

Proper Names in Audiovisual Translation

Dubbing vs Subtitling

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1. The study of proper names in traductology

The interdisciplinary nature of onomastics is such that any epistemological attempt to study proper names must take into account both the multiplicity and the inherent heterogeneity of each of the categories that can be grouped under this term (CUÉLLAR LÁZARO 2004 and 2014).

Studies conducted on proper names, from a traductological perspective, tend to be categorised as the analysis of cultural references. It is worth noting that cultural elements have been studied by many authors, using various methods, such as functionalism, structuralism, and pragmatism. The study of the translation of cultural differences dates back to 1945 with Nida, who recognised and analysed cultural elements as one of the main difficulties of translation. Another pioneer in the investigation of this topic was Fedorov (1953), from the Russian or Slavic School, who, taking a basically comparatist approach, established a clear distinction between signs and references and concepts and models (that which is referred to). After Fedorov, came others from this school, such as Alesina and Vinogradov (1993) and Cherednychenko and Koval (1995); however, it was really Kade¹, of the so-called Leipzig School, who really laid the foundations for scientific research into the problematics of specific cultural references: “Wir verstehen darunter social-ökonomische und kulturelle (im weitesten Sinne) Erscheinungen und Einrichtungen, die einer bestimmten social-ökonomischen Ordnung bzw. einer bestimmten Kultur eigen sind” (KADE 1964: 94-95).

¹ Cf. his classic works of 1964 (Ist alles übersetzbar?) and 1968 (Zufall und Gesetzmäßigkeit in der Übersetzung).

Years later, Kade would introduce the term “zero equivalence”, incorporating both “*realia*” and mere lacunae. Kade defines the concept of “*realia*”, in the context of the problem of translating conceptual lacunae; positions not taken within the linguistic system, within a framework that he describes as 1:0. In other words, where he takes the starting point to be the N form, there is no corresponding form in the target text (KADE 1968: 81). In the Leipzig School, Kade was, in turn, followed by Jäger, Neubert, and Kutz. The latter would expand on Kade’s work by distinguishing between “*Realie*” (the reference), “*Realienabbild*” (the meaning), and “*Realienlexem*” (the linguistic signal) (KUTZ 1977: 254).² Consequently, words denoting specific cultural references cannot be established in an intralinguistic analysis. Rather, they appear in interlinguistic analysis, i.e. in contrastive analysis between languages or in the process of translation. The debate focuses, fundamentally, on two aspects: the delimitation of the cultural, as opposed to the linguistic and the pragmatic (although the interdependence between language and culture is recognised), and the differentiation of a static conception, which includes all those elements that define a culture, and the dynamic of cultural divergences existing between two languages and their respective cultures at a given point in time (MORENO 2005: 586). By contrast, NEDERGAARD-LARSEN (1993: 209-212) makes a distinction between extralinguistic references (such as toponyms, brand names, and institutions) and intralinguistic ones (e.g. forms of address, speech acts, etc.).

One aspect of particular interest, when it comes to establishing the taxonomy of cultural references, is, specifically, how proper names are dealt with. Some researchers consider proper names to be cultural references (MOLINA 2006: 85, NEDERGAARD-LARSEN 1993: 218, KOLLER 1992: 232-239, NIELSCH 1981: 168 y LEVÝ 1969: 88), whilst others analyse them as independent elements (CARTAGENA 1992, KADE 1968).

From a traductological perspective, the idea that proper names are untranslatable has been expanded upon thus, traditionally: those proper names with semantic content are translatable and, by contrast, those without semantic content are not (PROBST 1984, ZIMMER 1981, GUTSCHMIDT 1980: 49-50, STÖRIG 1963: XXII, FLEISCHER 1964: 372-373, NEUBERT 1973 and GLÄSER 1976). Nonetheless, we hold that to believe in their untranslatability is a failure to perceive

