



Universidad de Valladolid

FACULTAD de FILOSOFÍA Y LETRAS
DEPARTAMENTO de FILOLOGÍA INGLESA
Grado en Estudios Ingleses

TRABAJO DE FIN DE GRADO

Audiovisual Translation: A Contrastive Analysis of
The Lord of the Rings: The Two Towers

Ricardo González Martínez

Tutor: Qianting Yuan

2018-2019

Abstract

Audiovisual translation is the translation of polysemiotic texts presented onscreen to mass audiences. Multimedia products such as films, documentaries, TV series, etc. need to be translated into other languages in order to reach a wider audience and to increase their popularity and consumption. Audiovisual materials can be translated by means of subtitling or dubbing. No matter which method is adopted, the translation of the source text has to be realized by implementing a number of translation techniques, such as literal translation, reduction or modulation. In the present thesis, these translation methods and techniques will be explored through a contrastive analysis of the Spanish translation of the English film *The Lord of the Rings: The Two Towers*.

Key words: Audiovisual translation, polysemiotic, contrastive analysis, translation methods, translation techniques, *The Lord of the Rings: The Two Towers*.

Resumen

Se conoce como traducción audiovisual a aquel tipo de traducción realizada sobre textos polisemióticos presentados ante una audiencia masiva a través de una pantalla. Productos multimedia como películas, documentales o series de televisión han de ser traducidos a otros idiomas para incrementar su consumo y así alcanzar a un público mayor y aumentar su popularidad. El material sujeto a la traducción audiovisual puede transferirse mediante el subtitulado o el doblaje. Independientemente del método elegido, el texto original debe traducirse usando técnicas de traducción, como por ejemplo traducción literal, reducción o modulación. La presente tesis explorará estos métodos y técnicas de traducción a través de un análisis contrastivo de la traducción al español de la película de habla inglesa *El Señor de los Anillos: Las Dos Torres*.

Palabras clave: Traducción audiovisual, polisemióticos, análisis contrastivo, métodos de traducción, técnicas de traducción, *El Señor de los Anillos: Las Dos Torres*.

Table of Contents

1.	Introduction	1
2.	Theoretical Accounts of Audiovisual Translation	3
2.1.	Definition of Audiovisual Translation	3
2.2.	Main Methods of Audiovisual Translation	4
2.2.1.	Captioning	4
2.2.1.1.	Subtitling	5
2.2.2.	Revoicing	6
2.2.2.1.	Dubbing	6
2.2.3.	Benefits and Drawbacks of Subtitling and Dubbing	7
2.3.	Translation Process	9
2.3.1.	Translation Strategies	10
2.3.2.	Translation Techniques	10
3.	Synopsis of <i>The Lord of the Rings: The Two Towers</i>	13
4.	Methodology	14
5.	Contrastive Analysis of <i>The Lord of the Rings: The Two Towers</i>	16
5.1.	Translation Techniques	16
5.1.1.	Literal Translation	16
5.1.2.	Dynamic Equivalence	18
5.1.3.	Modulation	19
5.1.4.	Reduction	21
5.1.5.	Omission	22
5.1.6.	Amplification	23
5.1.7.	Expansion	24
5.1.8.	Coined Equivalence	25
5.1.9.	Word-for-word	26
5.1.10.	Free Translation	27
5.1.11.	Generalization and Specification	28
5.1.11.1.	Generalization	28
5.1.11.2.	Specification	28
5.1.12.	Adaptation	29

6.	Discussion	30
7.	Conclusion	31
	Bibliography	33

List of Tables

Table 1: Examples of Literal Translation in the Film	16
Table 2: Examples of Dynamic Equivalence in the Film	18
Table 3: Examples of Modulation in the Film	19
Table 4: Examples of Reduction in the Film	21
Table 5: Examples of Omission in the Film	22
Table 6: Examples of Amplification in the Film	23
Table 7: Examples of Expansion in the Film	24
Table 8: Examples of Coined Equivalence in the Film	25
Table 9: Examples of Word-for-word in the Film	26
Table 10: Examples of Free Translation in the Film	27
Table 11: Examples of Generalization in the Film	28
Table 12: Examples of Specification in the Film	28
Table 13: Examples of Adaptation in the Film	29

1. Introduction

Audiovisual translation (AVT) is a discipline that has become more and more necessary throughout history due to globalization, the growing cultural exchange between societies and the vast and ever-growing demand of multimedia materials. The general concept of “translation” refers to the act of “expressing the sense of words or text in another language” (*Oxford Dictionary*). This concept was born in olden days as a way of communication and cultural exchange between societies with different languages. However, the notion of AVT is more complex and contemporary and it is a characteristic of the modern society.

The practice of AVT reached its peak at the end of the 20th Century as a result of the dramatic increase of audiovisual materials subjected to dubbing or subtitling and the growth of an audience that is increasingly immersed in the multimedia environment. The technological development has also played a major role in the production and spreading of audiovisual materials. Today, new platforms such as YouTube, Netflix, HBO and many others contribute to the rapid growth and consumption of multimedia. Films, TV series, commercials, documentaries, etc. are nowadays closer to the audience and much more accessible than ever before, which certainly affects the AVT industry by expanding the demand for it.

Translation plays a crucial role in people’s everyday life due to the fact that the vast majority of audiovisual material consumed by the society is originated in different cultures with different languages. This is especially true in countries such as Spain, where almost all foreign content is translated, mostly dubbed, and the original versions are not as popular as they are in other countries, such as Portugal.

The present work will focus on an in depth analysis of an audiovisual product, *The Lord of the Rings: The Two Towers*, and how the AVT methods and techniques have shaped its adaptation to a different language, in this case Spanish. For this purpose, especial attention will be payed to dubbing and subtitling by carrying out a comparison of their advantages and disadvantages and their consequences in the final product.

The film *The Lord of the Rings: The Two Towers*, directed by Peter Jackson and adapted from the novel of the same name by J. R. R. Tolkien, will be the material under

analysis due to its popularity among audiences all around the globe. The original version of the film together with its translated version in Spanish offers a lot of interesting material for analysis, such as idiolects, sociolects, tints of humor, etc. In short, this thesis will analyze the application of AVT in the film *The Lord of the Rings: The Two Towers* as an audiovisual dubbed product.

In the present thesis, three steps are taken in order to accomplish the analysis:

First, a thorough study of the main literature about the principal methods of AVT, namely, captioning and revoicing and, more specifically, subtitling and dubbing as well as some AVT translation strategies and techniques. This will establish the theoretical background for the analysis of the translation of *The Lord of the Rings: The Two Towers*.

Next, a brief plot summary of the film and the methodology adopted in the present paper will be presented.

Last but not least, the Spanish translation of the film will be examined and analyzed by contrasting it with the film in the source language (SL), i.e. English. It consists on the analysis of the methods and techniques applied in the translation process in order to achieve the desired translation and the problems that may have occurred during this process.

The present thesis is divided into the following sections:

The first section consists of a study of the literature surrounding the concept of AVT. It will expand on the theoretical aspects and key concepts of this field, focusing especially on dubbing and subtitling. It will begin with an analysis of the term “audiovisual translation” commenting on the semiotic channels and their role. Next, an analysis of the principal methods of translation, namely, captioning and revoicing, will be carried out. Together with that, the most representative branches of these two methods, dubbing and subtitling, will be introduced and studied in detail including, on the one hand, their origins and application and, on the other hand, their advantages and disadvantages. Lastly, different techniques will be discussed. This section is essential in order to understand the analysis of the translation of the film.

