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The Rendition of English Intonation
in Spanish Dubbing

La Naturalidad de la Entonación en Doblaje
y su Traducción del Inglés al Castellano

D.ª Sofía Sánchez Mompeán

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The Rendition of English Intonation in Spanish Dubbing

Sofía Sánchez Mompeán

Supervisors: Prof. Rafael Monroy Casas

Dr. Pablo Romero Fresco

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To my family

Acknowledgements

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List of abbreviations

AVT	Audiovisual Translation
BT	Back translation
CCAVM	*Cómo conocí a vuestra madre*
dB	Decibels
DTS	Descriptive Translation Studies
DV	Dubbed version
EN	English
EoS	Elongation of sounds
F-R	Fall-Rise
FiP	Fluctuations in pitch
HIMYM	*How I met your mother*
Hz	Hertz
IP	Intonation phrase
OV	Original version
PA	Precise articulation
R-F	Rise-Fall
SDH	Subtitling for the deaf and the hard-of-hearing
SFS	Speech Filling System
SP	Spanish
ST	Source text
T	Tempo
TA	Tense articulation
TAV	Traducción Audiovisual
TCR	Time Code Reader
TS	Translation Studies
TT	Target text
TV	Television
WASP	Waveforms Annotations Spectrograms and Pitch

Introduction

"No language that we know of
is spoken on a monotone."

(O'Connor & Arnold, 1973, p. 1)

Acting has always intrigued me. Actors are storytellers who embody emotions, internalise characters and bring their words to life. But it is not only what they say that can move the audience. How they say what they say can make the difference between an outstanding and a poor performance, between a positive and a negative review, between a success and a failure. One of the principles underlying the Stanislavski method acting is that actors need to mean more than what is actually set down on the paper to improve a naturalistic performance (Gutekunst & Gillett, 2014) that fosters the viewers' cinematic illusion. In Levinson's (1983) words, they need to mean more "than what is literally expressed by the conventional sense of the linguistic expressions uttered" (p. 97). These connotative uses of language have been described by Grice (1975) as *conversational implicatures*. There are no empty words if actors know how to fill them with life and expressiveness through prosodic, paralinguistic, kinetic and proxemic accompaniment. One of the most effective nonverbal elements to convey the character's inner feelings and to implicate what the words leave unsaid is intonation.

Intonation has been defined as "the melody of speech" (Wells, 2006, p. 1) and, more accurately, as "the linguistic interpretation of that melody" (Cantero, 2002, p. 20, my translation). All languages are melodic in nature and their variations in pitch can be associated with an array of meanings. The fact that the pitch patterns produced in two languages such as English and Spanish do not necessarily carry the same semantic content (Tench, 1996) makes this suprasegmental trait a fundamental object of study from a translational perspective. If similar contours can bear different meanings and similar meanings can be expressed by different contours, intonation is bound to become part and parcel of the translation process. Intonation can be regarded as a powerful source of information that hints at those attitudinal and pragmatic nuances that might not be immediately inferred from the denotative content of the words. In dubbing, where the voice becomes the only device that actors can make use of to reflect the feelings and the intention of the original characters, this prosodic feature gains even further significance.

Dubbing has been described as "a type of fictional, pre-fabricated dialogue, which, unlike narrative, is ultimately produced in the audio-oral medium and, unlike theatre, is irreversibly bound to a fixed, represented context" (Freddi & Pavesi, 2009, p.1). The specificity of this audiovisual mode calls for the attention of the practitioners involved, who have to reflect the meaning attached to the source text (ST) intonation by taking into account the interaction of the multiple signifying codes at play (Chaume, 2004c) and the constraints posed by the medium itself. The intonation adopted by the characters holds sway over how the listeners receive what the speakers are saying. If the implicational nuances attached to the characters' intonation fail to be transmitted or are rendered in the dubbed version (DV) with semantic variations, the result might directly affect the target viewers' perception.

Notwithstanding the essential role of intonation in oral communication and, by extension, in dubbing, the study of the nonverbal component of speech in general and of intonation in particular has taken a backseat in Audiovisual Translation (AVT) research (Chaume, 2002) and practice (Mateo, 2014). In fact, very little attention has been devoted so far to the rendition of intonation in dubbing and its direct bearing on the naturalness and translation of the dubbed text remains hitherto unexplored. Within the context of AVT, the studies conducted on the naturalness of dubbed dialogue have mainly focused on the verbal component of speech (see Pavesi, 2005, 2016a; Romero-

Fresco, 2009b; Marzà, 2016), while the few studies exploring the role of intonation in translated texts have been traditionally founded on literary grounds (see Solé, 1989; Mateo, 2014). As far as the area of linguistics is concerned, the few attempts made to investigate intonation in the audiovisual polysystem can be found, for instance, in Mompeán & Monroy (2010) and Komar (2013), who delve into the role of tones in TV commercials.

Considering the lack of scholarly output on the topic under examination in the present thesis, the interdisciplinary approach adopted here aims to bridge this research gap by conducting an empirical analysis of tonal patterns in a Spanish dubbed corpus. Hopefully, the results obtained and the conclusions drawn at the end of this study will help raise the visibility of dubbing intonation in terms of research, practice and teaching.

Objectives

The focus of this thesis is placed on the rendition of intonation in dubbed dialogue. On a general level, the primary goal of this study is to explore and analyse the intonation used in the Spanish dubbed version of the American sitcom *How I met your mother* (*HIMYM*) (Carter Bays & Craig Thomas, 2005-2014) on the basis of its (un)naturalness and (un)successful translation from English into Spanish. On a more specific level, the research at hand pursues four objectives:

- To explore the theory behind the interplay of intonation and dubbing and to identify the research gap to be bridged in the present thesis.

- To develop a coherent, comprehensive and reliable methodological framework and a suitable model of analysis that shed light on the rendition of intonation in dubbing.

- To describe the most salient features typifying Spanish dubbing intonation in the corpus under study by means of an aural and visual inspection of pitch contours and to compare the intonation used by the dubbing actors to that used by the original actors and in spontaneous speech in terms of its (un)naturalness.

- To determine whether the implicatures attached to the ST intonation are grasped and reflected in the dubbed version successfully or whether, on the contrary, they are to some extent lost in translation.

Taking these objectives as a starting point, the research conducted in this thesis attempts to illustrate why the study of intonation is worthy of investigation in the field of dubbing and how this suprasegmental trait can be investigated in dubbed dialogue by means of a justifiable and reliable method of analysis. The results obtained from the analysis should provide revealing insights into the degree to which the dubbed corpus under study features (un)natural tonal patterns as well as account for the potential reasons behind its naturalness or lack thereof. The analysis of data should also help elucidate whether the connotative meaning of the ST intonation is identified and transmitted in the target text (TT) successfully and whether any potential loss of information could affect the target viewers' comprehension.

Methodological issues

The approach adopted in this thesis to achieve the objectives set out above is based on a methodological triangulation that combines both quantitative and qualitative methods. Intonation is examined from an empirical point of view via a comparative and a descriptive-explanatory analysis. The research is undertaken in two different stages depending on the text type under examination. The interest of the first part of the analysis lies in the oral delivery of intonation as performed by the voice talents in the dubbing studio. The second part revolves around the written dubbed version of the TT as delivered by the translator and the dialogue writer. This distinction also entails a different model of analysis. Whereas the first part focuses on nuclear tones and heads due to their bearing on the attitudinal and pragmatic component of speech, the second part explores intonation as the result of pitch segmentation, pitch prominence and pitch movement on the basis of their discourse, accentual and grammatical functions.

The data collected throughout the study can be divided into primary and secondary data. Primary data are obtained from a bilingual parallel corpora consisting of audio files extracted from the American TV series *HIMYM* and their corresponding dubbed versions in Spanish (*Cómo conocí a vuestra madre*, *CCAVM*). Due to the time

needed to complete each part of the investigation, the corpus design varies slightly in the first and second part of the analysis Whereas the first study examines 720 utterances (i.e., statements, exclamations, questions and commands) in 12 episodes in both languages, the second study delves into the rendition of intonation by the aural inspection of 18 episodes in full length. Secondary data are collected by means of four questionnaires, distributed among different participants to test the source and target audience's perception and to seek the opinion of some of the practitioners involved in the DV of the sitcom analysed, namely the translators, the dialogue writer, the dubbing director and the dubbing actors.

In addition to the use of questionnaires, two more analytical tools have been employed in the research. On the one hand, the speech analysis software SFS/WASP, designed for the study of speech production, has been used for the acoustic analysis of data. On the other, the program IBM SPSS Statistics, designed for the management and calculation of research input, has been employed for the statistical analysis of data.

Content and structure of the thesis

In general terms, this thesis is divided into seven chapters, all of which can be categorised into four main sections:

- Literature review: Chapters 1, 2 and 3.

- Objectives and methodology: Chapter 4.

- Data analysis and discussion of results: Chapters 5 and 6.

- Conclusions of the thesis: Chapter 7.

Chapter 1 discusses the most outstanding theoretical, practical, professional and technical features of dubbing. After a full description of some terminological issues and the different synchronies that characterise this audiovisual mode, the focus is placed on the practice of dubbing in Spain, laying special emphasis on how its recording techniques and work routines have developed over time. Attention is then turned to the multiple agents involved in a dubbed product, highlighting the role of the translator, the

dialogue writer, the dubbing director and the dubbing actors, of particular interest in this thesis. A detailed account of the practitioners participating in the DV of the TV series under analysis here is also provided in this chapter. Finally, the notion of prefabricated orality is introduced and applied to the phonetic-prosodic level.

The prosodic level in general and intonation in particular are fully described in **Chapter 2**. The main purpose of this chapter is to underline the reasons that make this suprasegmental trait a key element not only in oral communication but also in dubbing research and practice. After an overview of the concept and characteristics of intonation, other prosodic systems (i.e., pitch-range, loudness, tempo and rhythmicality) that enable additional inferences about the character and the situational context are discussed. Given the interdisciplinary nature of the present thesis, intonation is presented at the crossroads of linguistics and paralinguistics to help understand this trait within the AVT framework. Finally, the three premises put forward by O'Connor & Arnold (1973) are taken as a starting point to review the most significant theoretical approaches to the study of intonation in Linguistics and their application in this thesis.

Chapter 3 explores intonation within the particular context of dubbing. Attention is first turned to the potential reasons behind the alleged unnaturalness of dubbing intonation as posited by several scholars in the literature. The research gap to be bridged in the present thesis is identified by examining what has been done so far in the area of AVT, what needs to be done in the field of dubbing and, last but not least, what is to be done in the research at hand. Focusing on the model of analysis adopted in this thesis, Chapter 3 is also concerned with both the dubbing dimension and the translational dimension, placing special emphasis on the notion of naturalness as applied to the study of intonation and the translation of pitch segmentation, pitch prominence and pitch movement.

The objectives and the methodology of the study are presented in **Chapter 4**. Firstly, the primary goal, the specific objectives and the research questions addressed in the present thesis are introduced. The next section offers a general overview of the methodological framework adopted for the analysis of intonation in Spanish dubbed dialogue. The type of research, the type of analysis, the type of data, the methods followed and the tools employed are fully explained. Finally, due reference is made to

the parallel corpora used regarding the classification and selection criteria and the corpus design.

The results obtained in the first part of the data analysis, corresponding to the dubbing dimension, are discussed in **Chapter 5**. Dubbing intonation is analysed both quantitatively and qualitatively per utterance type (i.e., statements, questions, exclamations and commands) and presented in a natural-unnatural continuum that casts new light on the similarities and differences between both dubbing intonation and spontaneous intonation. Other prosodic features that might exert a considerable impact on the (un)naturalness of the dubbed product are also scrutinised in this chapter. Drawing on the answers offered by the dubbing director and the dubbers of the sitcom, a tentative explanation for the lack of naturalness of dubbing intonation is introduced by exploring the (un)consciousness behind it.

Chapter 6 revolves around the results achieved in the second part of the data analysis, corresponding to the translational dimension. This chapter deals with the implicational content attached to the ST intonation and its (un)successful translation into Spanish. After drawing a comparison between the source and the target texts, data are classified into two different groups depending on whether the implicatures intended by the characters' intonation have been grasped and transmitted in the translated version. The examples extracted from the parallel corpora are categorised per intonation subsystem and gathered in an Excel spreadsheet (see Appendix 3) that enables the introduction of filters.

Chapter 7 is devoted to the conclusions drawn after the data analysis. A general summary of the main findings emerging from the study is provided in the first section. Attention is then turned to the degree of achievement of the research goals. This chapter also evaluates the benefits that the results achieved could have on professional practice and exposes the limitations of this empirical analysis. The last section is concerned with the potential lines of research that can be derived from the present thesis.

This thesis concludes with a list of **References**, which gathers all the documentary sources underpinning this research project as well as the audiovisual content cited throughout these pages, and the **Appendices**, which include additional material that supports the empirical study.

1

Dubbing and the dubbed text

> "Ce genre mérite de figurer parmi les
> formes de traduction les plus hautes,
> les plus artistiques."
>
> (Cary, 1985, p. 70)

The first chapter of the present thesis introduces some fundamental aspects that characterise the practice of dubbing from a theoretical, practical, professional and technical point of view. Section 1.1 revolves around the notion of dubbing and synchronisation and discusses some elusive terminological issues. The focus is then placed on the inception and maturity of this professional practice within the specific context of Spain. Some basic notes on the process and the constraints at play in dubbing are provided in section 1.3 by describing the tasks performed by some of the practitioners involved in the production of the final text, namely the translator, the dialogue writer, the dubbing director and the dubbing actors. Finally, the idea of prefabricated orality as applied to the prosodic delivery of the dubbed dialogue is included in the last section of this chapter.

