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IDEOLOGICAL ASPECTS IN THE DUBBING OF *FÍSICA O QUÍMICA*

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Abstract

The general aim of this paper is to present the initial results of a descriptive study of the Italian dubbing of the Spanish television series *Física o Química* [Physics or Chemistry]. *Física o Química* is set in a secondary school in Madrid. Its main characters are teenagers and teachers, and its storyline revolves around the relationships between them. The series features dialogues containing many colloquial and rude expressions typical of the language used by youngsters, as well as scenes portraying youngsters' interest in religion, sex, drugs, and social groups. The paper shows the impact of ideological orientations on the translated version, and how this has led to distortions, altered meanings or even complete removal of elements deemed taboo.

Keywords: Audiovisual Translation. Dubbing. Ideology. Censorship. Translation Techniques.

1. Introduction

This paper's general aim is to present the initial results of a descriptive study of the Italian dubbing of the Spanish television series *Física o Química* ['Physics or Chemistry'], focusing in particular on the translation of oral communication's most characteristic elements related to religion, sex, drugs, social groups and vulgar language.

Subject matter involving religion, sex, drugs, social groups and vulgar language tends to generate controversy and be censored in translation, for various reasons. As Scandura (2004: 126) indicates, censorship can be for political reasons, when applied by governments; for religious or cultural reasons related to perceived political correctness, and applied by dubbing studios and distribution companies; or the result of a translator's self-censorship, applied in anticipation of governmental censorship (Gutiérrez Lanza: 2001) and also because, as O'Connell (2000: 1) points out, a translator's decision to use or avoid a given translation solution is never ideologically neutral.

In this paper we will present a study that describes how elements and expressions related to religion, sex, drugs, social groups and vulgar language have been translated into Italian, and how ideology has influenced the selection of certain translation solutions, leading to distortions, altered meanings and even the complete removal of aspects deemed taboo in the target culture. It comprises: 1) a description of *Física o Química*'s conditions of reception in Spain and Italy, for the purpose of looking at how the target culture has influenced the choice of certain translation solutions and what kind of censorship has been applied; 2) a presentation of the analytical model we have used to describe the original version (OV) and the dubbed Italian version (DIV) on the basis of quantitative and qualitative comparison; 3) a description of the techniques used to translate aspects related to religion, drugs and sex, and of the ideological changes made to the original version.

2. *Física o Química*'s conditions of reception in Spain and Italy

Translation always takes place in a particular sociocultural context. It thus involves factors linked to conditions of reception stemming from the prevailing

sociocultural models in the target language and culture. In Spain, *Física o Química* attracted record audiences and was unaffected by the criticism it received.¹ In Italy, however, its conditions of reception were very different, and its broadcast sparked controversy and debates in the media. This war of words called the suitability of its content into question and conditioned both how it was televised and how its most contentious elements were translated (see section 4. *Corpus analysis*). In this section we describe *Física o Química*'s conditions of reception in Spain and Italy, for contextualization purposes and to shed light on the thinking behind certain translation strategies used when the series was being dubbed.

Física o Química (Adrián Lorente 2008) is set in a secondary school in Madrid. Its main characters are teenagers and teachers, and its storyline revolves around the relationships between them. Classified as appropriate for viewers over the age of 13, the series was broadcast in Spain on a private channel, *Antena 3*, between 2008 and 2011. Comprising a total of 7 seasons and 77 episodes, it enjoyed great success in the country and won various awards, notably including a Premio Ondas for "its ability to connect with young viewers and adapt to multi-platform content development" and a Premio Shangay "for the best homosexual character or storyline", both in 2009.²

Despite being hugely popular with teenagers and young adults, the series came in for criticism from various associations. One of them, the Spanish Confederation of Associations of Parents of Schoolchildren (*Confederación Española de Asociaciones de Padres y Madres de Alumnos*), deemed its portrayal of relationships between students and teachers detrimental. The Catalan TV Viewers Association (*Telespectadors Associats de Catalunya*) chiefly found fault with a storyline involving a "paedophilic" relationship between a female teacher and a student. The Federation of Education Workers (*Federación de Trabajadores de la Enseñanza*), meanwhile, complained about the negative picture the series painted of education and teachers in Spain.³ Regardless of

1. For further information on audience figures and data, see: <http://www.antena3.com/series/fisica-o-quimica/noticias/record-espectadores-despedida-fisica-quimica_2011061400083.html>; <<http://www.formulatv.com/series/fisica-o-quimica/audiencias/>>