This conceptual analysis will be followed by a brief introduction of the film: *The Lord of the Rings: The Two Towers* with important information about its production, context and relevance.

After that, the methodology adopted in the present thesis will be revealed and explained.

The next section will deal with the empirical analysis of the translation of the film *The Lord of the Rings: The Two Towers* - how the translation has been approached and what techniques the translators have used in the process. This section is the heart of the present paper.

In the sixth section, an overall breakdown and interpretation of the results of the analysis will be provided in order to clarify what underlies the study.

Finally, the conclusion based on the findings in the fifth and sixth section will be reached.

2. Theoretical Accounts of Audiovisual Translation

2.1 Definition of Audiovisual Translation:

Even though most studies on AVT are fairly recent, it has been present since the very moment there was a person with visual issues that needed audio-descriptions to understand the world (i.e. “ecphrasis”) (Eco 110). Despite its early presence, it was not until the 1990s when it started to gain popularity as a discipline and to be taught at universities. Since then it has never stopped growing; nowadays it has become one of the most popular modalities of translation. The change from analogical to digital, the rapid growth of the film industry, the Internet and the consequent globalization and the easy access to multimedia material are some factors that contributed to the latter success of AVT (Sierra 17).

On the one hand, the term *translation* comes from the Latin word *translatio*, which means to “carry across”. In the mid-14th century, the term *translacion* was used in Old French to refer to the “rendering of a text from one language to another” and “a transfer of meaning” (*Online Etymology Dictionary*). On the other hand, the term *audiovisual* is a combination of the words *audio* and *visual*. The term *audio* comes from the Latin verb *audire*, meaning “to hear”, related to “sound, hearing”. *Visual* has a Latin origin as well, coming from the word *visus*, past participle of *videre*, which means “to see” and “pertaining to the faculty of sight” (*Online Etymology Dictionary*).

Therefore, the term *audiovisual translation*, regarding to the etymological meaning of its components, may be defined as a transfer of meaning from one language to another in an environment where what is heard and what is seen work together and play a key role. According to Bartoll, an audiovisual text is defined as a dynamic message that can be perceived through the acoustic channel, the visual channel or through both channels at the same time. Thus, in contrary to other types of texts, an audiovisual text is very dynamic: it includes moving images through the visual channel and orality, which cannot be static, through the acoustic channel.

A more complex and technical definition is proposed by Gottlieb. He refers to AVT as *screen translation* and he defines it as “the translation of transient polysemiotic texts presented onscreen to mass audiences” (13). The word *transient* is an equivalent to the word *dynamic* in Bartoll’s definition, but the label *polysemiotic* is more sophisticated. *Polysemiotic* refers to the convergence of different semiotic channels in the same product: image, writing, sound effects and speech. Hence, if a film is revoiced by means of dubbing or voice-over, for instance, the translation may display the same semiotic channels as the original; however, when it is subtitled, no matter if the translation is interlingual or intralingual, the message experiences a shift between channels and therefore it would be intersemiotic. Interlingual, intralingual and intersemiotic are terms introduced by Roman Jakobson in 1959.

Now that the basic nature of AVT has been explained, it is mandatory to expand on the different methods and procedures that are used in order to achieve different results in the translation process.

2.2. Main Methods of Audiovisual Translation

2.2.1. Captioning

Captioning is one of the two branches that encompass the different methods of translating audiovisual materials. It includes the translation methods that imply inserting text on the screen or on its surroundings: surtitling, subtitling for the deaf, fansubbing and subtitling. Surtitling, usually applied in theatre and opera, consists of the projection of a continuous textual line next to the stage with information about the play for foreign

audiences; it may include dialogues as well as contextual information. Subtitling for the deaf is a form of intralingual subtitling that reproduces the characters' dialogues, each character with a different color, and gives information about sound effects. Fansubbing is an unauthorized and illegal practice that covers the subtitles made by amateurs; it is characterized by not following any rule or restriction. Lastly, subtitling is the most popular and widespread method of captioning. Due to its major relevance, it is studied in the next point.

2.2.1.1. Subtitling

The history of subtitling initiates at the beginning of the 20th Century with the emergence of the silent film industry. Although there was no audible speech, actors had short pieces of dialogue that had to be transmitted to the audience somehow. It was achieved through the insertion of the "intertitles" or "interlines", which were shots that contained the written description of what was happening in the original language (Ivarsson 294). When the film was taken to other countries with different languages the text was simply translated and reinserted into the film. However, with the emergence of TV and with the technological development that computers embodied, subtitles were no longer text shots, but a text automatically synchronized with the images and inserted on the screen.

These more modern subtitles, which are the ones used nowadays in the audiovisual industry, are defined as "the translation of the spoken (or written) source text of an audiovisual product into a written target text which is added onto the images of the original product, usually at the bottom of the screen" (Karamitroglou 5). As mentioned before, subtitles can be interlingual, when the language is translated, or intralingual, when the target language (TL) and the SL are the same. Nevertheless, the subtitling process is not a mere matter of transcribing the character's dialogue into a text. According to Diaz Cintas and Ramael:

Subtitling is constrained by the respect it owes to synchrony in these new translational parameters of image and sound (subtitles should not contradict what the characters are doing on screen), and time (i.e. the delivery of the translated message should coincide with that of the original speech). (9)

As said before, audiovisual materials are multisemiotic and information is not only given through the text, but also through images, gestures, intonation, music, etc. To achieve a good translation this information received through various channels has to be in sync,

subjected to norms and limitations and transformed into subtitles. In addition, the text has spatial restrictions since the dimensions of the screen are finite: a subtitle should have a maximum of two lines, from 32 up to 41 characters per line, otherwise it would be hard to read for the audience due to the time limitations. In order to conform such restrictions, the characters' speech is reduced by around 25%, always trying to avoid "noise", which are items that may lead to misunderstanding or that reduce the efficiency of the text (Bravo 215-216). As a consequence of these constraints, some argue that subtitles are an adaptation of the source text rather than a translation (Diaz Cintas and Ramael 9).

2.2.2. Revoicing

Revoicing, contrary to captioning, encompasses the AVT methods that imply the replacement of the original audio-track by a new translated version. These methods include narration, free-commentary and dubbing. Narration focuses on faithfully translating the source text and inserting the translated audio-track approximately synchronized with the original (Luyken et al. 80). Free-commentary, on the contrary, focuses exclusively on transmitting the source text message to the target audience, leaving aside the faithfulness to the original text and the synchrony (Luyken et al. 139-140). Finally, dubbing, the most important and popular method in the field, is expanded in the following subsection.

2.2.2.1. Dubbing

The history of dubbing begins with the advent of sound-films, also known as "talkies". The film *The Jazz Singer*, made in America in 1927, was the first sound-film and its production entailed the end of the "interlines", a characteristic of silent films. As these short pieces of information were easy to translate, its removal and the emergence of audible speech increased the linguistic barriers between the new films and the foreign audiences. To overcome the linguistic obstacle, films would be re-made and played by actors fluent in the desired foreign languages. However, the re-shooting was too expensive and dubbing actors did not have the same impact on audiences as Hollywood stars (Karamitroglou 8).