1.1. The notion and relevance of dubbing

Dubbing is a mode of AVT consisting of the substitution of the dialogues of an original audiovisual product recorded in a source language for another track containing the same dialogues rendered in the target language. The practice of dubbing comes into being during the distribution stage of the filmmaking process and normally takes place in a dubbing studio from the country in which the audiovisual material is to be released or broadcast. The voices of the original actors[1] are replaced by the voices of the dubbing actors, who deliver their lines under the supervision of the dubbing director. The new aural track must be perfectly synchronised with the visual image in an attempt to encourage as much as possible "the illusion that one is watching an homogeneous whole, not the schizoid version with which one is in fact confronted" (Whitman-Linsen, 1992, p. 17). Since the new track leaves no trace of the original voices, viewers appear increasingly willing to equate what they hear with what they watch as if the audio-image tandem was actually stemming from the same source (Palencia Villa, 2002).

It is the gradual changes undergone by the original text before reaching its dubbed form as well as the idea of "what-you-see-is-not-what-you-get" (Romero-Fresco, 2009b, p. 11) that have led many filmmakers and scholars alike to complain about dubbing's lack of purity and the unavoidable loss of nuances. The 2016 Spanish Academy award-winning director Cesc Gay, for instance, described the practice of dubbing as a "dreadful cancer" (March 12, 2016, my translation) and, similarly, the Spanish filmmaker and writer Augusto M. Torres stated that "financing the practice of dubbing is like financing ignorance" (December 5, 2011, my translation). Within the academic arena, researchers such as Martin (1984) defined dubbing as a "mal nécessaire" (p. 100) and Whitman-Linsen (1992) argued that "the recipients of dubbed versions must resign themselves to missing out on much of the flavor and color emanating from the original actor's language" (p. 52-53). A more jaundiced viewpoint is held by Rowe (1960), who wrote that

> dubbing is a kind of cinematic netherworld filled with phantom actors who speak
> through the mouths of others and ghostly writers who have no literary souls of their
> own, either as creative authors or translators. (p. 116)

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[1] Throughout this paper, and for the sake of brevity, the word "actor(s)" will be used as a generic noun to refer to both actors and actresses.

Despite the profusion of negative stances against dubbing, there are also staunch defenders that vigorously uphold this practice, calling attention to its utility and quality. A good example of this is Cámara (2012), who underscores the importance of dubbing as a means of making a foreign product accessible to a foreign audience which might not be willing to watch a film or TV series in a language different from their mother tongue. Gottlieb (2005) also emphasises the virtues of dubbing when stating that this AVT mode "gets the upper hand by bravely trying to recreate the authentic cinematic (sound film) experience" (p. 21). In fact, the ultimate aim of dubbing is precisely to attempt to evoke the illusion of reality or, more accurately, to "give the illusion of an illusion" (Caillé, 1960, p. 108). Nowadays, dubbing remains the quintessential audiovisual mode in a wide variety of European (e.g., Spain, Italy, Germany or France), Asian (e.g., China or Japan) and Latin American (e.g., Mexico, Brazil or Argentina) countries, thus attesting to its current importance in a high number of territories.

1.1.1. Terminological issues

It seems appropriate at this early point to draw a clear-cut distinction between the concept of dubbing and other forms of voicing and revoicing that, despite referring to a different reality, are commonly known by this name, especially within the Spanish dubbing industry. This holds entirely true for another mode of AVT, i.e., the practice of *voice-over*. Indeed, practitioners and dubbing studios alike generally allude to such activity simply as *dubbing*. Nonetheless, unlike in the case of dubbed performances, in voiced-over programmes the source dialogues can be faintly audible in the background, while the translated track is being heard on top of the original voices a few seconds later. The reasoning behind the widespread use of this term to refer to the practice of voice-over might be the result of the apparent supremacy of dubbing over voice-over in scholarly research and in the professional world (Franco, 2000), a conceptual turmoil or a conscious linguistic simplification on the part of dubbing practitioners.

Another activity which is often labelled by professionals simply as dubbing is *voice-acting*. This practice, which can be defined as "the art of putting a voice to animated characters so as to create the illusion of them talking" (Sánchez Mompeán 2015, p. 272), is generally conceived during the pre-production stage of the filmmaking process, when the lip movements of the characters' mouth have not been designed yet.

Thus, the process of interlinguistic translation and post-synchronisation required in both dubbing and voice-over is absent in voice-acting. Within the filming industry, the term *voice-acting* is also frequently used interchangeably with the term *voice-over* when describing the activity of lending a voice to animated characters (Wright & Lallo, 2009; Alburger, 2011). In this particular context, they could perfectly be treated as synonyms.

The terms *revoicing* (Chaume, 2012) and *rerecording* (Holman, 2010) also merit inclusion here insofar as they are sometimes employed to denote the professional practice of dubbing. Nonetheless, it must be mentioned that these two concepts, as well as the term *post-synchronization* (Agost, 1999), can also refer to the process by which the ST dialogue is re-voiced, re-recorded or post-synchronised in a studio to fine-tune or to improve the quality of original aural fragments shot in noisy and loud environments. Unlike dubbing, these activities would not imply language switching or interlingual translation when understood in that particular context and, as put by Pérez-González (2009), they should rather be regarded as "the immediate forerunner of dubbing as we know it today" (p. 14).

1.1.2. Synchronies at play

Dubbing has been described by Gottlieb (2005) as a type of isosemiotic[2] translation of a polysemiotic text. This is to say that all the information in dubbing is transmitted through the same semiotic channel as the original version (OV). Recreating the semiotic load in a different language requires synchrony between the source and dubbed texts, namely verbal auditory (dialogue), nonverbal auditory (paralinguistic and extralinguistic signs and soundtrack) and nonverbal visual (images). Synchronisation constitutes one of the cornerstones of dubbing. Should a dubbed text fail to be well synchronised with the mouth and body movements of the on-screen characters, the credibility of the whole fictional product is likely to fall by the wayside[3] (Ávila, 1997; Chaume, 2007). The myriad of synchronies present in dubbing may be posited as the

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[2] This differs greatly from the other major mode of AVT: subtitling, described by Gottlieb (2005) as *diasemiotic*, precisely because the verbal auditory channel in the subtitled text is rendered as the verbal visual one.

[3] In Chaume's (2007) view, spectators might tolerate a certain degree of dischrony in dubbing thanks to the previous tacit agreement reached between the sender and the receiver. Under such agreement, the audience manage to accept that they are watching a fictional product and, within the confines of the filmic diegesis, their threshold of permissiveness is considerably high.

main reason why some scholars such as Mayoral et al. (1988) and O'Connell (2007) have described this activity as a type of *constrained translation*.[4]

In order to achieve a harmonious audiovisual result, translators and dialogue writers must abide by three major types of visual or optical synchronies widely known as phonetic or lip synchrony, isochrony and kinesic synchrony (Whitman-Linsen, 1992; Chaume, 2004b, 2008, 2012). These are, according to Chaume (2008), "the result of a conscious agenda consisting of the domestication of the translated text, so that viewers do not realise that what they are witnessing on screen is a translation" (p. 129). Yet, not only does the task of synchronisation belong in the realm of translation and dialogue writing, dubbing actors also need to comply with the same set of synchronies to achieve the simultaneity between the audio and visual tandem. For the purpose of the present study, an overview of all the synchronies at play in dubbing is a prerequisite to gain a better understanding of both the special constraints imposed on practitioners as well as their impact upon the naturalness and plausibility of the final outcome.

1.1.2.1. Phonetic or lip synchrony

Phonetic or lip synchrony refers to the correspondence between the translated dialogues and the articulatory movements of the character's mouth, "making sure that the translation particularly respects the open vowels and bilabial and labio-dental consonants pronounced on screen" (ibid., p. 136). Phonetic equivalence is desirable throughout the dialogues so as to achieve a more real and plausible result and yet an exact match is only necessary in close-ups and extreme close-ups (see Image 1), in which the lip movements of the on-screen character become clearly visible to the audience. This is not to say that, for instance, the phoneme /p/ has to be necessarily replaced by the same sound in the target language, since other bilabial consonants such as a /b/ or an /m/ can be used instead and in turn produce the same visual effect in the spectators' eyes. Although, as explained by Couto Lorenzo (2010), phonetic synchrony was traditionally singled out by some scholars such as Fodor (1976) as the most important type of dubbing synchrony, isochrony (see § 1.1.2.2 below) seems to remain at the forefront nowadays based on the premise that "it is here that the viewer is most likely to notice the fault" (Chaume, 2004b, p. 44). The scarcity and even absence at

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[4] This label was first used by Christopher Titford (1982) to describe the constraints imposed on the practice of subtitling as a type of AVT.

times of close-up and extreme close-up shots, especially in TV series, might be posited as the primary reason behind this new consideration.

Image 1. Different types of shots in a fictional product

As can be inferred from the different pictures shown above, an unsatisfactory lip-sync would be more likely to be detected by the viewers if the mouth of the character is particularly close to the camera. On such occasions, the translator and/or the dialogue writer will thus have to pay heed to the phonetic correspondence of sounds and bear the articulatory movements of the character in mind to create the new dialogue in the target language. In fact, as explained by Chaume (2012), sound matching takes here precedence over other types of equivalence such as semantic and pragmatic. The extra attention that practitioners must devote to lip synchronisation is precisely posited by Goris (1993) as one of the major drawbacks of dubbing.

The more precise the interlingual correspondence between consonants and vowels, the easier for the dubbing actors to synchronise their lines with the character's lip movements, thus giving the impression that the on-screen actor actually speaks the audience's language. Even in the absence of close-ups and extreme close-ups voice talents still endeavour to abide by phonetic synchronisation (A. Serrano, personal

communication, March 8, 2016) —although to a much lesser degree. For instance, if the on-screen character intentionally drags a syllable or a vowel, dubbers would try to match the exact sound with the shape of the character's lips. In the following example from *HIMYM*, Marshall emphasises the word "tie" to show how weird it seems that Barney sleeps in a pyjamas suit. Since the sound /a/ (/taːɪ/) is elongated in the OV, the dubbing actor has also slightly dragged the accented /a/ (/korˈßaːta/) in the Spanish version to match the open vowel with the open mouth of the character (see Image 2). In theory, an exact match would not be necessary here, as this example is featuring a case of medium shot.

Example 1.1	TCM 00:04:20
You're wearing a tiːe!	🎥 EN_1.1
¡Y llevas corbaːta!	🎥 SP_1.1

HIMYM (S04E17)

Image 2. Open vowel in the sentence *You're wearing a tie!* (medium shot)

1.1.2.2. Isochrony

As mentioned above, this type of synchronisation is usually recognised as the most vulnerable of dubbing synchronies. Isochrony confers cardinal importance to the temporal equivalence between the in- and out-times of both source and target dialogues. An isochronous dubbed dialogue must then respect the aural beginning and end of the original utterances as well as the pauses and silences within them. Complying with the principle of isochrony means to avoid both leaving a voiceless mouth while the lips of

the character are still moving and emitting sounds while the on-screen character's mouth is closed. With this purpose in mind, the translator and/or the dialogue writer will necessarily have to use amplification as well as reduction techniques so that the new dialogue can meet the duration of the OV and fit smoothly in the character's lips (Chaume, 2012). Yet, it is ultimately the role of dubbing actors to achieve an accurate synchronisation between the translated script and the articulatory movements of the characters' mute mouths (ibid.). Although potential mismatches and dischronies between the acoustic and visual tracks can be nowadays easily amended by the sound engineer who works in the studio, dubbing actors are always encouraged to deliver their lines in isochrony with the screen images while supervised by the dubbing director.

Isochrony should not only be associated with the similar lengths of both original and translated utterances in terms of their number of syllables, since there are other traits that could hold sway over the dissimilar duration of the sentences. Prosodic features such as tempo and rhythmicality can be key factors in deciding how long the TT should actually be. If a particular utterance is delivered by the character in a very fast tempo (i.e., allegro or allegrissimo) or in an unsteady rhythmicality (i.e., staccato or punteado), the translation should not focus on achieving the same length as the original sentence but the same duration regarding the total amount of time that the on-screen character's lips are moving, including any possible internal pause or silence. The present corpus-based study demonstrates that when prosodic rendition is not envisaged in the former stages of the dubbing process, voice talents usually deliver less isochronous dialogues (see § 5.5), usually because the translated version is too long in Spanish. On other occasions, however, isochrony is achieved at the expense of naturalness, given that dubbers are compelled to accelerate or to slow down their renditions in order to fit their words into the duration of the characters' utterances. Example 1.2 is provided below for illustrative purposes.

Example 1.2	TCM 00:20:39
We had a good time!	🎥 EN_1.2
¡Lo pasamos bien!	🎥 SP_1.2

HIMYM (S05E17)

In this case, although the original and the translated utterances have a similar length and contain the exact same number of syllables (5), the former has been delivered considerably faster by the original actress. Because increasing the speed rate of the Spanish sentence might jeopardise the intelligibility and naturalness of the TT, the dubbing actress has decided to maintain a steady tempo (i.e., andante) to the detriment of isochrony,[5] thus having to utter at least two syllables while the character's mouth is virtually closed. If the translator had taken the original tempo into consideration since the first stages of the dubbing process, s/he could have opted for shorter versions such as *¡Estuvo bien!* (4 syllables) or *¡Fue bien!* (2 syllables).

It is also possible to find the opposite situation, as shown in Example 1.3. Here, the original character utters her sentence in a very slow tempo (i.e., lento), emphasising even the pronunciation of every single syllable in the word "annihilation". In the Spanish DV, the dubbing actress adopts a steady tempo (i.e., andante) but, in order to fit in the character's lips, the source dialogue has necessarily been expanded in the target language. In this way, the sharp difference in the number of syllables between the original (13 syllables) and the dubbed (18 syllables) utterances holds precisely the key to achieving a more synchronous result. This seems to corroborate Romero-Fresco's (2009b) observation that the interaction of the audiovisual codes at play in dubbing "produces not only constraints but also a great deal of freedom for translators" (p. 201). Prosodic rendition should therefore be regarded as a valuable tool to help the translator and/or the dialogue writer to opt for more accurate translations in terms of synchrony at the same time as facilitating the job of the dubbing actors when having to dramatise the dialogues in the studio. These samples show that how characters say what they say can exert a real impact on isochrony and, by extension, on the translator and/or the dialogue writer's choices.

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[5] In professional practice, one of the maxims applying to dubbing is that the words uttered by the voice talents must be perfectly intelligible. Thus, although an equal balance between synchronisation and pronunciation is more than ideal, in case of conflict priority is generally given to pronunciation.