2. For further information on awards the series won, see: <http://www.antena3.com/noticias/cultura/fisica-quimica-gonzalo-castro-premios-ondas-2009_2009101600090.html>; <<http://series-de-hoy.es/tl/Personajes,Premios.htm>>; <<http://magitorras.blogspot.it/2009/12/premios-shangay-2009.html>>; <http://www.premiosondas.com/historia_2009-2000-09.php>

3. For further information on criticism of the series, see: <http://elpais.com/diario/2008/02/22/radiotv/1203634801_850215.html>; <<http://www.ateleus.com/concapa-critica-la-entrega-del-premio-ondas-a-fisica-o-quimica/>>; <<http://www.eleconomista.es/sociedad/>>

such criticism, *Física o Química* continued to enjoy great success until audience figures fell at the end of the 7th season (dropping from 18.2% of the share in its 1st season to 10.7% in its last).

In Italy, the series was broadcast on *Rai 4*, a public channel, between 2010 and 2012. The first two seasons' episodes were shown weekly in a prime-time slot (7:30 pm) and repeated twice, once in the morning and once in the afternoon. In contrast, the 3rd, 4th and 5th seasons' episodes were aired daily from Monday to Friday. Due to controversy and complaints (described below), their time slot changed radically, switching to the morning (9 am) to protect the children's viewing slot (from 4 pm to 7 pm), in keeping with *Rai*'s code of ethics.⁴

The series was a great success with teenagers and young adults in Italy too.⁵ Unlike in Spain, however, it received a great deal of criticism, which affected its conditions of reception. Its 6th and 7th seasons, which were due to be broadcast between 2012 and 2013, have actually still not been aired in Italy, despite *Rai 4*'s director, Carlo Freccero, saying the following in an interview published by the *Corriere della Sera*: “Da gennaio tornerà sicuramente *Física o Química*, dopo il casino che è successo” (*Corriere della Sera*, 16 August 2012). The *casino* ('rumpus') to which he was referring consists of the pressure that some Catholic groups and the more conservative Italian press brought to bear with a view to halting the broadcast of the series.

The former, represented by Borgomeo (2012), president of the Catholic TV viewers association AIART (*Associazione Italiana Ascoltatori Radio e Televisione*), considered the series inappropriate due to its subject matter related to drugs and sex and to it openly showing homosexuality, and even accused it of inciting youngsters to be homosexual:

Le vite dei personaggi del telefilm, alunni ed insegnanti, si intrecciano in vicende ambigue a base di sesso, droga e trasgressione. La serie propone scene dirette che inducono i giovani al sesso spinto e all'omosessualità (*Avvenire* 12/01/2012).

Represented by the journalist Borgonovo (2012), the conservative press accused the series of being pornographic and branded it *Zapaterista* in a negative sense, as it was under José Luis Rodríguez Zapatero's government that same-sex marriage had been legalized in Spain:

noticias/386711/02/08/Asociaciones-de-telespectadores-y-padres-se-quejan-de-la-serie-de-antena-3-física-o-química.html#.Kku84Jon3Q2P7hv>

4. See the full document at <<http://www.rai.it/dl/docs/1381735752342codiceetico.pdf>>

5. See <<http://www.tvblog.it/post/31191/fisica-o-chimica-le-repliche-da-oggi-su-rai4-e-a-febbraio-le-nuove-puntate>>; <http://fisicaochimicaitaliafans.blogspot.it/>

Non sono tanto i nudi o i gemiti o gli atti sessuali che scandalizzano. Piuttosto il messaggio. La serie nasce nella Spagna di Zapatero e ne incarna gli ideali: libertà uguale assenza di regole. [...] La professoressa che rifiuta di celebrare la settimana di «orgoglio omosessuale» viene assalita in quanto «fascista». La sfera sessuale è resa pubblica fino alla nausea. Chiunque esprima idee anche vagamente «conservatrici» è dipinto come un imbecille (*Libero* 14/03/2012).

Italy's censorship of *Física o Química* made the Spanish press. In April 2012, newspapers including *El País*, *El Mundo* and *ABC* published articles covering Borgonovo's comments:

“Italia retira la serie ‘Física o Química’ por representar la *España del zapaterismo*” (ELMUNDO.es 04/04/2012).

“Polémica en Italia por los contenidos de la serie *Física o Química*” (*El País* 04/04/2012).

“Italia suspende la emisión de *Física o Química* por representar la *España de Zapatero*” (ABC.es 24/04/2012).