² For an in-depth account of his most relevant findings, with regard to terminology and his concepts, *Realia* and *Spezifika*, cf. NEUBERT 1973, KUTZ 1977, NIELSCH 1981 and CARTAGENA 1998. For the broader concept of *Kulturem*, cf. OKSAAR 1988: 27-28, NORD 1993: 397-398 and MOLINA 2006: 78-79); in English, cf. the terms “cultural words” (NEWMARK 1988a 119-121), “culture-bound problems” (NEDERGAARD-LARSEN 1993: 211-213), “culture bumps” and “allusions” (LEPPIHALME 1997: 9).

the heterogeneity of the various categories of proper names, as well as to ignore the diversity of traductological practices across the ages, and across languages and different countries. It certainly also does not take into account the heterogeneity of textual genres in the interaction between these elements (VAXELAIRE 2011: 27 and 2005: 99-101). In this respect, the translator must consider the function of the proper name in any given text and the reader for whom it is intended (BALLARD 2011: 45, LUNGU-BADEA 2011: 76, NORD 2003: 183-184 y BALLARD 2001: 48).

We believe that proper names should be taken into account in the study of cultural references. What is more, we defend their untranslatability, as we believe translation to be not an end, but a process; one in which the use of various techniques, including repetition and adaptation, enable the translator to reflect and then decide upon a particular translation process (CUÉLLAR LÁZARO 2014: 365, VAXELAIRE 2011, MOYA 2000: 173-182 and FRANCO AIXELÁ 2000: 84-94).³

2. The peculiarities of audiovisual translation: dubbing vs subtitling

The two most significant forms of translation throughout the world are dubbing and subtitling.⁴ It is not the aim of this study to enter into the well-worn debate on the pros and cons of the two forms. Justification for using either one form or the other varies from one country to another, although certain generalisations can be made, from a political, economic, or social perspective: the nationalist purpose ascribed to language in certain countries by authoritarian regimes; the economic capacity of a country to finance the dubbing process; and viewers' habits in relation to the consumption of audiovisual products.⁵ The decision to dub or subtitle a film, however, does not rest with the translator. This rests on commercial and even political (in bilingual zones) considerations.

³ Techniques used in the translation of proper names may opt for conserving the culture of origin: loanwords, literal translation, equivalent coinage, and amplification; or else substituting the target-language culture: adaptation, omission, discursive creation, modulation, and generalisation (FRANCO AIXELÁ 1996: 61-63, CUÉLLAR LÁZARO 2014: 366).

⁴ By "form of translation", we mean the techniques used for the linguistic conveyance of an audiovisual text into an oral one (CHAUME 2004: 31).

⁵ Among the main dubbing countries are Spain, Germany, Italy, France, Austria and Switzerland. Countries with a tradition of subtitling include, among others, Portugal, Belgium, the Netherlands, Denmark and Finland. For a more in-depth account of this debate, cf. AGOST 1999: 49, CHAUME 2004: 53 and CUÉLLAR LÁZARO 2016b.

If we take the definition of dubbing as “la grabación de una voz en sincronía con los labios de un actor de imagen o una referencia determinada, que emite lo más fielmente posible la interpretación de la voz original” (ÁVILA 1997: 18), when dubbing, phonetic (lip) synchrony must be taken into consideration. In other words, the translation must be adapted to the articulatory movements of the characters on screen (e.g. open and closed vowels, bilabial and labiodental consonants, close-ups, or off-screen voices); however, isochrony and, therefore, the timing and duration of the characters’ utterances on screen (i.e. ensuring that a translated dialogue ‘fits’ the actors’ lips⁶), and kinetic synchrony (kinesics) – making adjustments to match the actors’ bodily movements (every language and culture has its own series of characteristic gestures, which can sometimes pose problems, when it comes to dubbing) – all play a vital role.

Where subtitling is concerned, the subtitled film is comprised of three vital components: the spoken word, the image, and the subtitles. The subtitles must be synchronised with the image and the dialogue, as well as render the image and dialogue semantically. In addition, they must remain on screen sufficiently long enough for the viewer to be able to read them. In traductology, subtitling has come to be known as “vulnerable translation”, because not only must the text adhere to the constraints of time and space imposed by the medium, it is also subject to the comparative and evaluative judgement of the audience (who will have varying degrees of knowledge of the original language), as the viewer has, at their disposal, the original language, which is not the case with dubbing. Furthermore, today, new multimedia applications make it possible to access, on a single device, a film that is both dubbed and subtitled in different languages, as well as access intralinguistic subtitles and subtitles for the deaf and hard of hearing (DÍAZ CINTAS 2003: 42 and 68).