Example 1.3	TCM 00:02:12
The winner, by total annihilation... Yama!	🎥 EN_1.3
Ganador, por <u>completa y</u> total aniquilación... ¡Yama!	🎥 SP_1.3

Big Hero 6 (Don Hall & Chris Williams, 2014)

Image 3. Screenshots from the animated movie *Big Hero 6*

1.1.2.3. Kinesic synchrony

Kinesic synchrony, originally labelled by Fodor (1976) as *character synchrony*, consists of maintaining the coherence between both the verbal content of utterances and the body movements and gestures of the on-screen character. In other words, what the character is saying cannot contradict what the viewers are watching on screen. Chaume (2008) warns that any potential mismatch between the visual and the auditory codes might make spectators wake up "from the cinematographic dream consciously agreed between the film and the viewer" (p. 132). For this reason, both codes should be perfectly harmonised in the DV.

Even though the relevant literature has generally attributed the compliance of this type of synchronisation to the translators insofar as they have access to the text in both languages and can actually modify the translated dialogue in accordance with the visuals, dubbing actors also play a part in achieving a satisfactory kinesic synchrony. In fact, voice talents may need to vary their delivery and performance in order to imitate the gestures and movements of the characters as well as the sounds emanating from

them to attain a higher degree of realism. If, for instance, the character is eating and speaking at the same time, the dubbing actor will need to recreate the same auditory effect to avoid any type of dischrony between what the audience can watch and what they can hear. Example 1.4 is a case in point. Here, the character, Ted, receives some cupcakes from his girlfriend, who works in a bakery in Germany. Although he tries one of these, he feels guilty because he did not send any gift to her. Since the on-screen character speaks while eating the cupcake, the dubbing actor has also emulated the original gesture. Yet, it is worth noting that, for the sake of intelligibility, the DV will always attempt to mind pronunciation.

Example 1.4	TCM 00:02:27
I don't deserve these delicious cupcakes. God! I hate myself right now. 🎥 EN_1.4	
No me merezco estas deliciosas magdalenas. ¡Caray! Cuánto me odio ahora mismo. 🎥 SP_1.4	

HIMYM (S01E17)

1.1.2.4. Other types of dubbing synchrony

In addition to the aforementioned triad of visual synchronisation, Whitman-Linsen (1992) envisages other set of audio or acoustic synchronies based on the compatibility between the idiosyncratic, paralinguistic, prosodic and cultural elements in the character's rendition and the dramatisation of the voice talent. These synchronies, which are commonly subsumed under the label *character synchrony*, are related to the concordance between "the dubbing voice (timbre, tempo, etc.) and the original actor's physique and manner and gestures" (O'Connell, 2007, p. 130). This type of synchrony is often excluded by some authors such as Chaume (2012) from the proper description of synchronisation, given that "it does not directly affect translation operations or text re-writing" (p. 70) and, in turn, it should rather fall under the realm of the dubbing actors' dramatic rendition. Although this is all the more true within the context of character synchrony, the examples included in the present thesis will show that the prosodic features used in the ST can actually affect translation and the translator's choices.

One more type of synchronisation that is not envisaged by Chaume (ibid.) is *content synchrony* (Fodor, 1976; Mayoral et al., 1988; Agost, 1999; Chaves, 2000), defined as "the congruence of the new text version and the plot action of the original motion picture" (Fodor, 1976, p. 10). In Chaume's (2012) view, content synchrony should not be regarded as a particular kind of synchrony but as a required form of coherence with the context of situation. For the purpose of this research, suffice it to include the trio of synchronies described in the previous sections, namely lip-sync, isochrony and kinesic synchrony.

1.2. Dubbing in Spain

Dubbing constitutes the commonest transfer mode in Spanish cinema and television alike. Approximately 150 feature films and 80 TV series are dubbed for Spanish audiences every year (Cortés, 2016). The market demand for dubbed products runs parallel to the exponential growth in the number of dubbing actors and dubbing studios around the country.[6] The number of training courses and extracurricular workshops dealing with the most practical aspects of dubbing has also increased in recent years. Apart from Madrid and Barcelona, other cities such as Seville, Bilbao, Alicante or Murcia, to name but a few, are now teaching incipient actors the necessary skills and the art and craft of the job to embark on a professional career as voice talents. Dubbing is now also integrated into the majority of AVT teaching programmes at Spanish university level (Chaume, 2012; Cerezo Merchán, 2012) and yet undergraduate training is still primarily focused on the translational dimension of this practice.

The origins of dubbing in Spain can be traced back to 1929, when the American company RKO Radio Productions decided to dub the film *Rio Rita*[7] (Luther Reed, 1929) into three languages: Spanish, French and German. The first dubbed production made its appearance just two years after the inception of sound movies, when the first part-talkie film, *The Jazz Singer* (Alan Crosland, 1927), and the first full-length all-

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[6] According to the database *eldoblaje.com* [Last accessed on 27 January 2017], almost 6,500 actors are currently working in the Spanish dubbing industry and nearly 400 studios are providing dubbing and voice-acting services in several cities nationwide.

[7] *Rio Rita* was dubbed into Spanish by both native and non-native actors who had to memorise and recite their lines in this language.

talking movie, *The Lights of New York* (Bryan Foy, 1928), were released in the United States, thus ushering in a promising era in the history of cinema and, more importantly for the purpose of the present thesis, in the history of AVT and dubbing.

The poor quality of these dubbed products and the complete lack of synchrony between images and voices, coupled with the use of a special type of language known as "neutral Spanish", consisting of "an artificial dialect that combined features from the major Spanish dialects, particularly American localisms" (Chaume, 2012, p. 12), led film producers in Hollywood to resort to multilingual or double versions[8] in 1930 (Chaves, 2000) as a means to overcome such hurdles. Nevertheless, this significant breakthrough suffered from several drawbacks that made public averse to watch movies with "second-class actors and actresses" (Chaume, 2012, p. 12) instead of with the celebrities starring the original movies.[9] With the advent of post-synchronisation at the hands of Edwin Hopkins and the application of this technique to the replacement of film dialogues by Jakob Karol, dubbing started to consolidate its position in Spain and the first Spanish dubbing actors began to emerge. Yet, due to the absence of dubbing studios in the country, actors had to record in the European headquarters of Paramount in Joinville (Paris). The movie *Entre la espada y la pared* (Marion Gering, 1932) is generally credited to be the first film dubbed in its entirety by Spanish native dubbing actors.

The rise of the dubbing industry in Spain dates back to 1932 and 1933, when the first Spanish dubbing studios were set up in Barcelona and Madrid. The first generation of voice talents were frequently self-taught artists who had started their acting careers in theatrical plays or radio broadcasts and regarded dubbing as an additional source of income. For instance, the dubbing actress and director Mayte Torres (June 6, 2013), with several years of dubbing experience to her credit, recently admitted in an interview[10] that making a living out of the theatre happened to be so hard at that time that she decided to try her luck at dubbing. It is perhaps the influence that this theatrical

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[8] This production system consisted of recording the same film by native actors who, although fluent in the audience's mother tongue, were unknown for the general public.

[9] It is worth noting that, according to Romero-Fresco (2013), in these multilingual versions "the cast could remain the same or change depending on the films and the number of versions to be produced" (p. 205), so sometimes the same actors could actually star both the original and the translated versions.

[10] The whole interview can be found online at the following website:
 http://www.mundoplus.tv/blogs/series/2013/06/especial-doblaje/ [Last accessed on 15 April 2016].

background exerted on the actors' delivery[11] that has led scholars such as Ávila (1997) and Ranzato (2016) to describe the first voices of dubbed cinema as overacted, artificial and affected.

The intonation used by dubbing actors has also been posited as one of the reasons behind this artificiality. Chaves (2000) explains that Spanish dubbers generally adopted a special type of tune known as "la curva" (p. 99), characterised by the imitation of American English tones. In a similar vein, Ranzato (2013) describes the vocal rendition of Italian dubbing actors from the early decades to the 1970s by making use of the term "birignao", a dubbing mannerism "often accompanied by prolonged vowels and other phonetic alterations of natural speech" (p. 61) which made actors' voices and intonation sound artificial.

The recording technique deployed during these decades contrasts starkly with the way in which voice talents dub today. In fact, actors were required to learn their dialogues by heart and, since the technical devices available (i.e., photographic recording) left no margin for error, takes could only be recorded once, thus making it necessary to hold several rehearsals before dubbing the final version. It is not until the advent of the golden age of Spanish dubbing in the 1950s, when the magnetic recording process came to light, that the quality of sound is dramatically enhanced and takes can be recorded several times.[12] In 1960, North American TV series started being broadcast in Spain, but dubbing in domestic studios was still not as affordable as in other Latin American countries such as Puerto Rico and these productions had to be recorded by Latin American actors in neutral (Castilian) Spanish. This traditional "way of dubbing", however, failed to earn the Spanish public acclaim. The abundance of foreign products that needed to be dubbed into Spanish as well as the introduction of the latest technological advances during the 1970s encouraged the emergence of additional dubbing studios in Spain and an unprecedented growth in the number of dubbing practitioners, while, at the same time, reducing the price of dubbed versions. From that moment onwards, dubbing studios endeavour to find more efficient, time-saving and profit-seeking techniques in order to boost productivity. Dubbing actors are no longer

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[11] Performing in front of an audience requires a special type of vocal technique and voice projection on the part of the actors to make up for the acoustic conditions of the theatre and the lack of microphone.

[12] Information extracted from http://adoma.es/una-breve-y-bonita-historia-del-doblaje/ [Last accessed on 15 April 2016].

required to memorise their lines and start reading the translated dialogues aloud. This leads to more quantity in the same span of time. As a matter of fact, Ricardo Escobar (*QB_RE*), Spanish voice of Ted Mosby in *HIMYM*, admits that, whereas some years ago actors were required to dub a maximum of 40 or 50 takes per work day, nowadays they have to dub an average of 120 takes.

1.3. Dubbing as a collective process

Dubbing should be regarded as a collective process performed in multiple stages by diverse agents. In this sense, it could be argued that "the dubbed version of a film has no single author" (Romero-Fresco, 2009b, p. 13) and, by extension, that "none of the professionals involved in the dubbing process is 'officially' responsible for the final dubbed version" (p. 14). The idea of dubbing as a collective process or teamwork (Agost, 1999; Chaume, 2016) does not imply that all the participants necessarily have to work together or interact with each other during the different phases. In fact, every one of them carries out an independent yet interrelated activity by taking the resulting text of the previous stage as the starting point for the production of a new version, either in written or in oral form. But, despite being the result of a stepwise process, the dubbed product needs to give the illusion of a coherent and cohesive, signifying construct "that tricks us as spectators into thinking we are witnessing a domestic production" (Chaume, 2007, p. 75) and that does not put the viewers' cinematic experience at risk.

The practitioners involved in the dubbing process are manifold: the translator, the dialogue writer or adapter, the dubbing assistant (if necessary), the dubbing director, the dubbing actor and the sound engineer or technician. Chaume (2012) adds two more agents to the process, namely TV stations and distributors and dubbing companies, insofar as they represent the first links in the dubbing chain. Other authors such as Templer (1995) and Mayoral (2003) also mention the active role played by some clients as decision-makers, given that they can introduce modifications to the text, should they not be entirely satisfied with the outcome. It is worth noting that both the dubbing process and the agents involved in it might vary according to the country and even to the studio (Martínez, 2004). For the purpose of the present thesis, suffice it to consider

the particular job performed by the translator, the dialogue writer, the dubbing director and the voice talents in the audiovisual context of Spain.

1.3.1. The translator and the dialogue writer

The translation and subsequent adaptation of the original script come into being during the production stage of the dubbing process. When the dubbing company is commissioned to a project, the head of production is generally in charge of assigning the job to a translator and a dialogue writer. These professional activities can be undertaken by either two (or even three in some countries) different agents or by the same practitioner. In this regard, a number of scholars such as Whitman-Linsen (1992), Baños (2009) and Chaume (2012) as well as professional audiovisual translators such as Quico Rovira-Beleta[13] advocate that both tasks should ideally be performed by the translator insofar as this is the only professional mastering the source and target languages and having access to the original script. In this light, the decisions made by the translator are to be based on the comparison between the bilingual versions, whereas the changes introduced by the dialogue writer might be founded on the interlinguistic choices previously made by the translator. An exception to the rule seems to be the dialogue writer of *HIMYM*, Santiago Aguirre (*QC_SA*), who admits that he always works with the translated version, the original script and the audiovisual clip.

In practice, these activities are, more often than not, delegated to distinct agents and undertaken in two different and independent stages of the dubbing process. Such is the case of the sitcom under analysis in the present thesis, whose Spanish translation and succeeding adaptation of dialogues have been carried out by two professionals in two different phases: the translation has been commissioned to Alfredo Mañas (seasons 1-3) and Alicia Losada (seasons 4-9), whilst, as mentioned above, the translated dialogues have been adapted by Santiago Aguirre (seasons 1-9).

Dubbing translators can be regarded as the first link of a chain made up of several practitioners (Fontcuberta i Gel, 2001; Polo Rodriguez, 2012). They are responsible for rendering the original dialogues into the target language by creating a

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[13] Lecture given in Los 4ᵒˢ Encuentros de Traducción Editorial held at Universidad de Murcia on 20 May 2016. Quico Rovira-Beleta has translated and adapted more than a thousand movies into Spanish, thus becoming one of the most renowned and experienced audiovisual translators in Spain.

rough translation that will be subsequently modified and synchronised by the dialogue writer. According to Chaves (2000), this initial draft should offer "un texto lingüísticamente correcto, fiel al sentido del original, y 'adecuado' para ser doblado" (p. 104). As a means to that end, it seems particularly useful that translators become acquainted with the translation activity as such but also with the functioning of the wide variety of signifying codes that operate simultaneously in the filmic diegesis. Chaume (2004c) proposes a total of ten codes, four of which are transmitted through the auditory channel and six of which through the visual channel. This theoretical approach, which brings together two divergent yet clearly interconnected fields of research ─namely Translation Studies (TS) and Film Studies─, advocates the necessity of paying attention not only to the meaning conveyed by every single code in isolation but also to the meaning that emerges from the coalescence of the different codes at play. The aforementioned group of signifying codes, which are described in Table 1, are bound to exert a substantial impact both on the translation and on the translator's task, although it is worth noting that, as stated by Romero-Fresco (2009b), they might also result "in moments of almost complete freedom from a translational viewpoint" (p. 18).