Amid all the harsh criticism of the series, a formal request was made to have it taken off air. However, the AGCOM, which regulates TV content in Italy, turned the request down in February 2013, stating that there was no reason to suspend the series:

La serie tratta tematiche particolarmente sensibili quali le relazioni sentimentali e sessuali, la droga, i problemi alimentari, il rapporto genitori-figli, l'omosessualità, il bullismo, il razzismo; pur rilevando le criticità intrinseche alle tematiche trattate, si osserva che le scene analizzate appaiono, nel complesso, giustificate dal plot narrativo e che le modalità di rappresentazione delle stesse risultano scevre di attenzione morbosa a particolari crudi e gratuiti (<http://www.agcom.it>).

Carlo Borgomeo reacted to that decision by resigning as president of the AGCOM's CNU (*Consiglio Nazionale degli Utenti*). In a letter to Rai 4's director, he condemned “growing anti-Catholic sentiment that has led to blasphemy, sex scenes and vulgarity being regarded as normal on television” (our translation) and made a fresh call for the series to be permanently taken off air. Despite the AGCOM's favourable decision, these accusations and pressure from conservative groups opposed to such series being broadcast on a public television channel caused Rai 4 to stop showing *Física o Química* and opt not to acquire the rights for its last two seasons.

Against that backdrop, and from a translation perspective, it is hardly surprising that the dubbing of the series and decisions made in relation to the rendering of its most controversial subject matter, such as that involving drugs,

sex and homosexuality, were conditioned by political and social tension and pressure from more conservative quarters.

3. Analytical model

In this section we describe the corpus and the analytical model we have used to study ideological aspects of *Física o Química*'s translation, looking specifically at the following: 1) the corpus; 2) ideological markers; 3) units of translation-oriented analysis; 4) translation techniques.

3.1. Corpus

The corpus we analysed comprises a transcription of the original version (OV) and the dubbed Italian version (DIV) of the eight episodes of *Física o Química*'s first season. While five seasons of the series were actually dubbed into Italian, we felt that eight episodes, totalling over 350 minutes of recordings in each version, were sufficient for a pilot study to check whether our categories and units of translation-oriented analysis worked.

It should be emphasized that the corpus does not consist of the translator's dialogue lists (the actual translation, strictly speaking) but a transcription of the original and the dubbed version. This is due to dialogue lists being difficult to obtain, either because they are not kept after use or because some distribution companies or dubbing studios are unwilling to release them.

3.2. Ideological markers

In our study we consider ideological markers to be expressions that reflect an ideological position, based on the definition of ideology put forward by Quin (2010: 23), i.e. "a set of social values, ideas, beliefs, feelings, representations and institutions through which people collectively attribute meaning to the world they live in".

In the case of *Física o Química*, we have focused on identifying expressions that reflect a particular ideological position on religion, sex, drugs, social groups or vulgar language, areas of subject matter whose representation in society tends to generate controversy. We define the corresponding markers as follows:

- Religion: elements or expressions related to Catholic symbols and rites and used for different purposes (cursing, describing, etc.).
- Sex: elements or expressions related to sexuality (parts of the body, attitudes, etc.) and to heterosexual relationships.

- Drugs: elements or expressions related to alcohol and narcotic substances (attitudes, consumption, etc.).
- Social groups: elements or expressions that express ideas, prejudices and stereotypes related to the description and characterization of social groups. In our study, we have specifically focused on markers that refer to homosexuals, the handicapped or ethnic groups (particularly the Chinese community).
- Vulgar language: offensive elements or expressions. It should be noted that vulgar language is used constantly in the series and its analysis would require an entire study of its own. Consequently, in our study we have only analysed vulgar expressions included in dialogues containing the other types of ideological markers listed above.

3.3. *Units of translation-oriented analysis*

To analyse the corpus, it was firstly necessary to establish what the unit we would use to compare the original and the translated version was to be. We actually worked with two units of analysis, on the basis of which we were able to identify ideological markers in the original and their translation equivalents in the dubbed version.

The first such unit was the element and/or expression related to one of the ideological categories under analysis. We obviously did not expect a given ideological marker to have a literal, word-for-word translation, so identifying a marker in the original did not necessarily mean we would find its translation equivalent in the same linguistic context. With that in mind, we needed a larger unit to see how ideological markers had been translated in a broader linguistic context.

