**valdeon2015ab**

Translation students (Spanish translation, English learners) were tasked with translating *The I. T. Crowd*, a British sitcom, to Spanish. Hypotheses: (1) students would sanitize; (2) professional dub would maintain taboo items. Students did sanitize, professionals vulgarized.

Distinction between taboo and slang:

“Most slang is colorful, irreverent, or facetious, but it is not to be confused with taboo words. Although slang is often meant to shock the staid or discomfort the pretentious, it is not intended essentially to violate the properties of common decency, although it may (…) Many taboo words are not slang, and most slang expressions do not deal with sexually or scatalogically offensive concepts” (Landau 2001: 38)

Spain more tolerant of swearwords:

“It has been argued that Spanish in general and conversational Spanish in particular is more tolerant of the use of taboo words in most social contexts” (Scheu-Lottgen and Hernández 1998: 391)

Criteria for offensiveness:

“there are no criteria to establish what can be offensive, when and where, or who might find a certain word or expression offensive” (Landau 2001: 233)

Vulgarization in translations:

“some English translators of French erotic narrative… actually use ‘coarser’ words” (Jacob 2006: 105).

“the Italian dubbed version of *E. R.* replaced the more netural language by ‘elementi di forte colloquilità’” (Pavesi 2005: 46).

“the Spanish version of the American sitcom *Will & Grace* replaced a number of neutral to moderate expressions by swearwords” (Valdeón 2008: 210).

Use null symbol ∅ to indicate an addition in the translation eg:

I don’t know how ∅ it got on my hands…

No sé cómo coño llegó a mis dedos… (374)

Students sanitized; professionals vulgarized:

“Although the learners had been encouraged to be as inventive and spontaneous as possible in order to sound natural in Spanish, they created Spanish texts that reproduced the informal tone of the original, but tended to avoid taboo words. This clearly runs counter to the choices made by professional translators, who favored a higher frequency of swearwords in both the dubbed and subtitled versions” (375).

Professionals exponentially increased swearwords:

“If we consider the whole series, the increase went from 18 in the English programs to 46 in the Spanish dubbed versions” (380).

UK vs Spain swearword taboos:

Examples of the strength taboo words can have are constantly present in most American programs where taboo language is systematically beeped out or written f\*ck. Recently, in Britain, a BBC news item published on 5th March, 2012 highlighted the factor that an expletive had not been beeped out from the popular ITV1 show, X-Factor. The consequences were headlines in most newspapers and a formal apology which “was broadcasted approximately 44 minutes after the offensive language occurred”. The f\*\*\* word was not only criticized but the teenage wannabe responsible “was later axed from the show because of his behaviour” (whatsonTV.co.uk). It is difficult to imagine this turmoil in an Iberian society. (Fernández-Gavela 2015: 135-136)

Spain more tolerant of swearwords:

“In fact, European Spanish is certainly more tolerant of taboo words than British and American English in most contexts, including media. For example, the rather strict television regulations that characterize the US and the UK mark a sharp contrast with the Spanish situation, where some conventions are supposed to be observed but, in reality, swearwords are used all the time at any time of the day or night” (381).

**scheu1998analysis**

Swearwords and culture:

“All languages have swear-words and the kind of swearing in any given language may reveal to us something about the values and beliefs of the speakers of that language, as there exist intercultural differences on how, when, why, and even to whom swear-words are used” (390).

Swearing is more tolerated in Spain:

“But particularly in Spanish, swearing, in its different possibilities (*expletive, abusive, humorous,* or *auxiliary/lazy* swearwords), is said to be something very typically “Iberian” both quantitatively and qualitatively” (Pérez-Reverte 1994: p. 6)

“It is not very uncommon at all to hear swearwords amongst members of the Spanish Parliament in any of the sessions of the Congress” (391)

**valdeon2020swearing**

Dataset of four series translated from English to European Spanish from 2006-2016, 412 couples pairs of swearwords used in English. Vulgarization = 42%, sanitization = 14%.

Evidence for sanitization:

“a number of studies have shown that translators often omit or tone down swearwords when translating English into languages such as French (Vandaele, 2001), Swedish (Karjalainen, 2002), Italian (Bucaria, 2010) and Spanish (Santaemilia, 2008: 225-226, García Aguair and García Jiménez, 2013)” (2)

Evidence for vulgarization:

“swearwords were omitted or toned down in just 13.91% of the cases, whereas swearwords replaced neutral words, were added or were replaced by stronger taboo words in 42.35% instances” (5).

“Overall vulgarization strategies clearly outnumber the toning down/omission of swearwords and equals the number of cases where the swearwords found in English are preserved in Spanish” (5)

Spanish more tolerant of swearwords:

“it may be argued that the results support the view that the offensiveness and frequency of swearwords vary across languages and cultures” (11)

“In fact, in connection with native speakers of Spanish vis-à-vis other Western languages, it has been claimed that speakers of European Spanish swear much more than other European” (Allison, 2001, 43; Rox Barasoain, 2008: 360).

“European Spanish speakers being more tolerant of swearing than Anglophone speakers” (5)

pavesi2022reception

University students from Spain and Italy watched dubbed and original-language clips that included swearwords. They measured the strength of each swear on a four-point Likert scale, increasing with severity.