Table 1. List of signifying codes (Chaume, 2004c)

Code	Channel	Description
Linguistic code	Acoustic	The language used in dubbing, which needs to give the impression of spontaneity despite having been planned beforehand.
Paralinguistic code	Acoustic	The written representation of non-verbal features and gestures to be dubbed by the voice talents.
Musical effect and special effects code	Acoustic	The coherence with the special effects and the translation of songs in accordance with the rhythm of the music.
Sound arrangement code	Acoustic	The identification and representation of diegetic and non-diegetic sounds.
Iconographic code	Visual	The translation or non-translation of the icons, indices and symbols appearing on screen.
Photographic code	Visual	The association of colours and changes in lighting with different realities and perspectives.
Planning code	Visual	The adaptation of the translation to the types of shots used.
Mobility codes	Visual	The coherence with kinetic and proxemic signs as well as with the articulatory movements of the characters.
Graphic codes	Visual	The rendition of the written text that can be read on screen such as titles or intertitles.
Syntactic codes (editing)	Visual	The cohesion of the audiovisual text as a whole in terms of narration, plot and shot associations.

It goes without saying that these codes also play a pivotal role in the task performed by the dialogue writer. In quest of a successful result, the rough translation needs to be adapted or rewritten in order to conform with all the synchronies at play in dubbing. This means that what the audience can see on screen (i.e., articulatory and body movements) must be in perfect harmony with what the characters say in the target language. Besides the achievement of a well-synchronised translated text, the chief purpose in this stage of the process is to "avoid artificiality, and make dialogue lines sound credible and true-to-life" (Chaume, 2012, p. 35). To this end, the dialogue writer usually has ample leeway to introduce modifications to the first draft and to ensure consistency amid the multiple signifying codes, which indubitably exert a dramatic impact on the linguistic code. Santiago Aguirre (*QC_SA*) admits that he usually modifies around 30-40% of the translated verbal content, not only for reasons of synchrony but also to increase the naturalness and the jocular effect of the final version.

It is necessary to mention in this regard that the linguistic code is the only one that the adapter and in turn the translator can actually manipulate (Romero-Fresco, 2009b), the sole difference being that, whereas the dialogue writer usually takes the translated text as a starting point, the translator tends to be the only professional mastering the source language and carrying out the formal rendition of the dialogues from one tongue into another. In fact, although, as put by Whitman-Linsen (1992), dialogue writers should have at least a "rudimentary knowledge of the source language" (p. 121), the reality is that they do not always have the necessary command of the original language (Chaume, 2007). Hence the importance of these two activities being undertaken by the translator.

There is little doubt that the job of the translator and the dialogue writer is constrained in many ways. The specificity of this transfer mode, in which the auditory and visual channels coalesce, makes it imperative to fit the translated text into a mould subject to synchronies and orality markers that attempt to conceal or at least disguise the foreign nature of the source product. These types of constraints, related to both synchronisation and the spoken language, have been included by Martí Ferriol (2007) under the label *formal* (i.e., isochrony and lip-sync), *semiotic* or *iconic* (i.e., kinesic synchrony) and *linguistic* (i.e., register, dialect, orality) constraints. Yet, there are other restrictions inherent in the practice of dubbing that can also exert an impact on the

translator and adapter's task. Professional factors such as fees[14] and time limitations are a case in point (Zabalbeascoa, 1996; Martí Ferriol, 2007; Baños, 2016). In this regard, Baños (2016) argues that the tight deadlines and the added urgency to "prevent viewers from downloading or viewing the original episodes online" (p. 133) place professionals under constant pressure and put the quality of the final product at risk. She also highlights the presence of other factors limiting the leeway of dubbing practitioners, namely the target audience, the diverse agents taking part in the drafting, the production process and the role played by broadcasters coupled with the linguistic policies imposed by television channels. Such wealth of intrinsic and extrinsic constraints might refute the common conception that the translator and/or the dialogue writer are always to be held accountable for the lack of naturalness and potential mistakes, given that it seems obvious that they do not necessarily have the last say and some of their decisions might be governed by several restrictions.

The second part of the analysis presented in this thesis (see Chapter 6), which examines the translation of the intonation adopted by the characters of the American sitcom *HIMYM*, confines attention to the task performed by both the translator and the dialogue writer. However, since the large number of professionals involved in the process along with the aforementioned constraints make it particularly difficult to determine who exactly is behind specific changes, the focus of analysis will be placed on the Spanish dubbed text, seen here as the overall outcome as received by the target audience. It is worth noting, though, that the task of grasping the semantic nuances attached to the ST intonation to subsequently reflect them in the TT corresponds to the first (translation), and even to the second (adaptation), part of the dubbing process and, consequently, these two professionals will be regarded in the present study as the most directly involved in the translation of intonation for dubbing.

1.3.2. The dubbing director and the dubbing actors

Once the source dialogues have been translated and adapted into the target language, the written script is voiced by the dubbing actors under the guidance of the dubbing director. Dubbing directors are usually credited to play a foremost role in the

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[14] See Chaume (2012, p. 26-27) and Cerezo Merchán et al. (2016, p. 49-51) for a more detailed account on dubbing rates.

final oral version insofar as they are in charge of selecting the voice cast, providing the actors with the necessary context about the plot or the attitude of the characters, leading the dubbers' performance in terms of intonation, emphasis, pronunciation and voice projection, and even introducing changes in the translated script for the sake of clarity and naturalness (Whitman-Linsen, 1992; Agost, 1999; Chaume, 2012). What can emerge from the major role accorded to the dubbing director in the available literature is that, although dubbing actors are the only ones entrusted with filling the empty mouths of the on-screen characters with their voices, the success or failure of the resulting DV will rely heavily on the director's ability to guide the actors through their performances. As put by Chaume (1997), it could be argued that "everything is left to the hands of the dubbing director, who will offer solutions according to his/her own subjective understanding of the film" (p. 321).

Of special interest for the purpose of this research is the rendition of prosodic features in general and of intonation in particular. According to Whitman-Linsen (1992) and Agost (1999), the dubbing director is accountable for prompting the voice talents to achieve a successful prosodic delivery. Nonetheless, it is worth noting that the dubbing director (as well as the dialogue writer) of the sitcom under analysis in this thesis, Santiago Aguirre (*QC_SA*), places intonation at the bottom of the priorities when dubbing a take and regards other features such as pronunciation, rhythm and dramatisation as the most relevant factors behind a positive result. It seems thus evident that, ultimately, the sole responsibility for providing the audience with a natural and convincing interpretation falls on dubbing actors and how they say what they say can certainly hold the key to bringing the favourable reaction of the public.

The first part of the data analysis presented in this research (see Chapter 5) focuses precisely on the oral dimension of the dubbed dialogue as delivered by the dubbing actors of the sitcom under scrutiny. Given that a comparison is drawn between the original and the dubbed versions in search of potential cross-language similarities and differences in the use of intonation, a description of the job accomplished by both original actors and voice talents will suffice here to account for the difficulties intrinsic to dubbing (and absent in acting) and the considerable impact that these constraints can exert upon the quality of the dubbed product. Whitman-Linsen (1992) describes the arduous task of dubbers as follows:

These free-floating voices are expected to reproduce convincingly, expressively and under a great many counter-productive conditions the original performance of the actor on screen. [...] [A]s a result of the constraints inherent in current recording practices, virtuoso performances are rare and only the very skilful and experienced can produce fine acting in a dubbing studio. (p. 88)

Although the basic skills required for acting and dubbing have not been clearly set apart in the literature and might even overlap, they should be regarded as two separate professions showing many notable differences (ibid., p. 95). The first and foremost aspect to consider is that, whereas original actors are the visible entity, recognised and acclaimed by the general public, the dubbing actors' job usually remains anonymous and virtually unknown, perhaps as one more means of consciously preserving the cinematic experience of the viewers and encouraging the illusion that the foreign actors speak in the audience's native language. As a matter of fact, in Erdogan's (2012) opinion, the invisibility of voice talents is an intrinsic part of the art of dubbing, which "necessitates adding spirit to the player and remaining in the dark" (p. 232). This state of affairs has led some scholars such as Chaume (2000) to raise the alarm of the lack of recognition and visibility in this particular field, which has been branded by some scholars as "the younger sibling of cinema and theatre" (p. 68, my translation) and as the "stepchild of dramatic acting" (Whitman-Linsen, 1992, p. 9).

Another key difference between the job undertaken by actors and voice talents is found in the recording process itself. In dubbing, takes are often recorded in achronological and fragmentary sequences and dubbed individually. An ordinary conversational exchange in the ST never takes the form of a conversational exchange in the TT, since voice talents record short fragments of dialogues at a time. Generally, dubbing actors only have access to a summary of the plot made by the director and rehearsals tend to be out of the question for the sake of profitability (ibid.). They are given a copy of the script containing the takes to be dubbed at the very moment they arrive at the studio for the recording session, hence the necessity of reading their lines aloud. Every scene is usually projected a couple of times onto a film screen while dubbing actors can gain information on time codes, pauses or vocal mannerisms. This stands in stark contrast to the job performed by on-camera and on-stage actors, who can prepare their roles long before the movie, series or play start shooting and can take

enough time to immerse themselves in their characters. In this regard, it is however worth pointing out Ricardo Escobar's (*QB_RE*) observation on the recording of takes:

> La respuesta a cada vez que se ve un take antes de grabar es muy relativa. No hay takes iguales ni actores iguales. Hay takes de ver una vez y otros de ver tres. Y hay actores que, sobre todo por estar empezando o por ser mayores, necesitan verlo más veces. El take se ve hasta que se tiene claro para grabar sin límite de veces. El take se repite tantas veces sean necesarias, ya sea porque el director lo crea necesario, porque el técnico lo necesite, por temas de ruidos o niveles, y en algunas ocasiones se repite porque el actor lo quiere repetir o mejorar.

In terms of leeway, it goes without saying that dubbers' task is also considerably more restrictive. They have to fit themselves into a constricting mould laden with visual synchronies and temporal limitations (see § 1.1.2), which unavoidably dictate the pace and the interpretation of their delivery and leave little room for improvisation. Actors, on the contrary, can usually introduce several ad-libbed linguistic and paralinguistic features that enable the inclusion of more spontaneous-like and natural dialogues (Baños, 2016). Furthermore, whereas actors can learn their lines by heart and move their body in conjunction with their words, voice talents have to stand in front of a microphone and need to build up an effective visual acuity to shift repeatedly from the written script placed on the fixed lectern to the ongoing and mute scene that is to be filled with their voices. In addition to the above-mentioned restrictions, dubbing actors also need to satisfy the particular requirements of the studio and dubbing companies, which tend to demand polished pronunciations and good dictions (Wright & Lallo, 2009) as well as a normative use of the language used in dubbing (Ávila, 1997; Baños, 2016).

All these hindrances are bound to hold sway over the oral text interpreted by the dubbing actors of the sitcom and might have immediate repercussions on their prosodic delivery. In fact, Herbst (1997) states that dubbed dialogues are characterised by "a lack of credibility of intonation patterns and pitch of contours" (p. 294) and goes as far as to assure that target viewers might easily recognise whether the soundtrack they are listening to stems from an original or a dubbed product on the basis of an aural

recording alone.[15] Herbst's claim seems to point to an alleged disparity between the naturalness of the delivery used in domestic and dubbed productions, which could be viewed as a reflection of the different constraints involved in these two modalities as well as their divergent development and evolution.[16] His remark also touches upon the key notion of the presumable unnaturalness of the TT at the prosodic level and begs a number of questions: what traits might make dubbing intonation sound unnatural to the audience's ears? Is there a particular way of intoning in dubbing? Both the quantitative and qualitative analyses proposed in the first part of this empirical research (see Chapter 5) should help to cast light on these questions.

1.3.3. *Dubbing* **How I met your mother** *into Spanish*

In 2006, the Spanish dubbing studio Tecnison (Madrid) was commissioned to dub the popular American sitcom *HIMYM*. In total, more than 100 voice talents participated in the TV series by dubbing both primary and secondary characters. When having a look at the practitioners involved, it is important to note that the dialogue writer and the dubbing director of this sitcom are the same person, namely Santiago Aguirre. In professional practice, these two activities are indeed very often undertaken by a single practitioner. Some examples of this can be found in Hollywood blockbusters such as *The wolf of Wall Street* (Martin Scorsese, 2013), adapted and directed by Manuel Osto, *The revenant* (Alejandro González Iñárritu, 2015), adapted and directed by Gonzalo Abril, or *The hateful eight* (Quentin Tarantino, 2015), adapted and directed by Rafael Calvo, and in other well-known TV series such as *The Big Bang Theory* (Chuck Lorre & Bill Prady, 2007-), adapted and directed by Rosa Sánchez, or *Game of*

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[15] With the purpose of validating Herbst's (1997) claim, I decided to conduct a similar experiment. In doing so, several non-dubbed and dubbed clips in different languages (Spanish, Italian, French and Portuguese) were shown to a group of 15 postgraduate students of the University of Roehampton (London). Interestingly, 100% of recipients were indeed able to easily identify which audio track came from either an original or a dubbed source in their own language. Though far from comprehensive and conclusive, such low-scale trial might at least yield useful insight into the potential differences found between original and dubbed products from a verbal, non-verbal and acoustic point of view (Chaume, 2007).