The second unit we used was the scene, i.e. the unit that, in cinematography, typically presents the same characters in a narrative segment. It should be noted that we only analysed scenes containing a dialogue between two or, at most, three people. We chose not to analyse scenes featuring group dynamics as the characters' lines overlapped, making understanding and transcribing them difficult.

We also opted not to use the take, i.e. the specific dubbing unit (Hurtado 2001: 79-80), as a unit of analysis as it is much shorter than the scene. Furthermore, doing so would have brought the restrictions dubbing involves (adaptation and synchronization) into play, rather than just decisions to preserve or omit equivalent ideological markers in the translation.

The benefits of our two units of translation-oriented analysis are as follows:

- Marked element (micro-unit): allows for the identification of ideologically marked terms in the original text and their solutions in the dubbed version. Some markers consist of brief linguistic units, while others are longer as they define behaviours or ways of thinking with ideological connotations.
- Scene (macro-unit): prevents word-for-word analysis of marked elements and makes it possible to verify translation solutions in a broader linguistic context.

3.4. Translation techniques

To classify translation solutions, we initially referred to the classification of translation techniques proposed by Molina & Hurtado (2002). However, we observed that this classification was not particularly relevant to our study, as the techniques the authors identify are generically defined as “generally verbal procedures aimed at achieving translation equivalence” (Molina & Hurtado 2002) and are not specifically geared to the translation of ideology. For example, the authors define linguistic amplification, a technique frequently used in dubbing, as the addition of linguistic elements not present in the original. However, their description of the technique does not explain whether an ideological change takes place in the dubbed version and is thus not suitable for our study. We required categories whose definitions would enable us to classify translation solutions according to how the ideological content of the original had been expressed and to whether it had been preserved or censored, as well as whether that had been achieved by maintaining, omitting, attenuating or changing the meaning of the original.

We thus turned to audiovisual corpus studies that explain censorship strategies designed to soften and neutralize the ideological content of linguistic markers related to drugs, sex, religion and, in particular, vulgar language (Bucaria 2009; Pavesi & Malinverno 2000; García Aguiar & García Jiménez 2013); and to studies that describe procedures for adapting markers related to humour and cultural references to the target culture (Agost 1999 and 2001; Lorenzo, Pereira & Xoubanova 2003).⁶

All the studies in question describe the mechanisms, strategies and/or techniques used to translate an original text's ideological component and the

6. There are also numerous studies on manipulation and censorship in the field of the translation of children's literature (see, for example, Ruzicka, V. & L. Lorenzo 2008), which describe the strategies used in different kinds of interventions (for reasons of cultural distance, language policy, censorship, etc.).

changes made thereto. While such changes, generally speaking, can consist of omitting, maintaining, attenuating or altering the meaning of the original, different authors use different terms to refer to the same technique or characterize techniques in different ways. Consider, for example, the use of the terms *suppression* (Agost 2001), *reduction* (Molina & Hurtado 2002) and *omission* (Miquel Cortés 2004). There are also cases of different authors using the same term to refer to different phenomena. For instance, Molina & Hurtado (2002) apply the term *substitution* to changing linguistic elements for paralinguistic elements or vice versa, while Agost (2001) applies it to replacing a cultural reference from the source language with one from the target language.

With the above in mind, we took the techniques that most authors identify and redefined them to avoid overlaps between categories and delimit their meaning to meet our study's needs. The translation techniques included in our study are:

- Omission: removing the ideological value of the original.
- Attenuation: minimizing or neutralizing the ideological value of the original, minimizing its meaning.
- Equivalence: maintaining the ideological value of the original.
- Amplification: taking a value not present in the original (but implicit from the context) and making it explicit; adding an ideological value to the one contained in the original.
- Substitution: replacing the ideological value of the original with another.

Having established these five categories, we set about the task of classifying, describing and quantifying translation solutions.

4. Corpus analysis

In this section we present our qualitative analysis of *Física o Química*, which is based on the techniques used to translate the different ideological markers corresponding to vulgar language, religion, drugs, sex and social groups (particularly homosexuals) analysed in the corpus.

Below we provide some examples of scenes from our corpus for the purpose of analysing and describing how the techniques of omission, attenuation, equivalence, amplification and substitution have resulted in significant changes in the ideological value of the dubbed version where the aforementioned markers are concerned.

