negative values, i.e. linear characterisation. As will be seen throughout this analysis, all Selznick's efforts to endow the protagonists with a more psychologically plausible characterisation collided with the criteria applied by the distribution company, who were no doubt acquainted with Ortiz's third general norm that only prototypes or life models should be shown on the screen and their opposites should only be presented in order to achieve the dramatic effect of contrast.

7.3 I talk to no strangers

Young Pearl arrives in Paradise Flats, and when Jesse abruptly approaches her, she misinterprets his intentions and dismisses him brusquely out of self-protection: "I know all about men like you". This suppression aims at maintaining a consistent characterisation of Pearl, since the image of a defiant and brave woman does not fit with the paradigmatic image of a pusillanimous and submissive woman propounded by the Spanish regime.

7.4 A good girl

Mrs McCanles is playing the piano when Vasti, her maid, brings in her "medicine" and asks casually if Mrs McCanles thinks she could get married although she does not have anyone in particular in mind. Mrs McCanles replies she may marry whenever she wishes. Then, conversing amicably with Pearl, she recommends her to behave like a lady but admits that no one could blame her if she were attracted by her son Lewton in spite of his undisciplined nature. To this, Pearl replies that she is a good girl. In the first part of this scene, the bond of marriage is treated too lightly and Laura Belle, who has been depicted as the epitome of virtue, is presented as a fragile woman who shows indulgence for the vices and passions of others, particularly her indomitable son Lewt, while she herself displays a weakness for her morning liqueur that she euphemistically refers to as her "medicine". On the other hand, Pearl is portrayed as eager to learn and to emulate the idealised image that she has formed of Laura Belle. In this scene there is not a consistent characterisation of either Laura Belle or Pearl, for the former is not presented with the values befitting her

social standing and Pearl, who has been established from the beginning of the film as her antagonist, is depicted in a favourable light.

7.5 Pearl is furious

This scene takes place in the kitchen where Pearl furiously reacts to Lewt's remarks, in the presence of Mrs McCandles, about her bathing naked at the sump. In a fit of anger, Pearl rubs a piece of toast covered with red jam in Lewt's face, who, far from feeling sorry, revels in delight at her actions. The reference to Pearl's nakedness and her defiant attitude against a man clearly contravened the image for women advocated by the regime, but particularly Lewt's glee as he sucks his thumb rejoicing in Pearl's defiant attitude. The cuts in this scene only last five seconds and correspond to the last frames where Lewt delights in Pearl's furious reaction.

7.6 Pearl is woken

Vashti enters Pearl room, wakes her up and summons her to the presence of Laura Belle and Mr Jubal Crabbe, the Sinkiller. Pearl is sound asleep, scantily covered by the bedclothes, and her bare shoulders reveal her nakedness. The frames suggesting her nudity have been removed as the scant attire shielding Pearl's body would have transgressed the regime's morality. Vasti's assurance that she had entered Pearl's dormitory at the request of Mrs McCandles is also deleted as, in Ortiz Muñoz's norms, bedrooms were considered to have strong sexual connotations and they should appear as little as possible.

7.7 Call to arms

Senator McCandles is strongly opposed to having the railway cross his lands. In this scene, one of his men reports the imminent approach of the rail men and the Senator orders his men to halt the advance of the railroad with the force of arms. The clamour of bells is used as the calling to arms, in contradistinction to its more traditional usage to summon people for prayers. The confrontation between the Senator's ranchers and the proponents of progress aided by the cavalry ends with a temporary victory for the former. The Senator, disobeying an order of the State of Texas legally supporting the railway, incites his men to rebellion. This rebellious act was probably too defiant in a country like Spain, where the regime was using all its power to repress the slightest hint of opposition; this would

have prompted the distributors to suppress the frames where the senator incites every single man on his ranch to insurrection as they were well aware that censors would not have permitted any scenes portraying acts of violence against authority.

7.8 Going away

After having an argument with his father about the railway, Jesse has to leave the Spanish Bit. On calling at Pearl's room he realises that she and Lewt have had an intimate relation. Downcast and ashamed, Pearl runs after Jesse to beg forgiveness as she knows that by surrendering to Lewt's lust all hopes for her and Jesse have been shattered. Pearl and Jesse's farewell is bitter and painful as they are both aware of the deep affection they feel for each other, and they realise that the emotional breach will be far more distressing than the physical separation. This sequence was deleted because it transgresses the moral code on various grounds: by presenting the illicit and intimate relationship between Pearl and Lewt and by making evident the improper love bond between Pearl and Jesse, all of this in the context of a grievous rupture in the family unity after the Senator and Jesse quarrel.

7.9 Dancing lessons

In this brief sequence, a courteous and smartly dressed Lewt is giving dancing lessons to an elegant and gracefully attired Pearl. The scene captures the strong bond between them as their rhythmic dance steps resemble their hearts beating in unison. In this scene, the characterisation of Pearl and Lewt is inconsistent with their roles as antagonists in the film. In addition, dances that might arouse emotive feelings in the audience were not seen under a favourable light, particularly if there was body contact.

7.10 Pastoral scene

In a lovely pastoral scene, Sam Pierce recites to Pearl some verses from a poem by George Whyte-Melville: "For everything created, in the bounds of earth and sky, hath such longing to be mated, it must couple, or must die". This scene could have been suppressed because the philosophy behind this verse openly clashed with the Catholic defence of celibacy and chastity. According to Ortiz Muñoz's norms on religion matters, no film should show precepts contrary to the Catholic dogma.