[16] In the 1950s, domestic films, under the influence of the so-called Italian neorealism (also known as the Golden Age of Italian cinema), favoured location shooting in order to mirror and portray the social reality of everyday life not only through real locations but also through spontaneous-sounding dialogue (Aitken, 2001). Dubbed movies, however, were embedded into the four walls of the dubbing studios and might have remained more detached from these new cinematic conventions and, more importantly, from the "real" (or spontaneous) speech used by locals on a daily basis.

thrones (David Bennioff & D. B. Weiss, 2011-), adapted and directed by Antonio Villar. This increasingly common reality is generally targeted at reducing costs and accelerating the dubbing process but goes against the ideal pursued by academics, who advocates for translators to take on the task of dialogue writing, mainly because they are supposed to have a fluent command of both the source and target languages. The professional translator Quico Rovira-Beleta[17] goes as far as to admit that the quality of the final dubbing is very often impaired due to the fact that dubbing directors do not usually master the original language and tend to work only with the (written) rough translation when adapting the dialogues in the target language. Needless to say, the desirable outcome might be put at serious risk if the audiovisual material is entirely overlooked in this stage of the process, in the course of which several changes are introduced in the text.

Despite the aforementioned observations, it is worth noting that, as mentioned above, Santiago Aguirre (*QC_ SA*), responsible for adapting and directing the American sitcom under analysis, notes that he always works with the translated version, the original script and the audiovisual clip when adapting *HIMYM*. He also points out that the majority of linguistic changes introduced (usually aimed at making the translated dialogue more natural, humorous and synchronised) take place at the dialogue writing stage, during which he tends to modify between 30% and 40% of the content of the original text. Once in the dubbing studio he can carry out minor modifications or adaptations in order to improve the final delivery and yet the percentage of changes at this stage, as noted by the director himself, is considerably lower (less than 5%).

Table 2 compiles the most relevant data on the different practitioners and voice cast taking part in the Spanish DV of this sitcom. Images 4 and 5 make visible the faces that are hidden behind the voices of the five main characters: Ted, Marshall, Barney, Robin and Lily.

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[17] Lecture given in Los 4ᵒˢ Encuentros de Traducción Editorial held at Universidad de Murcia on 20 May 2016.

Table 2. Information about the Spanish dubbed version of *HIMYM*

SPANISH DUBBED VERSION		
Title	Cómo conocí a vuestra madre	
TV channel	FOX España Neox	
Number of seasons	9	
First dubbed episode	2006	
Dubbing studio	Tecnison S.A. (Madrid)	
Dubbing director	Santiago Aguirre	
Dialogue writer	Santiago Aguirre	
Translators	Alfredo Mañas (Seasons 1-3) Alicia Losada (Seasons 4-9)	
ORIGINAL AND DUBBING CAST		
CHARACTER	**ORIGINAL ACTOR**	**DUBBING ACTOR**
Ted Mosby	Josh Radnor	Ricardo Escobar
Barney Stinson	Neil Patrick Harris	Miguel Ángel Garzón
Robin Scherbatsky	Cobie Smulders	Cecilia Santiago
Marshall Eriksen	Jason Segel	Eduardo Bosch
Lily Aldrin	Alyson Hannigan	Pilar Martín

Image 4. Spanish voice talents of *HIMYM* in the dubbing studio[18]

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[18] Picture retrieved from the website of the Asociación de Artistas de Doblaje de Madrid (Adoma) in http://adoma.es/como-conoci-a-vuestra-madre/.

Image 5. The five main characters and their dubbing actors

1.4. A prefabricated orality

The prefabricated nature of the dubbed text, along with the study of synchronies and constraints, has usually taken a front seat in scholarly AVT research (Chaume, 2004a, 2012; Baños, 2009; Baños-Piñero & Chaume, 2009). The specificity of fictional dialogue ―either translated or non-translated― is chiefly embodied by its written origin and its spoken purpose. This means that dubbed dialogues are characterised by a false spontaneity or pretended orality aiming to hide the written origin of the ST by the recourse to "specific features of oral discourse that are widely accepted and recognised as such by the audience" (Chaume, 2012, p. 81). The result is a prefabricated dialogue that attempts to recreate spontaneous-like conversations while mixing together linguistic traits from both oral and written speech. This type of discourse was first described by Gregory (1967) by alluding to two different realities: "what is written to be spoken as if not written" (p. 191) and what is "written to be read as if heard" (p. 193). Thus, in the same way that set designers and scriptwriters seek to create credible settings and dialogues that can lead the audience to imagine that what they are watching and hearing is perfectly real, audiovisual translators need to strike a balance between the resources found in writing and oral speech at various linguistic levels, namely phonetic and prosodic, morphological, syntactic, lexical and semantic (see Baños, 2009 and Chaume,

2012), in order to produce dubbed dialogues that sound plausible and natural to the target audience's ears.

The notion of prefabricated orality in dubbing or *dubbese* (Myers, 1973), commonly examined from a translational viewpoint, can also be applied to the delivery of the dialogues on the part of the dubbing actors, who are in charge of creating spontaneous-sounding conversations while reading a script that has been previously performed by the original actors. Applying the description of prefabricated orality by Gregory (1967) to the dramatic rendition of a script on the part of the voice talents, the dubbed version might be regarded as *the oral delivery of a written text that must be performed as if not read aloud*. In this light, voice talents need to recreate the impression of spontaneity by means of suprasegmental and prosodic traits at the same time as reading a written dialogue. Therefore, whilst the real challenge for audiovisual translators is to conceal or to camouflage the written origin of the translated dialogues by introducing oral features of spoken interactions, dubbing actors endeavour to emulate spontaneous conversations so as to hide that they are actually reading a text.

In their paper on prefabricated orality, Baños-Piñero & Chaume (2009) conclude that the prosodic level shows specific characteristics of written language that make oral dialogue more conservative and polished as compared to spontaneous speech. These authors enumerate the prosodic features found in *dubbese* as follows:

- Clear pronunciation and correct diction.
- Marked and emphatic pronunciation.
- Elongation of sounds.
- Intonation as a cohesive marker.

In the written-spoken continuum, dubbed dialogues would be nearly halfway between the oral and the written pole at the prosodic (and at the phonetic) level (ibid.), since "dubbing actors' professionally clear articulation and intonation place it high along the register line" (Chaume, 2012, p. 87). If this level is to be compared to the rest of linguistic levels scrutinised in Baños-Piñero & Chaume (2009), it is important to consider that the "carriers of orality" (Pavesi, 2008, p. 90) inserted in dubbed speech to mirror spontaneous conversation are more predominant at the syntactic and the lexical-

semantic level than at the phonetic-prosodic level and especially at the morphological level (see Figure 1).
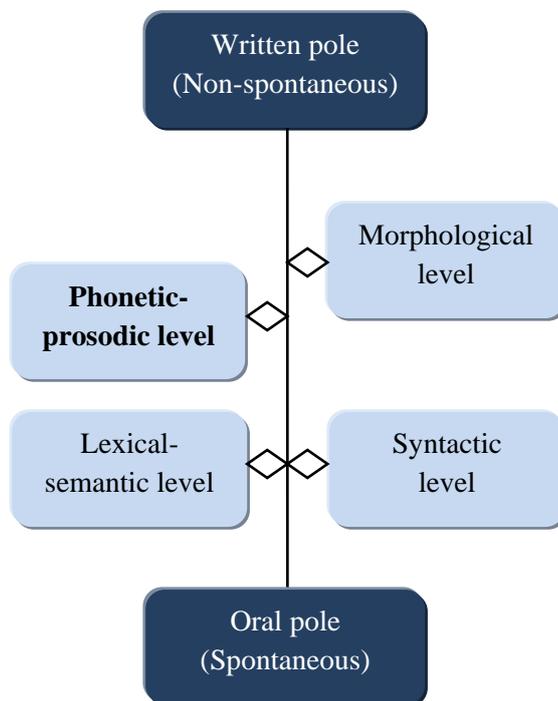
Figure 1. Written-oral continuum at different linguistic levels

It is worth noting that, although these scholars prefer using the label "written" ―whose language is usually more predetermined and normative than in spoken interactions―, these features, only perceivable through oral discourse, are to be found in texts read aloud, which are no longer written but oral. This is paramount with regard to dubbing if seen as a reflection of the necessity for voice talents to read their lines out loud while giving a credible interpretation. They might indeed include in their renditions, either consciously or unconsciously, some of these features, thus reducing spontaneity and naturalness. In this sense, the prefabricated orality attributed to the language of dubbing in terms of translation can also be applied to the oral delivery made by dubbing actors, since both translators and dubbers attempt to make a written script sound spontaneous as if not planned beforehand.

When analysing the corpus under scrutiny, the prefabricated nature of dubbed dialogue must be necessarily borne in mind in order to identify specific traits in the voice talents' oral delivery that might be potentially motivated, among many other

factors, by the written origin of the text as well as by the creation of new lines that combine reading and acting.

1.5. Concluding remarks

The first chapter of this thesis has started off exploring the notion and relevance of dubbing by looking at its definition and main characteristics. Attention has then been turned to one of the essential factors determining the specificity of this audiovisual mode: synchronisation. The trio of synchronies at play in dubbing, namely lip-sync, isochrony and kinetic synchrony, has been described from the standpoint of their impact not only on the translation and adaptation of the fictional product but also on the subsequent oral delivery of the translated script by the voice talents. The examples provided above have attempted to show the valuable role of prosodic rendition in dubbing to help practitioners opt for the most natural and synchronised written and oral deliveries as well as to enhance the credibility of the dubbed product.

Dubbing has been particularly described within the context of a dubbing country such as Spain. Since its inception in the 1930s, this practice has witnessed substantial improvements in the way of recording and dubbing and, over the years, the demand for dubbed products has risen sharply thanks to the increasing number of foreign films and TV series consumed by Spanish audiences. Quantity and quality, however, do not necessarily go hand in hand. Some professionals have bemoaned the little time available for the translation of a script or the lack of time to prepare for a role. Tight deadlines, coupled with many other constraints such as the scant moments of leeway, the modest fees and the recording process itself, might certainly produce a negative effect upon the final result, as has traditionally been pointed out by several scholars (Romero-Fresco, 2009a; Chaume, 2012; Baños, 2016; Ranzato, 2016).

Throughout this chapter, dubbing has been viewed as a collective process formed by multiple professionals involved in different stages of the dubbing process. The tasks performed by the translator, the dialogue writer, the dubbing director and the voice talents have been discussed in more detail, although, as noted above, it has been necessary to acknowledge the presence of many other agents that are bound to have a say in some of the decisions made during this process.

The prefabricated orality of the dubbed text has also been put forward in the last section of this chapter in order to shed light on how the written origin and the oral purpose of the script can exert a major impact on the (un)naturalness of the translated dialogue and, by extension, of the oral dubbed version, which must be delivered as if not read by the voice talents of the TV series or film to create the impression of spontaneity. Intonation, which is the object of study in the present thesis, will indubitably play an essential role in this recreation of spontaneity while reading a script. A comprehensive description of this suprasegmental trait as well as of other prosodic features will be provided in the following chapter.

2

Intonation

"Intonation is too important a subject
to be left just to linguists."

(Bolinger, 1986, p. 2)

The primary aim of this chapter is to provide a general overview of intonation from both a conceptual and functional point of view. Given that this suprasegmental trait has not always received the scholarly attention it merits, the first section seeks to evaluate some of the reasons that make intonation an eligible topic for investigation not only within the field of linguistics but also and, more importantly, from an AVT standpoint. Section 2.2 revolves around the notion of intonation and its relation to other prosodic features, placing special emphasis on the manifold definitions offered by experts in the field. The next section provides insight into the prosodic level and describes four other auditory components that have an inescapable impact upon the model of analysis included in this thesis. Section 2.4 delves into the status of intonation as part of the linguistic and the paralinguistic system. Finally, a review of the most significant approaches to the study of intonation in both English and Spanish is presented in section 2.5 from a threefold perspective.

2.1. Rationale for the study of intonation

The communication process in any language can be equated to the creation of a masterpiece by a painter. Artists, just like speakers, have countless possibilities at their disposal to choose from in order to give shape to the pictorial design. The empty canvas that the painter will carefully fill with drawings and colours is the silence that the speaker will break with words and melodies. Their immense colourful palette contains different sizes of brushes that trace the contours and convey meaning to the ensemble, thus being the corollary of their strokes a unique and unrepeatable piece of work. Intonation is one of these brushes that enable speakers to add movement and intensity to their utterances as well as to unveil their emotions and attitude towards a given situation. This brush is certainly part and parcel to complete the picture and to achieve a successful conversational exchange between the painter/speaker and the viewer/listener. The perception of the end user towards the masterpiece will be as easily identifiable by the eye as the voice and intention of the speaker by the ear.

Intonation is indeed the product of manifold factors operating at different levels of language to help communication. With a view to illustrating how listeners come to interpret a piece of information in the dialogic interaction, Hirst (1977) explains that any spoken message can be represented on a continuum delimited by two different poles consisting of an acoustic and a semantic side. The author's model, which embraces a host of linguistic components ranging from the succession of sounds to the meaning carried by words and syntactic constructions, postulates the existence of "intonative features", of upmost importance in speech for they "carry systematic information" and act "as input to the semantic component" (p. 8). The fact that intonative features can be treated as an autonomous category (Crystal, 1969) but, at the same time, correlate and work in concert with other phonematic, lexical, syntactic and semantic features in the acoustic signal (Hirst, 1977) speaks volumes of the preponderant role of intonation in conversation to produce meaningful portions of discourse as well as to add illocutionary force and semantic content to the words themselves. Hirst's twofold continuum can be schematically represented as follows:

Intonative Features

ACOUSTIC CONTINUUM	Phonological Component	Lexical Component	Syntactic Component	Semantic Component	SEMANTIC CONTINUUM
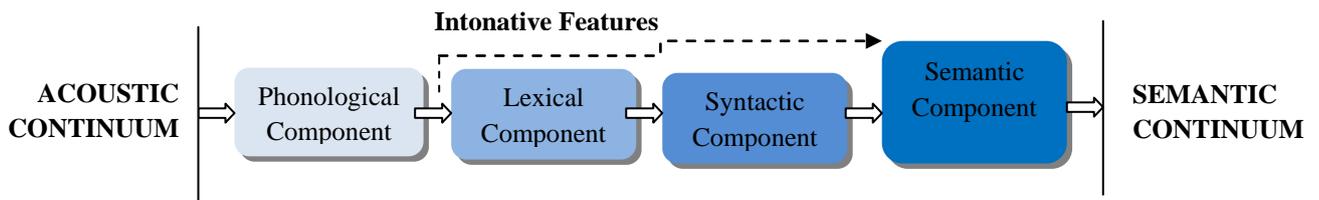
Figure 2. Acoustic-semantic continuum (adapted from Hirst, 1977)

The essential role of intonation in oral communication and, by extension, in everyday conversation makes this topic especially relevant from the perspective of AVT Studies in general and of dubbing in particular. Marzà & Chaume (2009), for instance, confer the same value to natural dialogues and gestures as to pitch contours in search of a credible result and Romero-Fresco (2009b) attests to the importance of intonation when it comes to tinging the fictional dialogue with rhythm and expressiveness. When dialogues are translated into another language, the connotations attached to the original words in terms of intonation may also need to be rendered by means of equivalent tonal patterns by the dubbing actor or in the form of changes in grammar and syntax by the translator. Yet, if the underlying meaning of the original actor's words fails to be reflected or is reflected with semantic variations in the oral and written delivery of the dubbed text, the result might carry important implications for the target viewers' perception. This suprasegmental trait should thus be regarded as a valuable tool for guiding dubbing and translation practitioners through their choices and complex tasks as well as for the successful conveyance of information and the successful interpretation of utterances (Mateo, 2014).