In this study, we will determine whether the translation of proper names is subject to the peculiarities of the technique employed, namely dubbing and subtitling.

3. Berlin is in Germany: The film and its analysis

The film *Berlin is in Germany*, directed by Hannes Stöhr, was premiered in Germany in 2001. It tells the story of Martin Schulz, a former citizen of the

⁶ The greatest criticism of badly-dubbed films is concerned with poor isochrony, since this is what audiences notice most readily.

German Democratic Republic, who is released from prison in 2000, after serving 11 years for murder. On his release, he is faced with a different political and social situation: the unified Germany that he has seen only on television. His wife Manuela, who was pregnant when he went to prison, now has a new partner, Wolfgang, and their son, Rokko, does not know his father. Martin wants to win his family back, but he encounters opposition from Manuela's partner. Meanwhile, Martin encounters old friends, including Enrique, who is now a taxi driver. Martin decides to become a taxi driver and, with Manuela's help, he prepares to take the necessary test. He also agrees to work in a sex shop owned by an ex-cellmate, Victor. He dreams of winning Manuela and his son back. Things look promising until his luck runs out: he fails to qualify as a taxi driver because of his criminal past. Shortly after, he is arrested at the sex shop because the owner has been trading illegally. In the end, Victor gives himself up to the police and Martin is released from prison.

Despite being made on a low budget, the film did well, in the year of its release. Not just nationally, but internationally, too, at festivals such as *Internationale Filmfestspiele Berlin*, *FilmKunstFest Schwerin* and *Festival Internacional de Cine de Valencia Cinema Jove*.⁷

The themes of the film are culturally specific to its sociocultural context: the fall of the Berlin Wall and the search for identity in a unified Germany.⁸ Proper names, then, are rooted in the culture of origin, at a particular sociocultural moment, with a determinate purpose⁹. We will, by means of descriptive analysis, observe the extent to which the translator has had to adapt the text by taking into consideration limitations implicit in the medium of communication, namely dubbing and subtitling. A new, objective audience may lack the awareness of the culture of origin necessary for a full understanding of the text. As a result, it is the translator's remit not only to transpose the text into a

⁷ Cf. Hannes Stöhr's website <http://stoehrfilm.de/vita-awards> (18.10.16), The film's success also made headlines in the Spanish press, cf. KRAUTHAUSEN 2001: "El público alemán se rinde ante la comedia 'Berlin is in Germany'" [German press hails the comedy *Berlin is in Germany*] published in *El País*, 14 December 2001. http://elpais.com/diario/2001/12/14/cine/1008284409_850215.html (19.10.2016).

⁸ Other films with similar themes, made around the same time, in Germany, include *Sonnenallee*, directed by Leander Haußmann, which came out in 1999, and *Good Bye, Lenin*, directed by Wolfgang Becker, which came out in 2003.

⁹ Cf. the concept of function, in traductology, in what is known as skopos theory, REISS/VERMEER 1984, which NORD develops in his work in 1993: 23-26, and 1997:47-52. The form that the TT takes is determined by the function for which the text is intended, in the context for which it is intended, taking into consideration the audience for which it is intended.

different language, but also to act as mediator in the process of intercultural communication. They will have to decide the extent to which proper names in the source text (ST) should be adapted in accordance with the context and situation of the target text (TT) (domestication), or whether to leave them as they appear in the ST, in keeping with the culture of origin (foreignisation¹⁰). In this context, translators are charged with the important responsibility of bridging the gap between the two different cultural systems present in the translation process, in the knowledge that different communities view the world differently, and that reality is freighted with culturally-specific meanings.