Consequently, revoicing emerged as an alternative solution to the new linguistic problem. The term "dubbing" initially referred to what is called today "intralingual dubbing" since sometimes there were unwanted sounds in the original audio-track and it had to be post-

recorded in a studio. Actors had to reproduce the same utterances and synchronize them with the lip movements on the shot images, which eventually made film-producers realize that the same technique could also be applied to foreign languages. This was the birth of “interlingual dubbing”, nowadays simply known as dubbing (Ibid 9).

The term “dubbing” is defined as a “specific revoicing technique that attempts to cover entirely the spoken source text with a target text adjusted to fit the – visible – lip movements of the original utterances” (Ibid 5). The lip-synchronization is intrinsic to dubbing and therefore it has major importance in the dubbing process:

The professional dubbing world prioritizes synchronization above all else, and the quality of a translation is judged in terms of whether or not “it matches the lips”, in other words, whether the translation corresponds both to the screen characters’ movements of the lips (lip synchrony), and particularly to the duration of the screen character’s utterance, from the instant his or her mouth opens to speak to the instant it shuts (isochrony). (Orero 36)

It is clear that the essence of dubbing lies in lip-synchrony since it is what makes the final product believable to the target audience. Therefore, the translators’ role, once again, is not only to translate, but also to adapt the dialogues to the gestures and lip-movements of the actors, especially respecting labial consonants and open and close vowels to avoid communicative noise and loss of realism (i.e. phonetic synchrony) (Orero 47). The consequence of this adaptation is a prefabricated and a false-spontaneous language; a planned written text that tries to emulate the spontaneity of the oral discourse. This text has to be performed by dubbing actors, whose role is to deliver a higher degree of credibility to the text by modulating the intonation and simulating the original actors’ tone. As a result, the final lines feature a specific speech melody that is different from the spontaneous discourse, but that falls within credible parameters, making it acceptable for the audience - this special language is called *Dubbese* (Miggiani 35-38).

2.2.3. Benefits and drawbacks of subtitling and dubbing

Now that the most used forms of captioning and revoicing have been introduced and explained, it is also important to signal why sometimes one is preferred over the other in AVT.

Both methods offer a different understanding of the language of the film with special features and particularities that encompass various pros and cons. Apart from the language

prospective, the two modalities present a number of disparities related to procedures, costs, aesthetics, etc. that need to be contemplated since they have an impact on the final product. The advantages and disadvantages of dubbing and subtitling on AVT have been studied by many authors such as Gottlieb and Delabastita, among others. Karamitroglou has compiled these authors' theories in his book *Towards a Methodology for the Investigation of Norms in Audiovisual Translation* (243-245), which offers a very complete variety of benefits and drawbacks of both methods that can be summarized in the following arguments:

- Subtitling is more didactic than dubbing as the audience is directly exposed to the foreign culture and language. It has been proved that countries with subtitling tradition present higher level in second languages.
- Dubbing, on the other hand, gives more credibility to the final product as it can be directly understood and some cultural references are adapted or substituted to make them comprehensible to the target audience.
- Nevertheless, dubbing takes away the opportunity to appreciate the original acting and voice of the actors, making the product more artificial and reducing its spontaneity.
- Subtitles affect the visual component of the audiovisual product as they interfere with the image directing viewer's attention to the text.
- In addition, subtitles are unable to reproduce linguistic variations such as accent, intonation, etc. Linguistic levelling tends to be done for the sake of simplicity and understanding.
- On the contrary, dubbing is able to emulate linguistic variations, but the result may differ from the original causing a loss of authenticity.
- Although dubbing is more credible to the audience it is also far more expensive than subtitling and the process takes much longer. Small productions may choose subtitling over dubbing as it requires less resources.
- Subtitles, as they imply a semiotic change (from oral to written language), inevitable distort the original message condensing it and sometimes taking its orality away.

- However, dubbing may cause a similar effect as the translated material has to be altered to achieve synchronization and the result may be unfaithful to the original, although it is most likely to happen only in close-up shots.
- The viewers' role is more active when subtitles are used since they have to read, increasing their attention on the screen. Nevertheless, subtitles may also cause distraction and a dulling effect on viewers.

Both subtitling and dubbing are disciplines in which a high quality is very hard to be achieved. If they are not properly done the result would most likely be poor and low quality, causing a negative effect on the audience. Despite the drawbacks previously commented, dubbing and subtitling are the most widespread and accepted AVT methods since their benefits are more significant.

2.3. Translation Process

AVT has been defined and explained, as well as the two branches that encompass all the different translation procedures of the field, namely, captioning and revoicing. Dubbing and subtitling, the most popular and accepted procedures, have been examined and their respective features have been addressed. Nevertheless, little has been said about how translators achieve a good translation.

Translators' role has been proved to be of crucial importance since they are mediators between cultures that have to overcome linguistic and cultural barriers to make the final product intelligible to the TL culture. For this purpose, they have to approach the text from various perspectives and choose the appropriate procedure depending on their intentions and the effect they want to achieve. Hence, in a more or less conscious or methodical fashion, the translator has to use strategies and techniques and choose between several options for re-expressing the ideas found in the source text. In the academic field of translation, the term "strategy" refers to the translators' overall or global approach to a text, whereas "technique" or "procedure" refers to the specific approach to individual and smaller units of text (Delisle et al. 191).

2.3.1. Translation Strategies

Translation strategies “involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it” (Venuti 240). There are normally two large categories regarding translation strategies: domestication and foreignization. On the one hand, domestication is defined as “an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home”. On the other hand, foreignization is “an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti 68). Generally speaking, the former is an interpretative or communicative strategy in which the final version sounds idiomatic and familiar to the reader by including cultural references, idioms, collocations etc.; and the latter is a literal strategy of translation in which the target text may sound as foreign as the source text, even though the text is written in the TL the linguistic structures, idioms, collocations, etc. would be those of the source text. It is fairly obvious that in AVT the overall preferred strategy is domestication since it aims to sound natural and credible to the target audience, although sometimes a literal translation may also have a positive effect.

2.3.2. Translation Techniques

Once the translator decides the global strategy for the translation of source text the focus is narrowed down to smaller units of language within the text. This process of translating shorter utterances and text chunks in one way or another depends on the “techniques” or “procedures” employed. Thus, translation technique is defined as “a method applied by translators when they formulate an equivalence for the purpose of transferring elements of meaning from the source text to the target text” (Delisle et al. 191). Translators may use direct techniques: the ones used when the elements of the source text can be transported to the TL straightaway; and indirect techniques: used when the elements cannot be transmitted without altering the original meaning, grammar or style. As Peter Fawcett describes them, “in the former (direct), we preserve the meaning and the form of expression, while in the latter (indirect) we preserve only what was meant” (Fawcett 138). Hence, encompassed in this direct and indirect division, the basis of analysis of this dissertation is found: the specific techniques or procedures used to achieve the translation task.

Many authors have studied this field: Shveister (1988), Retsker (1974), Vinay and Darbelnet (1996) and Malone (1988), among others, who have used different terminologies with subtle differences and added or deleted techniques. The following techniques have been compiled based on the proposals of Newmark (81-93) and Delisle et al. (1999) as their selection of techniques is fairly similar and complete. The focus will be first on those techniques that advocate a more direct translation and secondly on those corresponding to a more idiomatic and interpretative translation.