4.1. Omission

This scene features Gorka and Cabano, two of Zurbarán Secondary School's students. They are talking about Ruth, another of the school's students. Ruth has just invited Gorka to spend the night with her, with the ulterior motive of discovering whether he is the person with whom she has been chatting online, as her friend Yoli has recognized him thanks to a piercing he has in an intimate part of his body. The dialogue between Gorka and Cabano in the original version and in the translation into Italian is as follows:

Ideological marker	OV	DIV	Technique
Vulgar language	La tienes coladita a la <i>muy guarra</i> .	Ha gli ormoni impazziti, <i>quella</i> .	Omission

Table 1. Episode 4, scene 1 (10.50 - 11.16). Dialogue between Gorka and Cabano

As can be seen, the original dialogue contains a vulgar language marker (*la muy guarra*). In the Italian translation, however, the vulgar expression has been omitted (*esa*). In the corpus we examined, omission is the main technique used to deal with vulgar language in the dubbing process. This was to be expected, given Italian legislation and the restrictions with which the country's dubbing studios routinely work.

4.2. Attenuation

In this scene, two friends from the school, Julio and Fer, are talking about how the latter should reveal his homosexuality to his parents. Julio calms Fer down, pointing out his qualities as a person:

Ideological marker	OV	DIV	Technique
Homosexuality	Y un pedazo de amigo, por <i>muy maricón</i> que seas.	E un buon amico, anche se sei un <i>po' checca</i> .	Attenuation

Table 2. Episode 7, scene 3 (45.50 - 47.30). Dialogue between Julio and Fer

In the original version, a highly colloquial adjective is used affectionately in reference to Fer's homosexuality (*por muy maricón que seas*). In the dubbed version, the translator has opted for a much softer expression (*checca*), rather than *frocio*, which would be the equivalent of *maricón*. The expression in

question is further softened by the adverb preceding the adjective (*un po' checca*). Like omission, attenuation is one of the most frequently used techniques in the corpus we analysed.

4.3. Equivalence

In this scene, Adolfo and Clara, the school's head of studies and headmistress respectively, are ensuring that none of the students are taking drugs at a party being held in the school. They discuss the substances they might find:

Ideological marker	OV	DIV	Technique
Drugs	Pues eso es lo que deberías rastrear. Eso o <i>cocaína</i> , <i>pastillas</i> , <i>GHD</i> , <i>cristal</i> , <i>popper</i> ...	Ah, è appunto quella che dovresti sequestrare, quella è <i>cocaína</i> , <i>pasticche</i> , <i>GHD</i> , <i>cristal</i> , <i>popper</i> ...	Equivalence

Table 3. Episode 8, scene 7 (1:03.29 - 1:03.50). Dialogue between Clara and Adolfo

As shown above, different types of drugs are listed in the original version of the scene. In the translated version the translator has opted for equivalent solutions, rather than using more generic terms to avoid mentioning the drugs by name. Nonetheless, and as will be shown in the next section (*see section 5. Analysis results*), this is, by far, the technique used least frequently to translate the ideological markers examined.

4.4. Amplification

The amplification technique is used in the next two scenes described, which feature Ruth and Gorka. It is worth reiterating that amplification can consist of taking a value not present in the original (but implicit from the context) and making it explicit, or of adding an ideological value to the one contained in the original.

(1) The first case is an example of amplification resulting in a value only implicit in the original being made explicit in the translation. In this scene, Ruth catches Gorka and another girl from the school behaving amorously. When she takes him up on this, he denies any wrongdoing and says they were just chatting. She does not believe him, however:

Ideological marker	OV	DIV	Technique
Sex	<i>Así que charlando, pero si te falta comerle la boca...</i>	<i>Mi prendi per il culo?</i> Manca solo che le mangi la bocca.	Amplification

Table 4. Episode 7, scene 2 (36.37 - 37.28). Dialogue between Ruth and Gorka

As can be seen above, in the original Ruth expresses her incredulity ironically, repeating the excuse she has just been given (Gorka: *Pues aquí, con Laurita, charlando de nuestras cosas*; Ruth: *Así que charlando*). This linguistic feature of the original, which implicitly indicates not only Ruth's incredulity but also her anger at thinking Gorka is cheating on her and taking her for a fool, is made explicit in the translated version (*Mi prendi per il culo?*). While her feelings are discernible from the context but only implicitly expressed in the original (*Así que charlando* rather than a more explicit expression, such as *¿Me estás tomando el pelo?* or *¿Te estás cachondeando de mí?*), in the translated version the translator has elected to reproduce the original's meaning very explicitly and directly (a Spanish equivalent of the solution used would be *¿te crees que soy gilipollas?*).