In the case of toponyms that have a pre-established translation, the decision was taken, as is usually the case, to use the Spanish equivalents: Brandemburgo, España, Portugal, China, Berlín, Alemania, etc. In Spain, the film was released with the English title, *Berlin is in Germany*.¹¹

In the case of anthroponyms in the film, these tend to be retained from the ST, thus locating the action in the culture of origin¹² (Rokko, Wolfgang, Ute, etc.), although it is noted, in the dubbed version, that these are pronounced using Spanish phonetics. So, for example, the surname “Schultz”, which in German begins with the voiceless postalveolar fricative [ʃ], is preceded by an “e” when pronounced in Spanish. In the case of the protagonist, “Martin”, the stress falls on the penultimate syllable, meaning the “i” is not accented in the subtitled version, as it would be in Spanish [Martín]. Curiously, in the dubbed version, the anthroponym “Peter” (Martin’s friend) is pronounced in English. The identical spelling of the name, in German and English, has doubtless led to this confusion.

There is a variation on the proper name of the protagonist, as used by his friend Victor, who at various points in the film addresses him, in a cajoling manner, as “Martini”, and this is maintained in both the dubbed and subtitled versions. In the original film, this character speaks with an Eastern European accent. This has not been reproduced in the dubbed version, although we do not consider the omission of the foreign accent to be a great loss, since it has no specific purpose in Victor’s characterisation. This nuance is also lost in the subtitled version.

¹⁰ Cf. the terms “domestication” and “foreignization” (VENUTI 1995: 19-20).

¹¹ The title is a reference to a sentence written by the protagonist’s son, Rokko, in an English essay that he has written at school.

¹² Cf. MAYORAL 2000, CUÉLLAR LÁZARO 2013: 138. On the translation of cultural references in audiovisual translation cf., also BALLESTER CASADO 2003, DÖRING 2006 and SHIRYAEVA/LUNGU BADEA 2014, the last, a study of subtitling.

How these linguistic variations are dealt with can be interesting, in the translation of an audiovisual piece of work, since their omission may imply the loss of cultural information when these variations have some bearing on the characterisation of a given individual.

Für die Synchronisation ergibt sich daraus, daß sie – soweit wie möglich – der Tatsache Rechnung tragen muß, dass im Originalfilm Akzent bzw. Dialekt nicht nur Aufschluß über regionale Herkunft, soziale Stellung und Rasse gibt, sondern dass mit bestimmten Varietäten auch Stereotypen verbunden werden, was auch filmisch genutzt werden kann. (HERBST 1994: 93).

In the case of the film we are analysing, the protagonist, Martin, has a Berlin accent, which is not picked up in the Spanish dubbing. The viewer is aware, because of the plot, that the character is from the former GDR, making it unnecessary to reference his accent in the dubbing.

Proper names can situate a character in another culture, as is the case with another of Martin's friends, Enrique. In the original version, this character, a taxi driver, can be observed listening to salsa in the car and answering the phone, in Spanish, with a Cuban accent. All the same, there are lexico-semantic discrepancies in Enrique's Spanish: words such as "joder" and "tío" are peculiar to Peninsular Spanish, rather than Cuban Spanish (NUÑEZ ÁLVAREZ 2012: 220).

The proper name of one of the other characters, Natascha, which is Russian in origin, appears at a multilingual moment in the film, when Martin meets Ludmila, and she uses this name to pass herself off as Russian. In the dubbed version, the characters speak Russian and this is not subtitled, whereas in the subtitled version, it is transcribed¹³. Later, in the original film, Ludmila speaks with a marked Austrian accent, both in phonological and lexico-semantic terms (notably in the word "Leiwand"). This is omitted in the Spanish dubbing, although her nationality is referred to, by way of compensation. Those viewing the translated version of the film do not learn that Ludmila is Austrian by the way she speaks, but through the context [47:20]:

¹³ On the treatment of multilingualism in audiovisual translation, cf. ZABALBEASCOA 2012, DÍAZ CINTAS 2014/2015 and CUÉLLAR LÁZARO 2016c.