- Borrowing: Transferring a SL word to the TL. It may be used if the target culture does not have an equivalent term or for stylistic reasons.
- Calque: Transferring collocations or phrases from the source text to the target text translating their components.
- Word-for-word translation: Keeping on the target text the original grammar, word order and meaning of all words.
- Literal translation: The grammatical constructions of the source text are transformed to their closest equivalents on the TL. Slight variations on the number of words or on the structure may occur.
- Adaptation: To accommodate some elements of the source culture to the target culture system. Ways of measuring, for instance.
- Coined equivalent: Substituting a SL statement for its corresponding statement on the TL. The TL statement should express the same idea although the words may differ.
- Omission: Deliberately eliminating some elements of the source text.
- Reduction: To concentrate the meaning of the original utterance by the use of less words since some elements may disappear in the process of translation.
- Specification: Using a more concrete or precise term or expression in the translation than the one in the source text.
- Generalization: Using a more general or comprehensive term than the one in the source text.
- Transposition: Changing the grammatical category of some linguistic elements of the source text.

- Description: Explaining the meaning of a word or expression of the source text that may be difficult to understand for the target culture.
- Expansion: Reinforcing the sense of a SL word by the use of more words because its equivalent on the TL cannot be expressed as compactly.
- Amplification: Adding extra information to the original message to compensate possible losses in the translation process.
- Modulation: A variation on the point of view or perspective in the translation.
- Dynamic equivalence: Re-expressing an idea of the source text by creating a new part of speech that generates a similar effect in the TL.

3. Synopsis of *The Lord of the Rings: The Two Towers*

The Lord of the Rings: The Two Towers is an epic fantasy film based on the second book of *The Lord of the Rings* saga, written by the British philologist and writer J. R. R. Tolkien in 1954. It was directed by Peter Jackson and filmed in New Zealand in the years 1999 and 2000. The film, preceded by the very popular premiere of *The Fellowship of the Ring* (2001), was released to the public in 2002 winning several awards and becoming one of the most viewed films of the year.

The story takes place in the Third Age of the Middle Earth, a complex fantasy world inhabited by Men, Hobbits, Elves, Dwarfs, Orcs and many other creatures. It narrates the second part of the journey of Frodo Bolson, a Hobbit from The Shire who strives to destroy the One Ring and to stop the war that the Dark Lord Sauron will cause to recover it since it is his main source of power. The story narrated in *The Two Towers* has three different storylines: Frodo and Sam continue their journey and meet Gollum, who guides them towards Mordor; Gandalf, Aragorn, Gimli and Legolas help to defend Rohan in the Battle of the Helm's Deep; Pippin and Merry meet Treebeard and attack and defeat Isengard, Saruman's fortress.

The mixture of different creatures, personalities and events, the complexity of the story, the sophistication of the world and the impact it had on the film industry are factors that make the film interesting from the point of view of translation. Together with that, *The Two Towers* is a book-based film and the language may be affected by its literary origin.

4. Methodology

This section deals with the ways in which the analysis will be approached and how the results are selected and classified in the present study.

The analysis consists of comparing the original English scripts of *The Lord of the Rings: The Two Towers* with the translated Spanish scripts, trying to discern the specific translation techniques that have been employed in the translation process, as mentioned in subsection 2.3.2.

Thus, the first step is to compare the English and Spanish scripts and classify the utterances according to the different techniques. The analysis will be presented in the following way:

Subsection: translation technique in question

Table X: Examples of (Translation Technique in question) in the Film

No.	TRC	Character	Original text	Translation
1				
2				

Discussion

First, the name of the translation technique in question will be addressed in the subheading; second, the examples of such technique found in the film in the SL and TL will be presented in a table; the examples are selected according to their importance; the examples will be numbered in the first column; in the second column the time code reading (TRC) will be presented; in the third column, the character's name will be addressed; in the two columns on the right, the original text and its translation will be presented; after that, the examples will be discussed and the application of the translation technique under investigation will be explained.

The selection process consists of comparing every English utterance in the film with its Spanish translation trying to detect interesting and distinct transferences. The most representative utterances of each abovementioned technique will be selected and presented

as examples for the analysis. For the sake of simplicity and the lack of space, only the most interesting and noteworthy examples will appear in the final classification.

5. Contrastive Analysis of *The Lord of the Rings: The Two Towers*

5.1. Translation Techniques

5.1.1. Literal Translation

Table 1. Examples of Literal Translation in the Film

No.	TRC	Character	Original text	Translation
1	0:53:52	Gandalf	Through fire and water. From the lowest dungeon to the highest peak. I fought with the Balrog of Morgoth.	Entre fuego y agua. Desde la abismal mazmorra hasta la más alta cumbre hice frente al Balrog de Morgoth.
2	0:07:55	Frodo	Nothing ever dampens your spirits, does it, Sam?	Nada ensombrece tu ánimo, ¿cierto Sam?
3	0:08:43	Sam	This looks strangely familiar.	Esto me resulta extrañamente familiar.
4	0:18:10	Aragorn	Not idly do the leaves of Lorien fall.	Las hojas de Lórien no caen sin razón.
5	0:21:03	Saruman	Build a dam, block the stream, work the furnaces night and day.	Levanta un dique, detén el arroyo, trabajad los hornos día y noche.
6	0:31:32	Legolas	A red sun rises. Blood has been spilled this night.	El sol se alza rojo. Se ha vertido sangre esta noche.
7	0:38:39	Grishnákh	I'm going to rip out your filthy little innards!	Voy a sacaros vuestras inmundas entrañas.
8	1:18:43	Grima	Late is the hour, in which this conjurer chooses to appear.	Tardía es la hora, en que decide aparecer el conjurador.
9	1:19:56	Theoden	You have no power here, Gandalf the Grey.	No tienes poder aquí, Gandalf el Gris.
10	0:40:10	Treebeard	Tree? I am no tree! I am an Ent.	¿Árbol? No soy árbol, soy un Ent
11	1:45:37	Faramir	There are no travelers in this land, only servants of the Dark Tower.	No hay viajeros en esta tierra, solo siervos de la Torre Oscura.
12	2:03:59	Gamling	What of those who cannot fight, my lord? The women and children?	¿Y los que no pueden luchar, mi señor? ¿Las mujeres y los niños?
13	2:08:40	Arwen	I have made my choice.	He tomado mi decisión.
14	2:09:21	Elrond	Whether by the sword or the slow decay of time, Aragorn will die.	Bien a espada o por el lento desgaste del tiempo, Aragorn morirá.

15	2:12:30	Galadriel	The power of the enemy is growing. Sauron will use his puppet, Saruman, to destroy the people of Rohan.	El poder del enemigo crece. Sauron usará a su títere, Saruman, para destruir al pueblo de Rohan.
16	2:20:47	Denethor	Do not trouble me with Faramir. I know his uses, and they are few.	No me atormentes con Faramir. Conozco sus artes, y son escasas.
17	2:20:38	Boromir	You give him no credit, and yet he tries to do your will.	No le das ningún crédito y aun así intenta cumplir tu voluntad.

Literal translation is, by far, the most used technique in the translation of the film. It implies translating the original message to its closest equivalent in the TL, making slight variations on the number of words or in the grammatical structure advocating for a more idiomatic translation. Since AVT is supposed to sound natural a bad use of this technique in the process is likely to dramatically affect the final product, making it artificial and almost as foreign as the SL. Nevertheless, literal translation has been accurately used throughout the whole film and the effect it creates is rather enriching as it transfers the cultivated tone of the original text without causing any interference.