(2) The second case is an example of amplification resulting in the addition of an ideological value not present in the original version. In this second scene, Ruth and Gorka are in Clara's house (Clara is Ruth's tutor), where they are getting ready to go to the party organized in the school. Clara has caught Gorka with ketamine and has taken it from him. Gorka is angry and Ruth is trying to calm him down:

Ideological marker	OV	DIV	Technique
Drugs	Tú tranquilo, además tú no te preocupes, que yo luego te hago olvidar la keta y lo que haga falta.	Tranquillo, che poi ti faccio dimenticare la cheta e tutta l'altra roba.	Amplification

Table 5. Episode 8, scene 6 (58.14 - 59.50). Dialogue between Ruth and Gorka

In the original version, Ruth uses the expression *lo que haga falta*, a generic way of saying 'whatever you need' or 'whatever it takes'. In the dubbed version, however, the expression she uses is *tutta l'altra roba*, which, in this context, is clearly a reference to other drugs. We thus consider the translated version to

have augmented the meaning by adding a marker related to drugs which was absent from the original version.

4.5. Substitution

As in the case of amplification, we provide two examples from the corpus to illustrate the technique of substitution.

(1) The first example involves the translation of markers related to sex. This scene features the teacher Irene and the student Isaac, whose relationship is the storyline that generated the most controversy in Italy. Irene wakes up next to a very young man whom she met the previous night while out drinking (at this point she has not yet begun working at the school and therefore does not know that he will be one of her students). It is clear from the situation that they have engaged in sexual activity. Irene asks the young man his age. When he tells her that he is only 19, her reply is as follows:

Ideological marker	OV	DIV	Technique
Sex	Joder... <i>encima de alcohólica</i> , <i>pederasta</i>	Cavolo, <i>una babysitter</i> <i>ubricacona</i> .	Substitution

Table 6. Episode 1, scene 2 (01.55 - 03.03). Dialogue between Irene and Isaac

The vocabulary used in the two versions is intended to describe the character's relationship with alcohol and sex. Irene herself defines her attitude to both these things in the original (*alcohólica y pederasta*). Surprisingly, rather than opting for an equivalent solution (*pederasta alcolizzata*), the translated version completely changes the meaning of both qualifiers (*babysitter ubricacona*).

In the case of Irene's relationship with alcohol, the original uses the word *alcohólica*, which, despite being employed ironically, indicates dependence on or frequent consumption of alcohol. The translation, on the other hand, uses the term *ubricacona*, which is a kind way of referring to someone who often drinks (a Spanish equivalent would be *borrachina*).

In the case of Irene's relationship with sex, there is a world of difference between *pederasta* and *babysitter*. While the former concept is connected to criminal activity, specifically the sexual abuse of minors, the latter entails caring for children and has no connotations of sexual or criminal activity whatsoever. It is thus entirely different from the idea expressed in the original. Despite the images leaving viewers in no doubt as to the nature of the relationship between the characters (Irene is sitting on the bed, covering herself with a sheet, while

Isaac is standing up and getting dressed), the translation has used the technique of substitution, substantially changing the meaning of the original.



Figure 1. Dialogue between Irene and Isaac

The substitution applied to this scene results in a more palatable and decidedly more correct ideological representation of the content of the original version. The translated version opts against straying from the image of what a secondary school teacher “ought to be”, i.e. a role model who does not engage in illicit sexual activity or habitually consume alcohol, portraying Irene as someone who looks after others but occasionally makes mistakes. The language used in the translation evidently fails to make the teacher’s inappropriate behaviour acceptable, as what has happened is clear from the visual context. From a linguistic perspective, however, the translator’s solution is much softer than the original.

(2) The second example involves the translation of markers related to religion. The dialogue’s participants are Isaac and his sister, Paula. She criticizes Irene for passing them by without saying hello. Isaac’s response is as follows:

Ideological marker	OV	DIV	Technique
Religion	Hombre, tampoco va a ir saludando a todo el mundo como el Papa.	È normale, lo hai visto quanto sono bello a torso nudo. Mica come quei brufolosi.	Substitution

Table 7. Episode 5, scene 1 (13.02 – 13.10). Dialogue between Isaac and Paula

In this example, it should be noted that Isaac makes the sign of the cross as he speaks. The reference to a religious rite is thus evident, given that the gesture in question is immediately recognizable to any Christian. Nonetheless, and despite the images' explicitness, the meaning of the original is completely changed in the Italian version. An English equivalent of the translation solution used would be *Have you seen how good I look with a bare chest? Nothing like those guys who're covered in spots.* This is a far cry from the original expression, which could be translated as *Hey, it's not as if she's going to say hello to everyone like the Pope does.*



Figure 2. Dialogue between Isaac and Paula

In this case, the substitution technique generates incoherence between the images and the words. The decision to use this translation solution is rendered

even more incomprehensible by the fact that the mention made of the pope in the original is in no way negative, offensive or blasphemous.