| | |
|--------------------|--|
| ST: | Leinwand, Martini . Alles total Leinwand... So reden die Wiener, Martini . |
| DTT: ¹⁴ | Bueno pues mira, ya ves cómo son las cosas. La chica es de Viena, Martini . |
| STT: | Es genial, todo genial...// Así hablan los vieneses, Martini . |

The deonym “Wiener” becomes the toponym “de Viena” [from Vienna] in the dubbed version, whereas the subtitled version preserves the demonym. This happens elsewhere in the film: “Kuba” for “cubana” (Cuban) and “Tschechien” for “checa” (Czech) [46:54]:

| | |
|------|---|
| ST: | Dolores aus Kuba, das ist Lee aus Hong Kong, Magda aus Tschechien, Ayse aus der Türkei, Petra aus Lichtenberg und... |
| DTT: | Dolores la cubana, Lee de Hong Kong, Magda es checa, Asye de Turquía, Petra de Lichtenberg y... |
| STT: | Dolores de Cuba, Lee de Hong Kong// Magda de Chequia// Asye de Turquía// Petra de Lichtenberg y... |

Generally speaking, and in spite of the limited techniques of subtitling, we have observed that the subtitled version remains closer to the ST when it comes to the transfer of proper names. So, for example, the vocative disappears in the dubbed version, whilst it is retained in the subtitled version when Victor addresses Martin, at the end of the film, telling him that he has given himself up, saying “¡Viejo Oriental!” [Old Easterner]. This nuance is lost in the dubbed version [1:28:41]:

| | |
|------|---|
| ST: | Na Martini, alter Ossi . Meinst du ich lass dich nicht in Stich? |
| DTT: | ¿Qué tal Martini ? ¿No pensarías que te iba a dejar colgado? |
| STT: | Hola, Martini, ¡Viejo Oriental! // ¿Pensabas que te dejaría colgado? |

Greater licence, then, is taken in the dubbed version, which is less faithful to the original, perhaps because the audience cannot compare it to the original. So it is that we note that, in the dubbed version, the translator omits the term “Stasi”, the secret

¹⁴ The abbreviations DTT and STT refer to “dubbing target text” and “subtitling target text” respectively.

police of the GDR, and substitutes it with “KGB”, the Russian state security police. In so doing, they bring the text closer to the Spanish viewer who will associate this term with Soviet communist regimes and Eastern Europe in general [1:25:40]:

| | |
|------|--|
| ST: | Wo haben Sie das denn gelernt, diese Frage zu stellen, bei der Stasi, Genosse? |
| DTT: | ¿Dónde ha aprendido a hacer esas preguntas, en el KGB, camarada? |
| STT: | ¿Se hacían esas preguntas en la Stasi, // colega? |

At another point in the film, “Stasi” is omitted and replaced with a generalisation: “...siempre te estaban vigilando” [they always had you under observation]. In the subtitled version, on the other hand, it is preserved [35:00]:

| | |
|------|--|
| ST: | Es war immer jemand von der Stasi dabei. |
| DTT: | Siempre te estaban vigilando. |
| STT: | Siempre había alguien de la Stasi. |

Another example of the subtitled version being closer to the ST, when it comes to proper names, is the scene in which Peter’s neighbours – Peter being Martin’s friend – provoke him and make fun of Enrique, calling him “Negerfidschi”. The proper name is lost in the dubbed version, whilst being retained in the subtitled version [57:55]:

| | |
|------|--|
| ST: | Was macht der Negerfidschi auf deinem Balkon, Peter? |
| DTT: | ¿Qué hace un negrito en tu terraza, Peter? |
| STT: | ¿Qué hace un negro de Fiji en tu terraza? |

Kurt’s intonation, when he addresses Peter, is mocking, in the German original, with him imitating the sounds and gestures of a monkey. In the dubbed version, the actor dubbing this part adds a homosexual connotation by using the diminutive form.