The instances presented above are just a sample of the use of literal translation. One sentence of almost every character in the film has been selected with the purpose of illustrating the extended use of this technique, but there are many more instances in which literal translation has been employed. Some of the examples present minor changes in the grammatical structure, for instance example 5, in which Saruman states: “Build a dam, block the stream, work the furnaces night and day”. The translation of this sentence presents a swift in the order of “night and day”, changed to “day and night” in the translated version since this construction is more natural in Spanish: “Levanta un dique, detén el arroyo, trabajad los hornos día y noche”. For *The Two Towers* is a book-based film, some sentences are taken directly from the book, as in the case of example 4: “Not idly do the leaves of Lorien fall”. This sentence stated by Aragorn was originally translated in the book as “Las hojas de Lórien no caen inútilmente” (Tolkien 23), which perfectly works for the translation of the book, but would sound unnatural for the film. The problem lays on the word “inútilmente”, which is unusual in spoken language, but it has been substituted for “sin razón”, an equivalent

expression, resulting on the more idiomatic construction “Las hojas de Lórien no caen sin razón”.

5.1.2. Dynamic Equivalence

Table 2: Examples of Dynamic Equivalence in the Film

No.	TRC	Character	Original text	Translation
1	0:05:56	Sam	Won't come free in a hurry.	No se suelta ni queriendo.
2	0:15:56	Uruk Hai	Can't take his draught!	¡No sabe tragar!
3	0:16:52	Ugluk	Let's move!	¡Paso ligero!
4	0:25:37	Grima	Why do you lay these troubles on an already troubled mind?	¿Por qué cargas tus tormentos a una mente ya atormentada?
5	0:27:44	Legolas	They've run as if the very whips of their masters were behind them.	Legolas: Corren como si escaparan de los latigazos de su amo.
6	0:34:18	Eomer	The Uruks are destroyed.	Los uruks ya no existen.
7	0:43:50	Gollum	We can't eats Hobbit food!	¡Nos ahoga la comida hobbit!
8	0:55:32	Gandalf	And I come back to you now, at the turn of the tide.	Y en los albores de la tempestad vuelvo a vosotros.
9	1:35:18	Eowyn	To stay behind bars until use and old age accept them.	A empuñar sus barrotes hasta que la edad y la costumbre los acepte.
10	3:23:11	Sam	Folk in those stories had lots of chances of turning back.	Los protagonistas de esas historias se rendirían si quisieran.
11	3:22:55	Sam	Those were the stories that stayed with you.	Esas son las historias que llenan el corazón.
12	0:41:23	Treebeard	Maybe you are and maybe you aren't.	Tal vez sí y tal vez no.
13	0:52:19	Legolas	The White Wizard approaches.	El mago blanco no anda muy lejos.

Dynamic equivalence is the most used technique in the translation of the film that implies a change in the original text (indirect technique). Substituting one part of the source text, or the whole text, for a new piece of speech that generates a similar effect on the target culture makes the message more natural and closer to the audience. This technique owes its extended use in the film to the effect it produces. As explained in the dubbing section, the main objective when dubbing audiovisual material is to make the final product believable to

the target audience, leaving aside the faithfulness to the original text and focusing on lip-synchrony. Therefore, it is not surprising to find that this technique has major importance in the translation process when the target of study is a dubbed film. All the examples above illustrate the effective use of this technique: the Spanish translation is a rephrasing of the original utterance using different words, but the message transmitted is pretty much the same.

This dynamic equivalence can be seen, for instance, analyzing example 5: The original Legolas' sentence is "They've run as if the very whips of their masters were behind them", referring to the quick march of the Orcs towards Isengard. The Spanish translation is "Corren como si escaparan de los latigazos de su amo", which has an equivalent meaning since it refers to the same idea of the Orcs running breathless, but it is expressed using other words that accomplish a more natural and idiomatic effect on Spanish speakers. If a literal translation had been made, the effect would have been very unnatural and artificial in Spanish: "Han corrido como si los mismísimos látigazos de su amo estuviesen tras ellos", for instance.

5.1.3. Modulation

Table 3: Examples of Modulation in the Film

No.	TRC	Character	Original text	Translation
1	0:11:38	Gollum	No! That would kill us! Kill us!	¡No! Ellos nos matarán. Nos darán muerte.
2	0:12:37	Frodo	The ring is treacherous. It will hold you to your word.	El anillo es traicionero, te tomaremos la palabra.
3	0:17:15	Aragorn	Their pace has quickened.	Aprietan el paso.
4	0:19:09	Legolas	The Uruks turn northeast.	El rastro vira rumbo noreste.
5	0:21:36	Wildman	We will die for Saruman!	¡Nuestras muertes serán por Saruman!
6	0:34:30	Eomer	We left none alive.	No quedó alma con vida.
7	1:42:25	Sam	Boil them, mash them, stick them in a stew.	En puré, cocidas o en un buen guiso.
8	2:44:04	Aragorn	This is a good sword.	Tienes buena espada.
9	3:24:23	Madril	Your life will be forfeit.	Lo pagarás con tu vida.
10	1:15:21	Eowyn	Your words are poison.	Tu voz es un veneno.
11	1:27:39	Eowyn	They had no warning.	Nadie los advirtió.

The second most used technique in which a part of the original text is modified is modulation. This technique implies a more faithful translation of the original text than the previous one since it retains more words that are closer to the source text. The major change from the original text to the translated version is the point of view or perspective which, as the name of the technique suggests, is modulated or tweaked to fit the TL standards and to sound more natural to the audience. Thus, many instances of this technique were expected to be found since the main concern of a translator is to make the film sound credible to the Spanish audience for it is a dubbing product. English and Spanish sentences do not always share the same internal structure and in many cases a swift in the perspective of the action is mandatory to make the product more believable.

For instance, the use of modulation can be seen taking example 7, Sam's famous quote: "Boil them, mash them, stick them in a stew". Sam is explaining Gollum what potatoes are by providing a list of examples of actions that can be done with them. The literal translation of this sentence would be "Hervirlas, machacarlás, meterlas en un estofado", which sounds very artificial for the target audience. Instead of a literal translation a change on perspective has been made and the final product of this modulation is: "En puré, cocidas o en un buen guiso". Although the word order has been altered, the result is much more natural than the one provided with a more literal translation and the meaning is accurately preserved. The original sentence is giving instances of actions that can be performed with potatoes, while the translated version gives examples of the products that can be made from those actions.

5.1.4. Reduction

Table 4: Examples of Reduction in the Film

No.	TRC	Character	Original text	Translation
1	0:05:11	Sam	I thought maybe if we were having a roast chicken one night or something.	Por si un día podemos asar un pollo o algo parecido.
2	0:05:43	Frodo	We can't leave this here for someone to follow us down.	Si dejamos esto aquí podrían seguirnos
3	0:13:01	Sam	He's trying to trick us! If we let him go, he'll throttle us in our sleep.	¡Intenta engañarnos! Suelto nos estrangulará mientras dormimos.
4	0:26:06	Eomer	When all the Men are dead, you will take your share of the treasure?	Cuando no queden hombres, ¿tendrás tu parte del tesoro?
5	0:29:18	Snaga	Why can't we have some meat? What about them? They're fresh.	¿Por qué no comemos carne? Su carne... Es tan tierna.
6	1:29:30	Aragorn	He's only doing what he thinks is best for his people.	Sólo obra pensando en el bien de su pueblo.
7	1:43:42	Gollum	It won't be long now. He will soon be ready.	A no mucho tardar estará preparado.
8	1:06:12	Frodo	I do not ask you to come with me, Sam.	No tienes que venir conmigo Sam.
9	0:43:00	Sam	There's been no sight nor sound of a bird for two days.	Ni un sólo canto de pájaro en dos días.