5. Analysis of the results

In this section we report on the data obtained in our quantitative analysis, looking in particular at: 1) the number and types of ideological markers in the original version, to discover which is the most common kind of marker in the series; 2) the techniques used to translate ideological markers, to determine the degree of censorship applied when dubbing the series; 3) the number and types of techniques used for each kind of ideological marker, to see whether there is a tendency to use particular techniques according to marker type.

5.1. Number and types of ideological markers in the original version (OV)

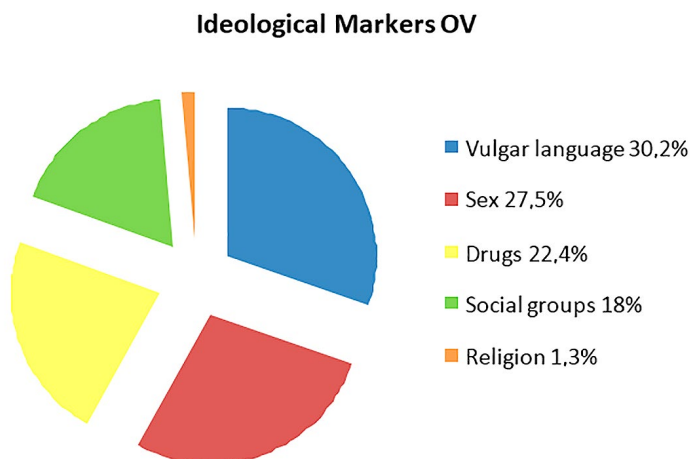


Figure 3. Ideological markers in the original

The original version contains 295 ideological markers. As can be seen above, almost 60% of them fall into the vulgar language and sex categories, with a slight majority corresponding to the former. The remaining 40% belong to the drugs and social group categories. As previously mentioned (*see section 3.2. Ideological markers*), our analysis of the social group category has focused on pejorative references to homosexuals, the handicapped and ethnic groups (particularly the Chinese community). Within the markers corresponding to social groups (18%), there is an equal split between references to homosexuals and

references to the Chinese community. There are also isolated discriminatory references to Latin Americans and the rich.

5.2. Techniques used in the dubbed Italian version (DIV)

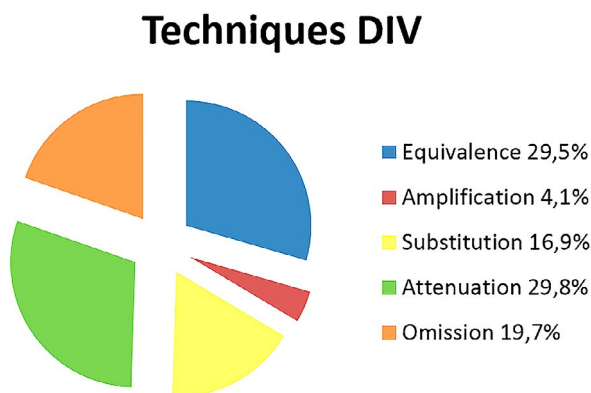


Figure 4. Techniques in the dubbed Italian version

The data we obtained show that censorship strategies have been applied by means of different procedures during the translation of the series. Equivalent solutions actually account for under 30% of all cases. The remaining 70% consist of translation solutions involving different mechanisms designed to remove, soften or change the ideological meaning of the original version.

Of the techniques put into practice for the purpose in question, attenuation is the most frequently employed (29.8%), followed by omission and substitution, both of which are used to a significant degree (19.7% and 16.9% respectively). In last place is amplification, the use of which is of little significance (4.1%) in terms of the overall number of cases in which translation techniques are applied.