The following examples illustrate how the intonation adopted by the speaker can modulate the linguistic meaning of the sentence (Monroy, 2015) and exert a dramatic impact on both its oral and written delivery into Spanish. As shown in Example 2.1, a shift in the pitch direction of the original sentence in English can vary the attitude and intention of the speaker and thus requires a correct interpretation on the part of the dubbing actors to manage to reflect the same pragmatic nuances in their own language.

Example 2.1[19]	
What are you ↘**doing**?	Serious and abrupt
What are you ↗**doing**?	Friendly and interested

Example 2.2 underscores the close connection between intonation and translation. This example illustrates how the semantic load attached to intonation in English cannot always be conveyed intonationally in Spanish and other resources such as a lexical change and a different word order might be necessary instead.

Example 2.2[20]	
They have certain **proofs**.	Tienen algunas pruebas.
They have **certain** proofs.	Tienen pruebas fiables.

These are just two of the many examples provided throughout this thesis that can evidence the direct bearing of intonation on dubbed dialogue and on translation choices. Cross-language differences in the use of intonation deserve careful attention on the part of dubbing practitioners insofar as the information transmitted intonationally in English does not necessarily have to be rendered intonationally in Spanish. Needless to say, the connotative and semantic content conveyed through the melody of speech as well as the capital importance of this suprasegmental trait in both the interpretation and the construction of meaning stress the need to incorporate the study of intonation into the field of dubbing from both a theoretical and a practical point of view.

2.2. An overview of the concept

Even though in his seminal book *English Phonetics and Phonology* Roach (1998) admitted that "no definition is completely satisfactory" (p. 133), several attempts have been made to define intonation. The array of descriptions offered by scholars has

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[19] Symbol ↘ indicates falling intonation and ↗ indicates rising intonation.

[20] The nucleus (i.e., the most prominent syllable within the intonation phrase) has been emphasised in bold.

varied according to their academic interests and field of research (Quilis, 1993). On the physical level, this notion has generally been confined to the relations of fundamental frequency in speech (Fry, 1979; Botinis et al., 2001; Cantero, 2002; Gilles & Siebenhaar, 2010). In this sense, intonation has been regarded as a complex of patterns of vibration that are produced at different frequencies to emit speech sounds. Other linguists such as Pierrehumbert (1980) and Ladd (2008) have based their contributions on the idea that intonation is phonologically structured or organised. As defined by the first author, "the complete phonological representation for intonation is thus a metrical representation of the text with tones lined up in accordance with rules" (Pierrehumbert, 1980, p. 11). By the same token, in his description of intonation, Ladd (2008) states that this refers to "the use of suprasegmental phonetic features to convey 'post-lexical' or sentence-level pragmatic meanings in a linguistically structured way" (p. 4).

Intonation, however, has mostly been described in terms of its melodic patterns and variations in pitch. An example of this can be found in O'Connor & Arnold (1973), who define intonation as "speech tunes or melodies" (p. 1), and in Wells (2006), who refers to this term as "the melody of speech", adding that "in studying intonation we study how the pitch of the voice rises and falls" (p. 1). Similarly, Crystal (1985) puts forward that intonation is "the distinctive use of patterns of pitch, or melody" (p. 162). This suprasegmental feature is regarded by Knowles (1987) as "the rise and fall in the pitch of the voice" (p. 204) and by Tench (2011) as "the linguistic use of pitch in discourse" (p. 130). It thus follows that pitch is by far the most salient feature involved in intonation (Cruttenden, 1997). Yet, it is definitely not the only trait associated with it. Several experts in the field, namely Pike (1945), Crystal (1969), Bolinger (1986) and Couper-Kuhlen (1986), have argued that the concept of intonation cannot be limited to pitch variation alone and that any thorough description should at least mention the interrelationship between this term and other systems within the prosodic level. In this sense, intonation is not seen as an isolated movement of the pitch of the voice but rather as the interaction of a number of autonomous prosodic systems that work together in the production of meaning (Monroy, 2015). This model of analysis is further discussed by Crystal (1969):

Intonation is viewed, not as a single system of contours, levels, etc., but as a complex of features from different prosodic systems. […] Scholars have been anxious to restrict the formal definition of intonation to pitch movement alone (though occasionally allowing in stress variation as well); but when the question of intonational meanings is raised, then criteria other than pitch are readily referred to as being part of the basis of a semantic effect. (p. 195)

Following from this, due to its correlation with other features within the prosodic level, intonation is regarded in the present thesis as the meaningful variation in pitch which constitutes an intrinsic part of the linguistic sphere and needs to be understood as a complex of autonomous yet interrelated prosodic systems that contributes to modulating its connotative meaning in speech.

When deciding what prosodic systems interrelate with intonation in the production of meaning, discrepancies can be observed amongst linguists. Jones (1944) and Catford (1988) envisage the same classification, considering duration, stress and pitch as auditory components of speech. Couper-Kuhlen (1986) does away with stress and introduces two more features, namely loudness and pause. A different set is proposed by Pike (1945), who includes within the prosodic category five characteristics: rhythm, stress, duration, tempo and voice-quality, whereas Hirst & Di Cristo (1998) reduce this list to three features, comprising tone, stress and quantity. Chun (2002), drawing on Cruttenden's (1997) classification, also compiles a list consisting of what she regards as the most widely-used features "for linguistic analysis and description of prosody" (p. 4): pitch, length and loudness. Finally, Crystal's (1969) model of non-segmental phonation includes a total of seven prosodic systems,[21] although, as explained by the author, the ones most directly related to intonation are four: pitch-range, loudness, tempo and rhythmicality. Drawing on Crystal's classification, Monroy (2002), in his pioneering research on the intonation system of colloquial Murcian Spanish, analyses the contours of a variety of spontaneous dialogues by taking into account the presence of these four systems along with the prosodic feature under analysis here, namely intonation. He considers the inclusion of such prosodic traits in any study on intonation of utmost importance insofar as "la unidad tonal se caracteriza

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[21] For Crystal (1969), these seven prosodic systems, in descending order from the most linguistic to the least linguistic, are pitch-direction (also known as tone), pitch-range, pause, loudness, tempo, rhythmicality and tension.

por otros rasgos prosódicos que forman parte de la convencionalidad de cada sistema" (p. 5). It should be noted that, within the prosodic level, these systems run parallel to intonation and can add attitudinal and semantic nuances to the meaning added by pitch contours.

In the light of this, the focus of analysis in the present thesis will be placed on the prosodic level and, more accurately, on intonation. However, its close connection with other systems within this level, namely pitch-range, loudness, tempo and rhythmicality, identified by Crystal (1969) and Monroy (2002) as four of the most essential prosodic characteristics in conversation along with intonation, makes it imperative to bear these features in mind when analysing the attitudinal and pragmatic content attached to utterances. A thorough description of these correlates and their different scales of amplitude will be provided in § 2.3.1. Yet, let us firstly take a necessary foray into the area of research in this thesis, namely the prosodic level, to explore some conceptual and terminological considerations in more detail.

2.3. The prosodic level

Since its origin the term "prosodia" (from the Greek term "προσῳδία") has been closely related to the melodic features of oral discourse and, more specifically, to intonation (Crystal, 1969). This concept was first used in Greek to refer to those characteristics of speech that were not indicated in written language, such as the tone superimposed on utterances, described by Fox (2000) as "the musical accompaniment to the words themselves" (p. 1). Although the immediate outcome of its connection to melodic patterns was a lack of interest on the part of scholars, the pivotal role of prosody in everyday conversation soon became a recurrent object of study. 't Hart et al. (1990) rightly attested to the relevance of prosodic features and underscored their semantic and communicative content in speech:

> The prosody of an utterance adds an expressive dimension to the communication
> process: by modifying the prosodic features the speaker can supplement his utterance
> with elements of meaning that are not explicitly contained in its lexical and syntactic
> make-up. This added meaning must be taken in the broad sense of 'communicatively
> relevant information', and may be given widely different paraphrases, such as: this is

the topic of my discourse; this is a polite request; I don't believe you; I am bored; I don't mean what I say; I mean the opposite of what I say; I emphasize this word; this is the end of my message; etc. (p. 1)

In general terms, prosodic systems are included under the non-segmental level of speech in communication together with paralinguistic and non-linguistic or extra-linguistic components (Crystal, 1969; Couper-Kuhlen, 1986; Poyatos, 1994). Unlike the segmental level, made up of vowels and consonants, this set of traits can stretch over more than a single segment, which is precisely the reason why they are commonly labelled by linguists as *suprasegmentals*. The fine line drawn between the characteristics lying within the realm of prosody and those belonging to the suprasegmental layer has usually led to a blurring of the boundaries between these two concepts (Couper-Kuhlen, 1986), resulting in both terms being traditionally employed interchangeably in the literature by several scholars (Hyman, 1975; Catford, 1988; Cruttenden, 1997; Chun, 2002; Hidalgo & Quilis, 2002; Wells, 2006; Obediente, 2007; Gilles & Siebenhaar, 2010). Chun (2002) explains it as follows:

> Although there is not complete agreement as to the precise domains of *suprasegmentals* and *prosody*, in this book the two terms will be used interchangeably as more general cover terms for the non-segmental components of speech, i.e., those over and above the segmentals (vowels and consonants). (p. 4)

Other authors, however, advocate the necessity to keep both prosodic and suprasegmental features well differentiated. As put by Fox (2000), "although the terms 'suprasegmental' and 'prosodic' to a large extent coincide in their scope and reference, it is nevertheless sometimes useful, and desirable, to distinguish them" (p. 2). The main difference, in his view, arises from the fact that not all the features that extend over more than one segment (i.e., nasality or voice) can be treated as prosodic. Very much along the same lines, Couper-Kuhlen (1986) argues that they cannot be regarded as synonyms on the grounds that the suprasegmental level embraces other phenomena such as elision, vowel length or sound reduction that could not be included under the umbrella term of prosody. She adds that whereas prosodic features cannot apply to processes that extend below the syllable, suprasegmentals can apply to phenomena smaller than the syllable and bigger than the segment. Crystal (1969) also finds the label *suprasegmental* pretty inadequate insofar as it can refer to a variety of processes that

remain alien to the prosodic domain and, for this reason, both fields should be treated separately.

Notwithstanding this notable difference, from a phonetic viewpoint intonation is usually regarded as suprasegmental insofar as its domain can extend over more than a single segment, while, from a phonological standpoint, it is generally subsumed under the prosodic level insofar as it has linguistic relevance (Fry, 1968) and is not an inherent part of the words of a language (Crystal, 1969). Taking this aspect into consideration, intonation is viewed in the present thesis as a suprasegmental trait characterised by pitch variation and embraced within the prosodic layer, which belongs in the realm of phonetics and phonology (see Figure 3). It is understood here as "a manifestation of the interaction of several prosodic features" (Couper-Kuhlen, 1986, p. 71), including pitch-range, loudness, tempo and rhythmicality (Crystal, 1969; Monroy, 2002), that work independently within the sentence but that can modulate the meaning added by pitch variation. A full account of these four auditory components of speech is provided in the next section before delving further into the object of study of this thesis in § 2.4 and 2.5.

LINGUISTICS

PHONETICS & PHONOLOGY

PROSODY

Intonation
Pitch-range
Tempo
Loudness
Rhythmicality
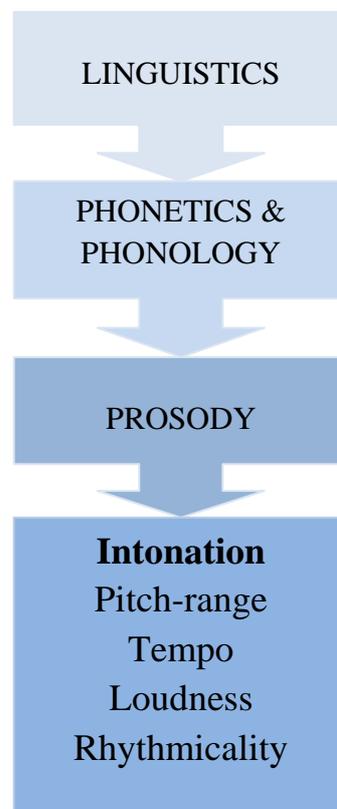
Figure 3. Hierarchy of levels within the linguistic system

2.3.1. Other prosodic features under study

Intonation is the only nonverbal feature that can acquire a semantic value in conversation. In the same way that a particular pattern may reveal or suggest the communicative purpose of the discourse, variations in pitch-range, loudness, tempo and rhythmicality can help the listener interpret the meaning superimposed on the speaker's words. If the interlocutor yells or whispers, speaks fast or slowly or, for instance, utilises sharp or smooth jumps in a conversation, such variations are likely to have an influence over the attitudinal and semantic content of the verbal construct (Cruttenden, 1997). The nuances added by these prosodic traits can give the listener more than the information contained in the text and enable additional inferences about the person who talks and the situational context. As best explained by Culpeper (2001):

> In fact, comprehension typically requires much inferential work, generating information not explicitly available in the text or speech and thereby generating a coherent interpretation. (p. 66)

Nonetheless, it should be noted that the interplay between these four elements and intonation is by no means mutually exclusive, nor does it entail their functional dependence. The meaning added through the pitch-range, the tempo, the loudness and the rhythmicality used by the speaker in speech is to be superimposed on the meaning conveyed by intonation. Taking these auditory components into consideration when examining the utterances under analysis will prove useful for the study of this suprasegmental trait in dubbed dialogue. Although the next subsections can only offer a brief insight into the prosodic systems most directly attached to intonation, the direct bearing that each of these features has on AVT in general and on dubbing in particular provides new avenues for further research in this field.