Reduction is another technique that has been found throughout the whole translation of the film. It implies a faithful translation of the original since the content words are usually respected, but the overall meaning is condensed by the use of less words. Some linguistic elements are likely to disappear in the translation process since some utterances may sound unnatural in the TL if a literal translation was provided. In addition, translators occasionally reduce sentences due to the time restrictions imposed by lip-synchronization, although this is more obvious in the following technique.

The use of reduction can be seen, for instance, in example 2: “We can't leave this here for someone to follow us down”. If a literal translation was provided the result would be: “No podemos dejar esto aquí para que alguien nos siga”. It would sound highly artificial for the target audience as the structure seems foreign and it is unnatural for Spanish speakers. To overcome the problem, the translators opted for a concentrated version of the original that

retains its meaning but changes its structure: “si dejamos esto aquí podrían seguirnos”. The sentence is altered using the conditional tense, which allows for a more natural and well-sounding sentence in the TL.

5.1.5. Omission

Table 5: Examples of Omission in the Film

No.	TRC	Character	Original text	Translation
1	0:17:30	Gimli	Three days and nights pursuit.	Tres días persiguiéndolos.
2	1:10:25	Merry	Aaagh! It's got my leg!	¡La pierna!
3	0:55:50	Aragorn	We hear of trouble in Rohan.	Rohan está en apuros.
4	1:07:04	Frodo	Are you saying there's another way into Mordor?	¿Hay otra manera de entrar en Mordor?
5	2:34:16	Theoden	Saruman's hordes will pillage and burn.	Las hordas de Saruman lo saquearán todo.
6	2:15:44	Faramir	My men tell me that you are Orc spies	Mis hombres afirman que sois espías
7	3:21:54	Sam	By rights, we shouldn't even be here.	No deberíamos ni haber llegado hasta aquí.

The use of omission is not as extended as the previously mentioned techniques, but it is also recurrent through the translation of the film. Its name is self-explanatory as it consists on the omission or deletion some parts of speech for whatever reason the translator considers it necessary. As with the case of reduction, it may be employed because some elements do not fit the TL standards and have to be deleted or due to synchrony restrictions. The main difference with reduction is that some content words may also be omitted and sometimes there is no trace of the omitted part as it is not rephrased or reduced, it is simply removed.

For instance, Gimli’s line “three days and nights pursuit” (example 1) could has been translated as “tres días y tres noches persiguiéndolos” since it sounds natural in the TL. Nevertheless, Gimli produces this utterance during a close-up shot, what results on the omission of the part of speech “and nights” as the main importance lays on lip-synchrony and the sentence would be too long. In Frodo’s sentence “are you saying there's another way into Mordor?” (example 4) the part “are you saying” has been omitted since its translation, “estás diciendo”, at the beginning of a question does not sound natural in the TL and the result of that omission does sound idiomatic: “¿Hay otra manera de entrar en Mordor?”.

5.1.6. Amplification

Table 6: Examples of Amplification in the Film

No.	TRC	Character	Original text	Translation
1	0:11:15	Gollum	It burns! It burns us! It freezes! Nasty Elves twisted it. Take it off us!	¡Quema! ¡Nos quema! ¡Nos da frío! ¡Me ahogo! Soga de inmundos elfos. ¡Quitádnosla!
2	0:13:24	Frodo	You've been there before	Has estado allí, ¿verdad?
3	0:15:23	Ugluk	Saruman will have his prize. We will deliver them.	Saruman tendrá su presa. Los entregaremos a tiempo.
4	1:56:46	Gimli	That's it! Go on!	Por el otro lado, eso es. Seguid.
5	2:50:24	Theoden	So it begins.	Comienza la batalla.

In certain instances, instead of omitting or reducing information, translators incorporate new parts of speech to the translation to compensate possible losses of the information of the original message. This technique is called amplification and it implies amplifying or extending the message to avoid possible misunderstandings or to compensate losses of the translation process. Some clear instances of this technique has been found in the analysis of the film and its usage is interesting.

For instance, in Gollum's line "It burns! It burns us! It freezes! Nasty Elves twisted it. Take it off us!" (example 1) he is referring to the rope Frodo and Sam tie him up with, which is around Gollum's neck. The translation provided is "¡Quema! ¡Nos quema! ¡Nos da frío! ¡Me ahogo! Soga de inmundos elfos. ¡Quitádnosla!" This translation matches the visual channel, which presents Gollum trying to loosen the rope from his neck, with the addition of "¡Me ahogo!" Something very similar happens in example 4, in which "That's it! Go on!" is translated as "Por el otro lado, eso es. Seguid" because the visual channel shows Gimli giving directions to his horse and the translation verbalizes this action with the addition of "por el otro lado". In the rest of examples the amplification is used to reinforce the original message and to clarify its context.

5.1.7. Expansion

Table 7: Examples of Expansion in the Film

No.	TRC	Character	Original text	Translation
1	0:29:10	Uruk Hai	Maggoty bread.	Pan lleno de asquerosos gusanos.
2	1:00:06	Treebeard	Sleep, little Shirelings.	Dormid, pequeños habitantes de la Comarca.
3	1:09:14	Merry	¡You just said something... Treeish!	¡Acabas de hablar en lengua ent!
4	1:11:50	Treebeard	There have been no Entings for a terrible long count of years.	No ha habido vástagos de ent desde horribles tiempos inmemoriales.

The addition of new parts of speech is not only limited to the use of amplification. There are some cases in which the original text presents a word or expression unable to be directly transmitted to the TL because its equivalent cannot be expressed as compactly. For this cases translators make use of the technique expansion, which consists on re-expressing a word with the use of more words in the target text.

In all the cases above the amplification affects the words that do not have a TL equivalent: “maggoty”, “Shirelings”, “Treeish” and “Entings”. The first example, “maggoty”, is an adjective that directly transmitted to the TL would sound weird and unnatural: “agusanado”. On the contrary, the translators have opted for a more idiomatic expression that basically constitutes an explanation of the meaning of the adjective: “lleno de (asquerosos) gusanos”. Although the three last examples are not really English words since they belong to the *Lord of the Rings* realia, the source audience does comprehend the terms because of the suffixes they present. Nevertheless, Spanish language is unable to do the same operations, which results on an expansion of those words to solve the equivalence issue: “habitantes de la Comarca”, “lengua Ent” and “vástagos de Ent”.

5.1.8. Coined Equivalence

Table 8: Examples of Coined Equivalence in the Film

No.	TRC	Character	Original text	Translation
1	1:03:04	Sam	Oh, save us.	Válgame el cielo.
2	1:29:35	Gandalf	There is no way out of that ravine.	Es una ratonera sin salida.
3	3:08:14	Treebeard	Creatures I had known from nut and acorn.	Criaturas que conocía como la corteza de mi tronco.
4	3:21:08	Gandalf	The battle for Middle-earth is about to begin.	La batalla por la Tierra Media no ha hecho más que comenzar.
5	1:28:54	Theoden	When last I looked, Theoden, not Aragorn, was King of Rohan.	Si mal no recuerdo, Théoden, y no Aragorn, es el rey de Rohan.