At another point in the film, an even greater distancing from the culture of origin can be observed. This is in the scene where Peter talks about his situation, in Berlin, in October 1989 [26:10]:

| | |
|------|--|
| ST: | Im Panzer habe ich gegessen bei der NVA! Im T72! Bist kein Mensch, bist kein Tier, du bist ein Panzergrenadier, verstehst du? Oktober 89 war das. Da war die Hölle los mit Demonstrationen am Alex. [...] Und der Alex war voll! |
| DTT: | Metido en un carro de combate , en un T72. Te gustara o no, te metían en un trasto de aquellos . ¿Sabes? Octubre del 89. Había manifestaciones por todas partes. [...] La plaza estaba llena. |
| STT: | ¡En un tanque T72! “Ni hombre,/ ni animal, eres de la infantería.”// ¿Entiendes?// ¡Era octubre del 89!// Era un infierno con las manifestaciones de Alex Platz [...] // El Alex abarrotado. |

The abbreviation “NVA” refers to the “Nationale Volksarmee” of the German Democratic Republic. Both the dubbed version and the subtitled version omit this, no doubt because it is said in a close-up shot, with Peter speaking very fast, and has implications for the synchrony and isochrony of the scene. Nonetheless, the loss of this information is not significant, because the viewer has been informed that Peter was in a “carro de combate, en un T72” [a tank, a T72] (dubbed version) or a “tanque T72” [a T72 tank] (subtitled version). In the case of the proper name “Alex”, Peter’s intended colloquial connotation is lost in the dubbed version, as there is no reference to the square in which the demonstrations took place, the “Alexanderplatz”, which Peter shortens to “Alex”. The subtitled version, however, maintains this nuance, translating it for the benefit of the Spanish viewer.

Another interesting aspect that has been observed in the analysis, is the difference in the handling of abbreviated proper names: abbreviations tend to be used in the subtitled version and avoided in the dubbed version. Similarly, at the beginning of the film, a text appears on screen, contextualising the action by setting the scene of the events [00:05]:

| | |
|------|---|
| ST: | DDR Gefängnis Brandenburg 9. November 1989 |
| DTT: | República Democrática Alemana , Prisión de Brandenburgo |
| STT: | R.D.A., PENITENCIARIO BRANDENBURGO:/ 9 DE NOVIEMBRE DE 1989 |

In the dubbed version, the use of an off-screen voice announcing, in full, “República Democrática Alemana” in Spanish, unimpeded by issues of phonetic

synchrony or time constraints. The same thing happens a few minutes later, when it is announced, on the radio, that the “DDR Bürger” have crossed the border showing just their passports [01:10]. This voice says “ciudadanos de la República Democrática Alemana” [citizens of the German Democratic Republic], whereas the subtitle reads “ciudadanos de la RDA”. The news on the radio then goes on to say that many had returned “in die DDR” after a short visit. In this case, in order to respect the isochrony of the scene, the dubbed version opts for saying that they have returned “a sus casas” [to their homes], whereas the subtitled version opts for “a la RDA”.

Generally speaking, where the toponym DDR appears in the original script, in the dubbed version (given that the Spanish viewer is unused to the abbreviation) it is translated as “República Democrática Alemana”, where synchrony and isochrony allow; however, during a close-up of Manuela, for the sake of phonetic synchrony (it doesn’t match her lips), the proper name has been omitted and a generalisation substituted in its place: “Antes de caer el muro” [Before the wall fell] for “zu der DDR Zeiten”. The subtitled version, meanwhile, preserves the abbreviation: “aún en tiempos de la RDA” [when the GDR still existed] [37:43]:

| | |
|------|---------------------------|
| ST: | Zu DDR-Zeiten noch. |
| DTT: | Antes de caer el muro. |
| STT: | Aún en tiempos de la RDA. |

At another point in the film, during another close-up shot, the house administrator takes Manuela and her husband Martin to task for having had a visitor from the “BRD” two weeks earlier and not registering it in the appropriate book. We have observed that this is translated as “del Oeste” [from the West], in the dubbed version, to preserve isochrony, as there is not enough time. The subtitled version, on the other hand, opts for keeping the abbreviation, “RFA” [38:16]:

| | |
|------|--|
| ST: | Sie hatten doch vor zwei Wochen Besuch aus der BRD. |
| DTT: | Recibieron visita de alguien del Oeste hace dos semanas. |
| STT: | Han tenido visita de la RFA hace dos semanas. |