2.3.1.1. Pitch-range

The pitch-range of a sentence refers to "the distance between adjacent syllables or stretches of utterance identified in terms of a scale running from low to high" (Crystal, 1969, p. 94). Interesting as it is, not all languages and speakers display the same degree of pitch-range variation (Cruttenden, 1997). In fact, differences can be observed, for instance, among male and female speakers or among old and young speakers in their rate of fundamental frequency, which is acoustically measured in terms

of Hz (cycles of vibration per second). The pitch-range of an utterance can strategically convey variations in emphasis or prominence as well as reinforce the pragmatic content of the sentence and even entail a shift in meaning (Borràs-Comes et al., 2014). Example 2.3 shows how the intentional force of an utterance can be signalled by means of variations in the pitch-range (high, mid or low) of the speaker. Whereas in (a) the use of a rising intonation together with a high pitch-range reflects a request for information (I want to know the reason why you do not move to California), in (b) the same contour with a low pitch-range turns the request into a suggestion (I suggest that you think about moving to California), thus changing the intention of the speaker's words. In dubbing, such difference in pitch-range will prove paramount when grasping and conveying the attitudinal and illocutionary content intended by the on-screen character. The voice talents will need to perceive the pragmatic meaning attached to the original sentence and reflect the same nuances in their delivery.

Example 2.3	
(a) Why don't you move to Cali↗fornia? (High pitch-range)	I want to know the reason why you do not move to California.
(b) Why don't you move to Cali↗fornia? (Low pitch-range)	I suggest that you think about moving to California.

(Sag & Lieberman, 1975, p. 488)

2.3.1.2. Loudness

Another perceptual component of speech under consideration in this study is loudness, which has been defined by Chun (2002) as "the amount of energy present in the production of a sound" (p. 6), and by Crystal (1969) as "that aspect of auditory sensation in terms of which sounds may be ordered on a scale running from 'soft' to 'loud'" (p. 113). This scale of intensity has been further expanded in Monroy (2002), who proposes an array of terms directly inherited from music dynamics, namely fortissimo (very loud), forte (loud), media (neither too loud nor too soft), piano (soft), pianissimo (very soft), crescendo (increasing) and diminuendo (decreasing). The shift from one level of loudness to the other can take place either suddenly or gradually.

Like pitch-range, this feature can be used for several linguistic purposes in speech. Variations in loudness can supply the listener with valuable clues as to the

attitudinal content and the communicative intention of the speaker and can also act as an emphatic device. From an audiovisual perspective, it seems evident that, if part of the information transmitted by the original character is contained in the acoustic correlate of loudness, the dubbing actor will necessarily have to reflect such pragmatic import in the new translated version. In the following example of *HIMYM*, loudness emphasises the aggressive and desperate attitude of Robin towards a particular situation. The same degree of loudness (fortissimo) has been conveyed by the Spanish dubbing actress, thus suggesting the same attitudinal nuances in the TT. This, once again, attests to the importance of paying heed not only to what characters say but also and, more importantly, to how they say it.

Example 2.4	TCM 00:02:55
OK, Patrice. I get it!	🎧 EN_2.4
Vale, ¡ya me he enterado!	🎧 SP_2.4

HIMYM (S07E17)

2.3.1.3. Tempo

Tempo has been described as the relative speed with which an utterance is pronounced (Roach, 2001). This prosodic feature can be measured by the rate of syllable succession and the duration of pauses. Authors such as Crystal (1969), Scherer (1979) and Poyatos (2002) have attributed emotional and attitudinal meaning to tempo variations. Whereas fast tempo is usually related to states of happiness, excitement, anger and fear, dialogues uttered at a slower pace are often attached to opposite emotions such as sadness, calmness and boredom. Moreover, Crystal (1969) adds that sudden shifts in tempo might be attributable to moments of hesitation.

The semantic load of tempo in both English and Spanish will be also present in fictional interactions, thus allowing actors to accelerate or decelerate speech according to their emotional intention. The variations in tempo in the original product should be reflected in the DV. However, to avoid a breakdown in communication, dubbing actors need to mind their pronunciation at all times, especially in the event of sentences at a very fast pace. For the sake of synchrony, tempo variations might also involve text

adaptation (i.e., condensation or amplification) on the part of the translator and/or the dialogue writer, as dubbed words must fit perfectly into the original actor's mouth.

Let us consider the following example from the film *Blue Jasmine* (Woody Allen, 2013) in which the fast-paced speech of the main character, Jasmine, carries emotional connotations that would need to be conveyed in the Spanish dubbing. In this scene, Jasmine is telling the woman who was sitting next to her on the plane how she met her ex-husband, Hal.

Example 2.5	TCM 00:01:59
Well, he was nine years older than me. Christ! He'd already made and lost a fortune, but then he made it back, and more. I mean, much more. 🎧 EN_2.5	
Bueno, era nueve años mayor que yo y, cielos, se había hecho una fortuna y había perdido, pero volvió a hacerla, y más. Y más, si cabe. 🎧 SP_2.5	

Blue Jasmine (Woody Allen, 2013)

The different levels of speed at which dialogues can be uttered have been labelled by Crystal (1969), and more recently by Monroy (2002), as allegrissimo (very fast), allegro (fast), andante (neither fast nor slow), lento (slow), lentissimo (very slow), accelerando (increasing) and rallentando (decreasing).

2.3.1.4. Rhythmicality

In his didactic manual on English pronunciation, Monroy (2012) devotes a whole chapter to the study of rhythm because, in his opinion, this prosodic system is significant enough to be treated as an autonomous category. The rhythm of connected speech is usually discussed in terms of peaks of prominence perceived by the regular alternation of stressed and unstressed syllables. According to the author (ibid.), the widest gap between English and Spanish in terms of prosody is found in rhythmicality, along with intonation. In fact, one of the major distinctions observed between these two languages is related to the amount of time that native speakers devote to utter every syllable (Cruttenden, 1997). On the one hand, English rhythm is based on stress, that is, the interval of time from one stressed syllable to the next is approximately the same, regardless of the number of unstressed syllables. The duration of every single syllable

will thus vary in accordance with the total number of syllables contained in a sentence. On the contrary, Spanish rhythm is based on equal syllable lengths, for it is the syllables (and not the stresses) that occur at regular intervals, irrespective of the location of stressed syllables. For this reason, Spanish has usually been included under the so-called *syllable-timed languages*, whereas English has been categorised by linguists and phoneticians as a *stress-timed language*.

Contrasts in rhythmicality can be motivated by the succession of sharp jumps (stacatto) or smooth jumps (semi-stacatto) and also by the syllabic fluency (ligatto), or lack thereof (punteado), of the speaker's words (Monroy, 2002). As Gumperz (1982) points out, a change in speech rhythm might perfectly involve a shift in frame. If the rhythmic structure of an utterance plays a strategic role in the original text, its semantic content will need to be reflected in the target language. In the following example, Barney's rhythmicality of the sentence *I was too*, uttered by emphasising every monosyllabic word separately (punteado), adds a sense of bitter complaint and contributes to boosting the jocular situation. In order to maintain harmony between the rhythmic cues and the meaning intended by the speaker, the Spanish translation should opt for a similar sentence with three monosyllabic or short words such as *¡Yo sí fui!* that can keep the rhythmicality of the original dialogue. Nevertheless, the official Spanish translation (*¡Claro que estaba!*) tries to use the same rhythm in a sentence which is considerably longer than the source version, thus making the final rendition sound artificial and even foreign.

Example 2.6	TCM 00:01:53
I was too!	🎧 EN_2.6
¡Claro que estaba!	🎧 SP_2.6

HIMYM (S08E17)

A brief note should be added here on the valuable role that each one of the participants in the collective process play in the dubbing task. As explained in § 1.7, the dubbing actor is by no means the only agent responsible for the outcome but just one more element in the whole process (Karamitroglou, 2000; Chaume, 2016). In this particular case, the perfect match between the rhythmic cues and the pragmatic meaning

intended by the character should have been achieved in the written text. Translators should learn to detect the semantic value added by prosodic features in general and by rhythmicality in particular and make use of equivalent resources to express the same meaning in the target language. Audiovisual translators, along with the dialogue writer, become an indispensable part of the process considering that, as stated by Polo Rodríguez (2012, my translation), they are "the first link in the chain" (p. 51).

Table 3. Summary of prosodic features and their levels of delivery

Pitch-range	Loudness	Tempo	Rhythmicality
High	Fortissimo	Allegrissimo	Stacatto
Mid	Forte	Allegro	Semi-stacatto
Low	Media	Andante	Ligatto
	Piano	Lento	Punteado
	Pianissimo	Lentissimo	
	Crescendo	Accelerando	
	Diminuendo	Rallentando	

Intonation is thus understood here as the meaningful variation in pitch that constitutes an intrinsic part of the linguistic sphere and that can be regarded as the manifestation of the interaction of pitch-range, loudness, tempo and rhythmicality, insofar as they can modulate its connotative meaning in speech. The role that these four prosodic systems can play within the AVT framework is described in the following subsection.

2.3.2. Prosodic systems within the AVT framework

One of the singularities of pitch-range, loudness, tempo and rhythmicality is that they can only be conveyed by characters through the acoustic channel. This means that the oral version of the written script constitutes the main source of information for both translators and dubbing actors. Prosodic features enable original actors to give additional credibility and authenticity to their dialogues. They can become an intrinsic component of the character's personality and individuality and, by extension, an integral part of the story. In other words, prosodic cues can be of capital importance to the plot insofar as fictional characters can be shaped and defined by their prosodic mannerisms, thus creating a particular impression on the viewership (Culpeper, 2001). The award-winning movie *The King's Speech* (Tom Hooper, 2010) can serve as an example in

which the prosodic traits of the main character, who suffers from a stuttering condition, contribute to his characterisation and perform an essential role from a narrative and thematic standpoint. Although such idiosyncratic elements call for careful attention on the part of the translator, they certainly pose a greatest deal of difficulty for dubbing actors. In a considerably shorter amount of time, they need to gain control over the features used by the original actor and later to introduce them in the character's mouth by preserving the initial stylistic purpose.

Example 2.7	TCM 00:23:21
I don't…know. I don't… I don't…care. I…I stammer. No…no one could fix it. 🎧 EN_2.7	
No lo…no lo sé. Y no…y no…me importa. Tar…tartamudeo. No tiene arreglo. 🎧 SP_2.7	

The King's Speech (Tom Hooper, 2010)

Variations in pitch-range, loudness, tempo and rhythmicality can also perform an attitudinal as well as a pragmatic function in the fictional text. In this sense, it is possible to identify two different stages in the communicative act: firstly, what the original actor might intend with the selection of certain prosodic correlates and, secondly, what the source audience might infer from that prosodic choice. From a translational perspective, the crucial issue is how to detect the meaning added by prosodic features in the oral text and, more importantly, how to convey such semantic nuances in other language in a way that the target viewership manage to have access to the same informational content. Unlike paralinguistic features (laughs, coughs, sighs, etc.), which are generally indicated in the translated script by way of conventional symbols or the description of the action in brackets (Chaume, 2012), prosodic elements are rarely included in the dialogues (A. Serrano, personal communication, March 17, 2015; *QB*). For this reason, dubbing actors have to be well alert when visualising the original take and keep detailed notes of any prosodic variation in the characters' manner of speaking to later reflect it in the DV with their voice.

Variations in prosody are even more significant when they assume a strategic role in the situational context. The following excerpt from the film *Any given Sunday* (Oliver Stone, 1999) illustrates how loudness can be used by the speaker as a means to a

particular end. Before a decisive game, the coach of an American football team, Tony, gives a motivational speech to his players to encourage them and make them fight as a team to achieve victory. Throughout his discourse, this character takes the audience on a roller coaster of emotions through successive changes in the volume of his voice. For instance, he intentionally speaks more loudly when he wants to intensify positive ideas. In Example 2.8, the speaker builds up to a dramatic climax by raising his voice gradually (crescendo) before lowering it again at the end (piano), thus assigning additional connotative meaning to his words.

Example 2.8	TCM 01:59:08
That's a team | gentlemen || And either we heal now as a team | or we will die as individuals ||	🎧 EN_2.8
Eso es un equipo | caballeros || Y o nos curamos ahora como equipo | o moriremos como individuos ||	🎧 SP_2.8

Any given Sunday (Oliver Stone, 1999)

When it comes to other audiovisual translation modes such as subtitling, there is no denying that prosodic systems can usually be immediately perceived from the original soundtrack by the viewer. However, should some of these features be part and parcel of the story being told, it is advisable to include them in the subtitles (Díaz Cintas & Remael, 2007). Variations in rhythmicality and tempo produced by the stuttering condition of the monarch George VI in *The King's Speech* can serve as a representative example of meaningful prosody.[22] Considering that "subtitles entail a change of mode from oral to written" and in view of "the spatial and temporal limitations imposed by the medium itself" (p. 9), the rendition of some prosodic features may certainly pose a tough challenge to the subtitler. As a result of these constraints, the speed of delivery might constitute one of the major obstacles, since the subtitler will have to resort to techniques of condensation or reformulation in order to limit the subtitle to a maximum

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[22] According to Díaz Cintas & Remael (2007), the best way to represent in the subtitles a stammer in the character's diction is by "the reduplication of a letter together with the use of the dots" (p. 115).

of two lines while conforming to the six-second rule[23] (p. 96). The volume of speech, by contrast, usually presents less difficulty insofar as shouting or whispers are easily perceptible from the storyline and rarely need to be verbalised in the subtitle. This is the reason why, in Ranzato's (2016) view, "non-verbal signs are easier to deal with in subtitling than in dubbing as they may provide information which does not need to be repeated in a verbal form in the subtitle" (p. 73).