Idioms, collocation or common SL expressions are usually a problem for translators. They normally generate a special effect on the audience that needs to be transmitted to the translation for creating a similar effect. Sometimes these formulas have an equivalent statement or expression in the TL that somehow produces the same effect on the target audience, it is called “coined equivalent”. This statement should express the same idea and create the same effect although the words may differ.

Only four examples of this kind of statements were found in the analysis of the film. The most clear and explanatory are examples 2 and 3, in which a TL common and idiomatic phrase has been used as a substitute of the English statement. Example 3, “como la corteza de mi tronco” is an excellent equivalent to “from nut and acorn”. It resembles to the Spanish expression “como la palma de mi mano”, but since the character is an Ent “palma” is changed to “corteza” and “mano” is changed to “tronco”.

5.1.9. Word-for-word

Table 9: Examples of Word-for-word in the Film

No.	TRC	Character	Original text	Translation
1	0:42:00	Gollum	Hurry, Hobbitses. Hurry!	Prisa, hobbits. ¡Prisa!
2	0:43:07	Gollum	No crunchable birdses. Famished we are!	No crujientes pajarillos. Hambrientos estamos.
3	0:44:01	Gollum	Oh, cruel Hobbit!	¡Oh, cruel hobbit!
4	0:45:33	Gollum	A great battle long ago.	Hace mucho, gran batalla.
5	0:42:50	Gollum	Soft and quick as shadows we must be.	Livianos y ligeros como la niebla debemos ser.
6	1:41:11	Smeagol	Gone! Gone! Gone!	¡Ido, ido ido!
7	3:33:15	Smeagol	Eyes always watching.	Ojos siempre mirando.
8	1:30:20	Gandalf	With luck, my search will not be in vain.	Con suerte, mi búsqueda no será en vano.
9	0:53:50	Aragorn	You fell	Tu caíste.

This translation technique does not involve any kind of modulation or alteration of the message. As its name indicates, word-for-word translation keeps the original grammar, word order and meaning of the source text in the target text. The message is directly transmitted without altering any of its components and translating the source terms to their closest TL equivalents. This technique was not expected to be found as its usage normally implies a high degree of artificiality and non-idiomatic structures, which is exactly what audiovisual translators try to avoid. Nevertheless, the effect created by this technique can also be positive for the final product if it is restricted to very specific utterances.

In the examples above, it is clear the predominant use of word-for-word translation with the character of Gollum and Smeagol, who are two personalities embodied in the same character. His speech is what is known as an “idiolect”, which “refers to an individual’s unique variety and/or use of language, from the level of the phoneme to the level of discourse” (Oxford Bibliographies). It is special and different from the rest of the characters and the translation has to reflect that. For this purpose, the translators have used word-for-word translation, since it sounds unnatural and unique as the very character himself. The two remaining examples are included as an illustration of the use of this technique in normal

circumstances, but they do not present any special feature: English and Spanish sometimes happen to share the same structure and there is no need for any change.

5.1.10. Free Translation

Table 10: Examples of Free Translation in the Film

No.	TRC	Character	Original text	Translation
1	0:39:38	Orc	Let's put a maggot hole in your belly!	¡Voy a hacerte pasto de los gusanos, basura!
2	1:58:01	Gimli	Bring your pretty face to my axe.	Deja que te arregle esa carita con mi hacha.
3	0:45:54	Gollum	...and light little candles of their own.	...y se convertirán en diminutos cirios.
4	3:14:09	Aragorn	Ride out and meet them.	Resistid y enfrentadlos.
5	3:11:06	Sam	Hold on, Mr. Frodo. You'll be all right.	Aguante, señor Frodo. Lo puede conseguir.

The very opposite technique of word-for-word translation is free translation. While in the previous technique the original was directly transmitted to the TL without any alteration, free translation implies generating a new part of speech with no need of faithfulness to the source text. The final product is a reproduction of the original meaning of the text that does not follow the patterns of the original, but it is rather a new part speech. This technique was expected to be used since in a dubbing product the importance lays on lip-synchrony and the loyalty to the original is sometimes secondary. Nevertheless, only the four examples listed above were found in the whole film, which is quite surprising dealing with nearly four hours of material. This shows that the translators have managed to produce a translation that is faithful to the original text and at the same time idiomatic and in synchrony to the visual channel.

The first three examples are the most representative of the use of free translation. In these cases the message cannot be directly transmitted to the TL, not even using dynamic equivalence or modulation. Thus, the translators have chosen to keep the original meaning and aggressive tone of the sentences and provide a new part of speech that generates the same effect on the target audience.

5.1.11. Generalization and Specification

5.1.11.1. Generalization

Table 11: Examples of Generalization in the Film

No.	TRC	Character	Original text	Translation
1	0:07:37	Sam	More lembas bread.	Más pan del camino.
2	0:29:07	Uruk Hai	We ain't had nothing but maggoty bread for three stinking days.	Hace días que me alimento de pan lleno de asquerosos gusanos.
3	2:19:33	Boromir	These men are thirsty!	¡Todos están sedientos!

5.1.11.2. Specification

Table 12: Examples of Specification in the Film

No.	TRC	Character	Original text	Translation
1	0:17:37	Gimli	No sign of our quarry, but what bare rock can tell.	Ni rastro de la presa salvo vagas huellas en roca viva.
2	0:18:30	Gimli	We Dwarves are natural sprinters.	Los enanos somos veloces en llano.
3	2:04:02	Theoden	Get them into the caves	Escondedlos en las cavernas

These two techniques consist on the substitution of a term or expression of the source text for a more general term, in the case of generalization, or more specific, in the case of specification. They are normally used when a term is likely to present difficulties for the target audience and with its substitution for a more general or specific term the text becomes more comprehensible. None of these techniques were expected to play an important role in the translation of the film since the terms are understandable and do not present any difficulty, but some cases of both techniques have been found.

In the case of generalization, the decision of using a more general term as a substitute for the one in the original text is, in example 1, to avoid repetition as the sentence “Lembas bread” is repeated twice by Sam. In examples 2 and 3, generalization has been used to enhance lip-synchrony since both sentences are stated during close-up shots and the use of more words would not be appropriate.

On the other hand, specification has been employed with a different purpose. In the three examples the technique is used aiming for an idiomatic adaptation since the closest translation for those sentences would sound artificial for the target audience.

5.1.12. Adaptation

Table 13: Examples of Adaptation in the Film

No.	TRC	Character	Original text	Translation
1	1:09:45	Pippin	Three-foot-six? At the most? Whereas me, I'm pushing 3'7". 3'8"!	¿Un metro diez como mucho? Pues yo mido 1,13. ¡1,16!
2	0:42:46	Gollum	*They go around for miles and miles.	*Darán rodeos, millas y millas.

The adaptation technique is also present in the translation of the film. It implies substituting some elements of the source culture by their equivalents in the target culture system. It is normally employed when the units of measuring of the source culture do not match those of the target culture and need to be, as the name of the technique indicates, adapted to the new system.

Example 1 is a common case of adaptation: the unit of measuring “foot”, which is common to the English culture, is adapted to meters, which is the unit established in the target culture. In example 2, miles should be adapted to kilometers as happens in example 1 with foot and meters, but it is not. The reason for not using adaptation when its application would be expected probably has to do with the character stating that line: Gollum. As seen in the technique “word-for-word”, Gollum’s speech was purposely translated to sound strange, unusual and to stand out from other characters, which would explain why Pippin’s line is adapted and Gollum’s line is not.