As we have already shown, the dubbed version moves further away from the original text, where the translation of proper names is concerned. This is demonstrated by the following example, in which the cultural element “nach der Wende” is omitted. In its place is the toponym “Berlin”, in order to accommodate isochrony and phonetic synchrony, during a close-up of Victor, the protagonist’s friend [1:01:50]:

| | |
|------|--|
| ST: | Ich habe nach der Wende 1990 einen Banküberfall im Osten gedreht. |
| DTT: | En el año 1990 atraqué un banco en el Berlín Este . |
| STT: | Cometí, tras caer el muro, en 1990, // un atraco a un banco al Este . |

We have, on the other hand, come across several instances in which a proper name has been omitted, owing to the restrictions imposed by subtitling; however, this does not affect information imparted to the Spanish audience. Martin quotes “*Alexander Sergejevich Pushkin*”, the Russian poet, playwright, novelist, and father of modern Russian literature. In the dubbed version, the name is kept in full; however, in the subtitled version it is simply “Alexander Pushkin” [32:12]. At another point in the film, the social worker asks Martin why he associated with “Victor Valentín” (adapted in accordance with Spanish phonetics, in the dubbed version), a name that appears several times throughout the film and which, in the subtitled version, is simply “Valentín” (omitting the first name) [1:28:16].

Another interesting aspect of the analysis of first names, in the film, is noted when Peter mentions that he went to the West, to Stuttgart, to work as a builder, before the wall fell [14:28]:

| | |
|------|---|
| ST: | Kommst du aus der Zone ? Zoni , kannst mal anlufte? Bei denen ist es ja so, erst kommen die Einheimischen, dann kommt der Giuseppe , dann der Achmet und ganz am Schluss kommt dann der Zoni . Der Zoni ! |
| DTT: | ¿Eres del Este ? Pues lo llevas claro tío. Así funcionan allí. Primero son ellos, luego los italianos , luego los turcos y al final del todo estamos nosotros , los del Este . |
| STT: | ¿Eres de la frontera ? Fronterizo , / ¿puedes levantarte? // Allí es así, primero van los nativos, / luego los extranjeros // ¡y finalmente el fronterizo ! // ¡El fronterizo ! |

In this instance, there is no close-up shot, thus allowing the translator greater freedom, in terms of phonetic synchrony. Here we observe a generalisation of the proper names used in the original script, so that names such as “Giuseppe” and “Achmet” – common names in Italy and Turkey – become adjectives: “italianos” and “turcos”. This aids understanding of the text by the Spanish-language viewer. In this way, the translator enables the audience to better understand the text, since they may not be familiar with the situation in the former East Germany, which had to adapt to the political and economic conditions of West Germany, which meant that both the Germans themselves, as well as immigrants (including those from Italy and Turkey) were in competition with one another. The subtitled version also opts for omitting proper names, due to time constraints, by using the adjective “extranjeros” [foreigners].

Finally, we have noted that the subtitled version has taken the dubbed version into account, because at a particular moment in the film, when Martin is preparing to take the test to become a taxi driver, a series of street names are mentioned, including the following error: “estación de metro Bornholmerbrücke” [Bornholmerbrücke Metro Station]. In the subtitled version, this is transcribed as “estación Puente de Bornholm” [Bornholm Bridge Station], whilst in the original script it is: “am S-Bahnhof Bornholmerstraße” [1:08:09]:

| | |
|------|---|
| ST: | Na ja. Also. Auf jeden Fall dann die Norwegerstraße hoch dann bist du schon am S-Bahnhof Bornholmerstraße . |
| DTT: | Bien. Entonces tengo que girar por la Calle de Noruega hacia arriba hacia la estación de metro Bornholmerbrücke . |
| STT: | De todas formas// por la calle Noruega / hasta la estación Puente de Bornholm . |

4. Conclusions

In our analysis, we have shown that the dubbed and subtitled versions of the film have certain problems in common and that both suffer loss of meaning in specific scenes. This is due, for the most part, to the fact that audiovisual translators are faced with certain restrictions which are intrinsic to the audiovisual medium. The restrictions of the subtitling process are, without a doubt greater, given that the process of subtitling involves transcribing an oral text into a written one, thus imposing a greater reduction of the ST. Subtitles must offer a

semantic rendering of the ST and, what is more, they must remain on screen sufficiently long enough for the viewer to be able to read them.