Spanish tolerant of swearing in AVT:

* “The Spanish participants’ overall assessment of swearing reveals a considerable tolerance for swear words, both in dubbed dialogue and in original, domestic clips” (8)
* “the Spanish group appears to accept swearing more readily than the Italian group in domestic products as these respondents’ reactions to swear words in Spanish films were significantly more tolerant than those by Italian speakers to similar items in Italian films” (9)
* “the Spanish speakers accepted swear words more readily than the Italian respondents” (10)

moreno2019variedades

* De igual manera que se disocian los conceptos que se acaban de mencionar, hay que evitar la identificación del “español estándar” con la modalidad castellana. Históricamente, las normas de estandarización del español se construyeron sobre la base del español de Castilla (castellano), pero ese criterio de estandarización ha cambiado completamente. Desde finales del siglo XX, la elaboración y difusión de la norma ortográfica, gramatical y léxica se hace desde una entidad internacional: la Asociación de Academias de la Lengua Española. Para ello, se tiene en cuenta que la realidad del español es policéntrica y que existen diversos modelos de referencia para el uso culto de la lengua, según el área dialectal de que se trate. Las normas actuales del español se crean teniendo en cuenta esa multiplicidad de normas regionales, que se aceptan para sus usos cultos. No obstante, los hispanohablantes mantienen sus respectivas modalidades en el plano oral, sin perder la conciencia de que las distancias lingüísticas entre variedades no afectan gravemente a la intercomprensión general ni a la identificación de una gran comunidad conocedora y usuaria de una misma lengua (27)

**fuentes2019approach**

Gap in literature regarding LA AVT:

“Research on audio-visual translation (AVT) has to date focused almost exclusively on Europe, with hardly any research on Latin-American countries” (1)

“Neutral” Spanish:

“all audio-visual translation for the entire Spanish-speaking market was carried out in several Latin-American countries, and this eventually gave rise to a particular linguistic variation labelled ‘neutral Spanish’, which still characterizes Latin-American Spanish dubbing today” (2)

“Hollywood’s excessive standardization of output – in order to increase profitability – often left audiences feeling that films did not represent them and that the characters, plots and stories depicted were a barrier rather than something they could identify with” (5)

“when Hollywood studios decided to start making Spanish-language versions, they never even considered the fact that different varieties of Spanish, with different accents, different meanings for identical words and different systems of reference for cultural terms, existed in each Spanish-speaking country” (6)

“a high-level meeting of consuls from sixteen Latin-American countries, held in San Francisco in 1931, to agree on the use of a unified version of Spanish in Spanish-speaking films. This may well have been the first formal attempt at agreeing and regulating ‘neutral Spanish’ for audio-visual translation purposes. The Mexican consul did not attend the meeting, in protest at the alleged Spanish colonialist connotations of the meeting. None the less, Mexico would later sign up to the agreement” (6).

It could be deduced from this that the major Hollywood studios prefer to release dubbed films because that allows them to treat the whole of Spanish-speaking Latin America as a single market – thus saving them time, work and, above all, money – instead of carrying out customized audio-visual translations (not only dubbing, but also subtitling) for different Latin-American countries. Thus, ‘neutral Spanish’ is favoured as the language variety in a single dubbed version that supposedly caters for all Spanish-speaking Latin-American countries” (10)

“in 1988, the Argentinian government issued a degree (the Decreto Nacional 1.091/1988) regulating the legal, fiscal, technical and linguistic aspects of the dubbing process for audio-visual productions, including TV series and feature films: ‘se entenderá por ‘idioma castellano neutro’, al hablar puro, fonética, semántica y sintácticamente, conocido y aceptado por todo el público hispano parlante, libre de modismos y expresiones idiomáticas regionals de sectores. Su utilización no deberá desnaturalizar las obras, particularmente en lo que se refiere a la composición de personajes que requieran de lenguaje típico” (12-13)

Localization:

“In 1991, Disney started a new business and language strategy, producing two Spanish versions (one for Spain in European Peninsular Spanish, the other in ‘neutral Spanish’, made in Mexico) of the film *Beauty and the Beast* (Gary Trousdale & Kirk Wise, 1991) [*La bella y la bestia* (1991)]” (17-18)

“*The Incredibles* (Brad Bird, 2004) [*Los increíbles* (2004)] was dubbed into Mexican Spanish, Argentinian Spanish… and European Peninsular Spanish” (18)

“*Ratatouille* (Brad Bird, 2007) and *Cars* (John Lasseter, 2006) were released in four different Spanish versions: European Peninsular Spanish, Mexican Spanish, Argentinian Spanish and Latin-American ‘neutral Spanish’” (18)

“the films *Wall-E* (Andrew Stanton, 2008) and *Up* (Peter Docter, 2009), Disney/Pixar reverted to producing only two dubbed versions, one for Spain and another – made in Mexico in ‘neutral Spanish’ – for all Latin-American countries” (18)

Centers of AVT:

In particular, AVT was first carried out in Puerto Rico and Mexico, later in Argentina and, to a lesser extent, Venezuela and Colombia” (1)

History of AVT:

“Sounds films would not fully spread among cinemas in Spain and Argentina until 1931” (4)