6. Discussion

As the analysis above shows, several translation techniques seen in section 2.3.2. have been employed in the translation of the film *The Lord of the Rings: The Two Towers*. The presence of these techniques illustrates the importance they have in AVT as well as the impact their application entails on the final product. The translators' choice of applying some techniques over the others is what shapes the overall perception the target audience has about the film. Hence, the close relationship between the translation and the perception of the film dotes the translation process of great importance, forcing the translators to be very careful and demanding with their choices. Therefore, it is important to understand why some techniques have more presence than others in the translation of the film.

Literal translation, a direct technique, is by far the most used technique in the translation process. Since its nature entails being more faithful to the text than to the actual message, it was surprising to find in such a big number of instances while dealing with a dubbing product. Nevertheless, when the original text and the translation are seen side by side it is clear that the original English structure of many sentences is very similar to their equivalents in Spanish and only minor modifications were realized to achieve the final translation. The original language has a literary resemblance, in many cases a formal and elevated tone, which has been kept through the translation by using this technique whenever it was possible. Thus, the predominant and accurate use of literal translation increases the quality of the translation since the target text is very close to the original and the translation still sounds natural and idiomatic, managing to maintain the elevated tone.

The second and third most used techniques are dynamic equivalence and modulation. These two techniques have little to do with literal translation since both imply a deeper transformation of the original text, especially dynamic equivalence. Indirect translation techniques were expected to play a major role in the translation process because, as commented in section 2.2.2.1., the importance on AVT normally lies on lip-synchrony and some utterances need to be modified in order to achieve it. Hence, the use the translators gave to these techniques is flawless and very accurate, managing to maintain the tone of the original by modifying the text without altering the message. Although the use of these techniques is fairly frequent in the translation, the degree of alteration of the text is not

especially profound: the text only suffered minor modifications, enough to make it idiomatic, but never excessively dramatic.

The focus the translators paid to the faithfulness to the original becomes even more evident when looking for examples of free translation: only five instances are found in total and only three of them imply a drastic change on the original text. In these three cases, illustrated in section 5.1.10., the use of free translation was necessary since the utterances would not sound idiomatic applying any other technique. Furthermore, the tone is maintained and the effect the utterances generate on the audience is still very similar.

In conclusion, after analyzing the whole translation of the film it becomes clear that the objective of the translators is to achieve a translation which is strongly faithful to the original text. The use of literal translation in the vast majority of utterances and the very limited use of free translation are indicators of this attitude. Other techniques such as dynamic equivalence, modulation, reduction or coined equivalence are not employed as frequently as literal translation and the degree of textual alteration when they are used is kept to a minimum. The product of this pursuit for a faithful translation that sounds natural and follow the lip-synchrony parameters dramatically increases the quality of the dubbed film, allowing the audience to experience a nearly original experience.

7. Conclusion

In the present thesis, the role played by AVT in the translation of a popular movie has been explored as well as how the different techniques under this discipline help to achieve a high-quality final product. AVT has been introduced and important aspects of its nature such as its history and definition have been explained.

The main methods of AVT, namely, captioning and revoicing, have been addressed with special attention paid to subtitling and dubbing, the most important procedures of each method.

Furthermore, the two main strategies employed in the AVT process, namely, domestication and foreignization have been dealt with. Some translation techniques which are of great importance in the translation process have been examined; the preference of one technique over the others shapes the whole perception of the translation and determines the quality of the final translation product. These translation techniques have been demonstrated

and explained by providing examples found in the film *The Lord of the Rings: The Two Towers*.

The results of the analysis show how the translators of the film have aimed for an idiomatic translation that sounds natural to the target audience, but at the same time loyal to the original text. This strong faithfulness to the original text and the natural-sounding translation together contribute to the high quality of the final AVT product, which facilitates the transference of an audiovisual product through different cultures with different languages and traditions and, therefore, keeps the AVT field growing.

Bibliography

- Bartoll Teixidor, Eduard. *Introducción a la Traducción Audiovisual*. Editorial UOC, 2016, pp 3-4.
- Bravo, José María. *A New Spectrum of Translation Studies*. Secretariado de Publicaciones e Intercambio Editorial, Universidad De Valladolid, 2004, pp. 215-216.
- Dapía Ferreiro, María Celsa. “Traducción audiovisual e intersemiótica (inglés/español)”. Class notes. Academic year 2017-2018.
- Delisle, Jean, et al. *Translation Terminology*. John Benjamins, 1999, p. 191.
- Díaz Cintas, Jorge, and Aline Remael. *Audiovisual Translation: Subtitling*. New York: Routledge, 2014, p. 9.
- Eco, Umberto. *Mouse or Rat? Translation as Negotiation*. London: Weidenfeld & Nicolson, 2003, p. 110.
- Fawcett, Peter: *Translation and Language: Linguistic Theories Explained*. Manchester: St. Jerome, 1997, p. 138.
- Gottlieb, Henrik. *Multidimensional Translation: Semantics turned Semiotics*. Copenhagen: MuTra– Challenges of Multidimensional Translation: Conference Proceedings, 2005, p. 13.
- Ivarsson, Jan. *A Short Technical History of Subtitles in Europe*, 1995, p. 294.
- Jackson, Peter. *Lord of the Rings: The Two Towers*. 2002.
- Jakobson, Roman. *On Linguistic Aspects of Translation*. Boston: Harvard University Press. 1959.
- Karamitroglou, Fotios. *Towards a Methodology for the Investigation of Norms in Audiovisual Translation: the Choice between Subtitling and Revoicing in Greece*. Rodopi, 2000, pp. 1-9.
- Luyken, Georg-Michael, and Thomas Herbst. *Overcoming Language Barriers in Television: Dubbing and Subtitling for the European Audience*. European Institute for the Media, 1991, pp. 80, 139-140.
- Martínez Sierra, Juan José. *Reflexiones sobre la traducción audiovisual: Tres espectros, tres momentos*. Universitat de València, 2016, p. 17.
- Miggiani, Giselle Spiteri. *Dialogue Writing for Dubbing: an Insiders Perspective*. Palgrave Macmillan, 2019, pp. 35-38.

- Newmark, Peter. *Approaches to Translation*. Hertfordshire: Prentice Hall, 1988, pp. 81-93.
- Orero, Pilar. *Topics in Audiovisual translation*. John Benjamins, 2004, pp. 36-47.
- Tolkien, J. R. R. *El Señor De Los Anillos: Las Dos Torres*. Minotauro, 2006, p. 23.
- Venuti, Lawrence. "Strategies of Translation". *Routledge Encyclopedia of Translation Studies*. London & New York: Routledge, 2001, p. 240.
- Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. Routledge, 2008, p. 68.
- Wright, David. "Idiolect". *Idiolect - Linguistics - Oxford Bibliographies*, 29 Nov. 2018. <https://www.oxfordbibliographies.com/view/document/obo-9780199772810/obo-9780199772810-0225.xml>. Accessed 29 April 2019.
- "Translation". *Online Etymology Dictionary. Oxford Dictionaries*. English, Oxford Dictionaries. www.oxforddictionaries.com/definition/translation. Accessed 29 April 2019.