Where the translation of proper names in this film is concerned, we have observed that the dubbed version tends towards acculturation, whereas the subtitled version favours maintaining the references of the culture of origin. This may be in keeping with the very nature of subtitling itself. It is more difficult to manipulate, respecting, as it does, the integrity of the original dialogue, since the viewer has, in the final product, both the original text and the translation at their disposal. By contrast, where dubbing is concerned, the viewer only has the dubbed source text at their disposal.

Whilst it is true that, today, new technologies make it easier to access both the dubbed and subtitled versions of an audiovisual product, and that the audience decides how to consume the product,¹⁵ it is interesting to consider whether dubbing and subtitling are carried out with different audiences in mind.¹⁶

During this analysis, we have also observed the importance of the image and the greater freedom afforded by subtitling, when it comes to voices off screen, in contrast to those close-up shots which require the translation to take phonetic synchrony into account.

Furthermore, just as we have found that, during the subtitling process, the dubbing of the film is taken into consideration, greater awareness of and “greater visibility of the translator”¹⁷ would be desirable, as part and parcel of the teamwork involved in audiovisual translation, this being, in addition, the recognition for which audiovisual translators themselves petition.¹⁸

Although this study does not enable us to draw general conclusions regarding the translation process, we can certainly state that analysis of the facts suggests that, where proper names are concerned, the source text undergoes

¹⁵ There are a number of reasons why an audiovisual product might be consumed: learning the language of origin; access for the deaf and hard of hearing (in the absence of subtitles specifically for the deaf and hard of hearing, cf. CUÉLLAR LÁZARO 2016a); in order to preserve the original audio of the film, etc.

¹⁶ This is the conclusion reached by HURTADO DE MENDOZA AZAOLA (2009) in her analysis of the film *Forrest Gump*. She concludes that the subtitled version of the film was created for Spanish-speaking communities in the United States and Puerto Rico, and that there was less adaptation in the subtitled version than in the dubbed version because these communities have many cultural references in common with other communities in the United States.

¹⁷ The ATRAE awards are given annually, in recognition of the best audiovisual translation and adaptation (ATRAE, *Asociación de Traducción y Adaptación Audiovisual de España*), cf. CAÑAMERAS 2016.

¹⁸ In the case of this film, in the “Extras” section, the DVD lists the name of the adapter of the dubbed version; however, there is no information regarding the subtitled version.

a different treatment in the two forms, dubbing and subtitling, and that when studying these two forms, it would be interesting to take into account the audience for whom they are destined.

The limitations of audiovisual translation will always affect the process of translation, in general; however, they are more important in those cases where socio-cultural references are being dealt with, because they are linked to the semiotic codes inherent in every culture and language. Consequently, when translating them, a good understanding of the ST is necessary if their denotative and connotative aspects are to meet the requirements of the TT, be it in dubbing or subtitling.

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[**Abstract:** This study combines two aspects of particular interest in the field of translation: the study of proper names, which, having a particular idiosyncrasy, make for especially interesting analysis in an interlinguistic context, and audiovisual translation, which, on account of the inherent restrictions governing a text of this nature, has particular characteristics. The precise aim of this study will be to analyse how proper names are dealt with in the two most established forms of audiovisual translation – dubbing and subtitling – using the German film *Berlin is in Germany* as an object of study. The Spanish dubbed and subtitled versions of the original German text will be analysed to determine the extent to which these two techniques may influence the final result, given the specific limitations of each form.]