5.3. Techniques used by ideological marker type in the dubbed Italian version (DIV)

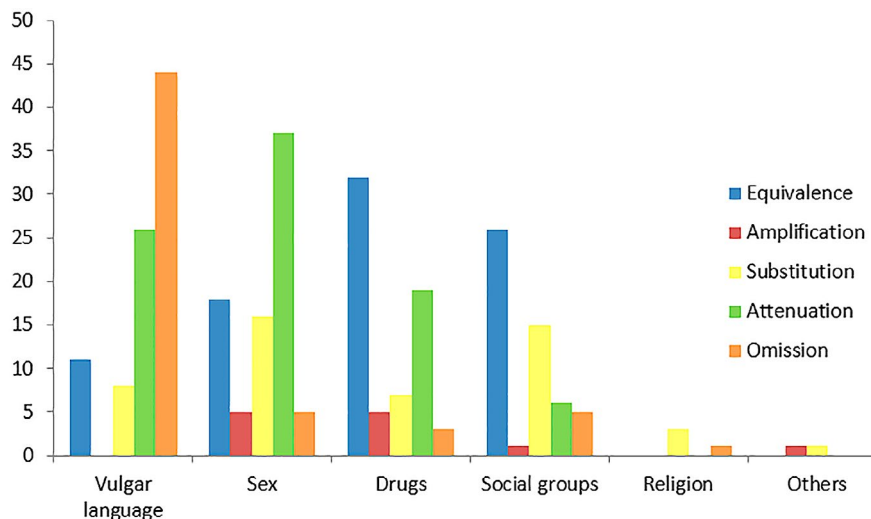


Figure 5. Techniques and ideological markers

As indicated in our discussion of the data shown in Figure 4, the meaning of the original has been changed a great many times in the dubbing process as a result of the substitution, attenuation or omission of every kind of ideological marker. Figure 5 shows which technique has been used most frequently according to ideological marker type. The technique most often applied to vulgar language is omission (49.4% of all cases). Where markers related to sex are concerned, there are few cases of omission and many (45.7%) of attenuation. Equivalence is, by some distance, the technique used most frequently to translate markers related to drugs and social groups (48.5% and 49% respectively). It is worth noting, however, that the second most frequently used technique in these two categories differs, being attenuation for drugs and substitution for social groups (particularly where markers of discrimination against homosexuality are concerned, with the dubbed version adopting an ideological stance of opposition to homosexuals). Lastly, substitution is used to deal with 75% of the markers related to religion. In the case of religion, as in that of homosexuality, the technique used to censor certain content goes beyond standard omission.

6. Conclusions

We have reached the following conclusions based on the data obtained in our study: In relation to the translation of the original's ideological aspects, all those that fall into the categories of vulgar language, sex, drugs, social groups and religion have been systematically censored in the dubbed version. Only a third of the 295 markers identified in the original have equivalent solutions in the dubbed version. All the other translation solutions consist of attenuations, changes or amplifications of the ideological meaning of the original. Additionally, while we are unaware of the circumstances in which the translator worked and the nature of the instructions they followed, we believe that the censorship strategies applied when dubbing the series are not a consequence of failure to understand the original or of possible translation errors. Given the quantity and significance of the ideological changes made, this censorship can be said to constitute a specific translational undertaking geared to altering the awkward aspects of the original. In that regard, the criticism levelled at the series in Italy lends weight to the hypothesis that the censorship applied is a result of political and/or social pressure.

Our study has identified certain tendencies where the types of techniques used to translate different kinds of ideological markers are concerned. In the cases of vulgar language and expressions related to sex, the techniques used most frequently are, as we expected, omission and attenuation. It is worth noting, however, that in the case of homosexuality, the topic that generated the most controversy when the series was broadcast, and that of religion, which is a particularly sensitive subject in a country where the influence of the Catholic Church is evident, one of the most widely used techniques is substitution, by means of which the ideological value of the original can be changed entirely or to any extent desired. Lastly, equivalent solutions are mainly used in the case of markers related to drugs, probably because in the series the topic of drugs is part of a storyline with a significant educational component (geared to prevention of consumption); and in that of markers related to the Chinese, presumably because the Spanish and Italian societies share stereotypes of the community in question.

As regards our analytical model, we consider it to be highly valid for studying ideological aspects in translation. Applying it to our corpus has enabled us to quantify and describe the ideological markers contained in the original version and the dubbed version, and to determine whether the ideological changes made to the former were intentional. From a methodological point of view, meanwhile, it is a model that can be replicated in other projects to study the translation of ideological aspects of cinematographic products from

different genres or with different language combinations, as well as in other kinds of translation.

Finally, we wish to emphasize that our study has enabled us to validate our analytical model and obtain results that already point to certain tendencies. The results in question are obviously preliminary. While based on significant data, the tendencies identified will need to be verified in a study involving a larger corpus so as to obtain more reliable information.

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