Prosodic features such as loudness do have to be necessarily included in other accessible modalities such as subtitling for the deaf and the hard-of-hearing (SDH) to cater for the special needs of the receivers, given that their only source of information is supplied by the visual channel. According to Neves (2005), uppercase and exclamation marks are normally reserved for any significant increase of volume, whilst softness is often conveyed by the use of parentheses or inverted commas.[24] However, she points out that, despite these strategies, most of the times "labels seem to be a common solution for the conveyance of emotional modulation" (p. 223). Much along the same lines, Pérez-González (2014) argues that:

> The semiotic contribution of prosodic features, conveyed exclusively along the acoustic channel, must then be acknowledged through the insertion of bracketed annotations in the subtitles – which amounts to an inter-modal transfer of acoustic information into visual cues assisting Deaf viewers to successfully interpret audiovisual texts. (p. 203)

Instances of the ortotypographical as well as bracketed representation of prosodic elements in subtitling and SDH are provided in the following images extracted from the movie *The King's Speech*.

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[23] Considering the average reading speed of viewers (approximately 180 words per minute), two-line subtitles containing between 74 and 78 spaces should not exceed six seconds on screen, whilst a one-liner containing around 8 or 9 words should remain a maximum of three seconds on screen to allow sufficient time for the viewer to read the subtitle comfortably (Díaz Cintas & Remael, 2007).

[24] For a detailed account of the conveyance of prosodic and paralinguistic features in SDH, see Neves (2005, p. 220-231).

Image 6. Subtitle reflecting the stammering of the character in *The King's Speech*

Image 7. Use of exclamation marks and labels to convey shouting in the SDH of *The King's Speech*

Needless to say, the issue of prosodic features in subtitling and SDH, albeit not central to this thesis, opens up fruitful avenues for future research. In light of its complexity and significance in the field, this topic would deserve further analysis that, unfortunately, goes beyond the scope of the present study.

2.4. Intonation at the crossroads of linguistics and paralinguistics

The dichotomy between the area of linguistics and paralinguistics seems to be nowadays unproblematic. Whereas linguistics refers to the arbitrary language code used by speakers for communicative purposes, paralinguistics is fundamentally confined to those vocal effects "qualitatively very different from phonemes or words, but which nonetheless seem to have an important role to play in the communication of meaning" (Crystal, 1975, p. 163). Yet, the real issue arises as soon as intonation comes into play. Although it has been argued thus far that intonation is a suprasegmental feature

belonging to the prosodic level, the many facets in which tonal patterns and paralinguistic cues can intertwine (Ladd, 2008) and even overlap have led some scholars to include intonation under the heading of paralinguistics rather than linguistics. As a matter of fact, the acoustic and semiotic similarity between intonation and paralanguage has been highlighted by Ladd (ibid.) as "unquestionably the most important conceptual problem in studying intonation" (p. 42). This state of affairs certainly begs a number of questions with respect to the divergences and points of concurrence, in any shape or form, between intonation (as part of the prosodic system) and paralinguistic traits. The present section should help elucidate these questions, but, first and foremost, let us delve into the notion of paralanguage in order to throw some light on the origin of the term and its coming of age.

2.4.1. Emergence and evolution of paralanguage

The term known as *paralanguage* was coined by Hill (1958) in the late fifties in an attempt to encompass all those characteristics of speech that did not belong to language proper. One of the main limitations of this initial definition was to incorporate the field of kinesics, given that this will be subsequently regarded as an independent, though interrelated, area from both linguistics and paralinguistics (Crystal, 1974). Prior to such denomination, the majority of papers written on this subject designated these traits as extra-linguistic, non-linguistic or simply out-of-the-language and almost all the non-verbal features of speech used to be subsumed under this group. Literature in the field was by and large meagre mainly because the role that paralanguage played in the study of linguistics was considered to be minor and even marginal. It was commonly thought that paralinguistic features did not affect the basic meaning of an utterance in itself and, in turn, were not significant for speech. The close relationship between paralanguage and the emotional or affective function also made researchers averse to studying this area, thus presuming that it would be more appropriately investigated by other disciplines such as psychology, psycholinguistics or anthropology. Additionally, the "unfortunate" prefixes such as para-, extra-, non- or out- used to describe this term also reinforced such peripheral consideration (Crystal, 1974, p. 267).

This conjectural turmoil was partly elucidated by the pioneering articles published by Trager & Smith (1951), Smith (1952) and Trager (1958), whose theories

grew in popularity and attracted the scholars' interest, mainly because they distanced themselves from any other approach theretofore adopted. Crystal (1974) explains it as follows:

> When a theory (in this case, generative theory) is so much in the ascendant, any earlier linguistic approach which does not take cognizance of the claims of that theory, and attempt some comparison with its own claims, is necessarily going to distance itself from the eye of the majority of linguists and become, in effect, of historical interest. (p. 266)

Their publications led the way in drawing a clear distinction between linguistics and paralinguistics and marked an ideological inroad into future study. Theoreticians started being reluctant to carry out further research into this field, as it was assumed that Trager and Smith had already managed to answer the most relevant questions, and the few papers published always took their ideas as a starting point.

Even though the lack of theoretical foundation was still obvious in the early sixties, great strides started to be made in the right direction. The importance of the non-verbal components of speech was acknowledged by Birdwhistell (1961), Bolinger (1964), Crystal & Quirk (1964), Lieberman (1965) and Abercrombie (1968), who highlighted the pivotal role of paralinguistics in the field of linguistics and their interrelationship during the act of communication. The interplay between language and paralanguage is also brought to the fore by Trager (1972) by defining the latter as "a communication system accompanying and subsidiary to language" (p. 10). Similarly, Key (1982) stated that "language is accompanied, modified, reinforced, enhanced, and nullified by non-verbal concomitants" (p. 9). Poyatos (1994) also signaled a departure from the isolated role of paralinguistics in speech to its interplay with other verbal and non-verbal activities. He put forward that the aural and visual reality of speech was based on three premises, namely what we say, how we say it and how we move it, what he called the *Triple Basic Structure of Human Communication*, consisting of Language (vocal and verbal), Paralanguage (vocal and non-verbal) and Kinesics (non-vocal and non-verbal). Nevertheless, Abercrombie (1968) considered that the term *paralanguage* was fairly inappropriate to gather all the remaining pieces of the linguistic puzzle and believed that non-verbal activities were far too diverse to be assembled under the same noun.

After a slow and dubious start, paralinguistics started to gain recognition in academic circles and consolidated as a discipline in its own right. The number of papers and books devoted to this area experienced an exponential growth and attention was not only paid to its relationship with linguistics and kinesics, but rapidly turned to its nature as an independent communicative activity. However, there was still a great deal of disagreement among scholars as to which features of speech should be treated as part of the linguistic system and which ones as part of the paralinguistic system. Intonation was precisely a case in point.

2.4.2. Paralinguistic features

Perhaps the most influential and widely-quoted classification of the features regarded as paralinguistic is that provided by Poyatos (1993). The aforementioned author defined the concept of *paralanguage* as:

> The nonverbal voice qualities, voice modifiers and independent utterances produced or conditioned in the areas covered by the supraglottal cavities (from the lips and the nares to the pharynx), the laryngeal cavity and the infraglottal cavities (lungs and esophagus), down to the abdominal muscles, as well as the intervening momentary silences, which we use consciously or unconsciously supporting, or contradicting the verbal, kinesic, chemical, dermal and thermal or proxemics messages, either simultaneously to or alternating with them, in both interaction and non-interaction. (p. 6)

Taking his own definition as a starting point, Poyatos (ibid.) established four well-defined categories touching upon different key characteristics. A general account of these four groups, namely primary qualities, paralinguistic qualifiers, paralinguistic differentiators and paralinguistic alternants, is provided in the following subsections.

2.4.2.1. Primary qualities

Primary qualities are basic components of human speech that allow an individual to be vocally distinguished from the rest of people. In other words, such personal vocal features enable us "to recognize a person without knowing what he or she is saying" (Poyatos, 2002, p. 2). Among the qualities that reinforce the identity of the speaker, Poyatos (ibid.) singles out timbre, resonance, volume, tempo, pitch, intonation range, syllabic duration and rhythm. These fundamental features, which are commonly treated

as non-segmental (Crystal, 1971), do not only characterise a given person in everyday speech but they can also define the speaker's traits in certain situations.

Although these primary qualities should be reflected in the DV by voice talents, there are some cases in which their complete transference is, more often than not, unattainable. For instance, in the biographical film *J. Edgar* (Clint Eastwood, 2011), Leonardo DiCaprio had to prepare his role for months to actually manage to imitate the oral delivery of the first director of the FBI. With that purpose in mind, he resorted to aural records of J. Edgar and tried to adopt, through practice and patience, his vocal mannerism. In the OV, DiCaprio displays a full command of J. Edgar's loudness, pitch, rhythm and even timbre of voice. Unfortunately, these idiosyncratic elements are not reflected in the DV of the film, given that, among many other reasons, the dubbing artist is subject to the tight restrictions introduced by dubbing constraints such as time and space limitations. In words of Whitman-Linsen, "the job of dubbing actor is unique, and in its uniqueness, more restrictive" (1992, p. 93).

2.4.2.2. Qualifiers

Paralinguistic qualifiers refer to those voice types that represent the way in which a particular character speaks. Poyatos (1991) distinguishes a total of ten qualifiers: breathing control, laryngeal control, esophageal control, pharyngeal control, velopharyngeal control, lingual control, labial control, mandibular control, articulatory control and articulatory tension control. In this way, a character can have, for instance, a strident, squeaking or husky voice that can make him/her clearly stand out from the rest of the characters and be easily recognised by the public. In the animated sitcom *The Simpsons* (Matt Groening, 1989-2015), the matriarch of the family, Marge Simpson, is characterised by her trademark nasal and hoarse voice, which has been preserved in the Spanish DV in order to produce a similar effect in the target audience.

2.4.2.3. Differentiators

Paralinguistic differentiators are related to "physiological reactions [...] as well as psychological states and emotional reactions" (Poyatos, 1991, p. 190). They can occur independently or substantially modify both the linguistic message and the suprasegmental traits (ibid., 1993). Laughing, coughing, crying, yawning, sneezing or

hiccoughing constitute just a few examples of the vocal sounds usually subsumed under such category. These features contribute to giving credibility and naturalness to the filmic text and need to be coherent with verbal signs and visuals when dubbed into another language (Chaume, 1997). Dubbing actors should thus reproduce the sounds produced by original actors and fit them perfectly in the character's lips to avoid breaking the target viewers' cinematic illusion.

2.4.2.4. Alternants

Alternants are paralinguistic sound emissions which are an active part of our everyday speech but which need to be taken with caution when translated or dubbed into a different language. They can be produced intentionally or unintentionally by actors and can be either voiced (oops!, aha!, phew!) or silent (a sniff, a sigh, a grunt). In the translated script these features tend to be represented by the symbol (G) for "gesture". During the dubbing performance, voice talents, when imitating the sounds emitted by the original character, will have to consider whether any adaptation is required in order that the alternant can be understood by the target culture (Chaume, 1991). In Chaume's view, a comprehensive list of equivalents in multiple languages would prove really helpful for translators, dubbing directors and dubbing artists in trying to find the best solution.

2.4.3. Linguistic and paralinguistic uses of intonation

The point of convergence —and even of overlapping at times— between some of these paralinguistic features (especially when it comes to primary qualities) and the prosodic systems described above is more than evident. In Poyatos' (1993) opinion, primary qualities are even portrayed as "qualities closest to the basic suprasegmental elements of the linguistic structure proper" (p. 130). As a matter of fact, where to draw the line between these two concepts has often fostered debate among scholars over the years and, as put by Roach (2000), how to tackle this controversial question usually tends to "vary from one work to another" (p. 56).

Broadly speaking, if these categories were to be placed across a linguistic/non-linguistic gradient continuum, prosodic features would certainly be regarded as more

linguistic than paralinguistic cues (Lyons, 1972; Roach et al., 1998), especially due to the fact that "paralanguage can never be linguistic, while prosody can, and often is" (Schötz, 2003, p. 12). Authors such as Mozziconacci (2002) suggest that prosodic features can fulfil both a linguistic and a paralinguistic function. Whereas the former provides information about the structure of the dialogue and focus placement, the latter is related to emotional and attitudinal input as well as to the speaker's age or sex. According to Gussenhoven (2002), paralinguistic features are more universal than prosodic correlates and, in Cruttenden's (1997) view, the fact that paralinguistic cues are interruptive and prosodic effects are co-occurrent lies at the heart of such distinction. Other authors such as Schötz (2003) hold that paralanguage does not usually change the identity of linguistic elements, while prosody can actually alter the linguistic meaning of the message. She adds that short-term phenomena, i.e., "the creaky voice quality sometimes used to signal utterance finality", are commonly prosodic, whereas long-term correlates, i.e., "creaky voice found in a number of sociolects" (p. 11), are deemed as paralinguistic. Crystal (1969) argues that the main difference between both systems is that prosody relies on variations in pitch, loudness or silence, but paralanguage is identified by means of other mechanisms such as variations in the nasal and oral cavities. Finally, Halliday (1985) opts for a more grammatical explanation that can help to understand why these two systems should be tackled separately:

> Prosodic features are part of the linguistic system; they carry systematic contrasts in meaning, just like other resources in the grammar, and what distinguishes them from other resources is that they spread across extended portions of speech, like an intonation contour. Paralinguistic features also extend over stretches of varying length, but they are not systematic – they are not part of the grammar, but rather additional variations by which the speaker signals the importance of what he is saying. (p. 30)

The distinction between prosodic and paralinguistic features points to another source of disagreement among academics, namely the inclusion of intonation in the linguistic or in the paralinguistic system. The fact that this suprasegmental trait has been treated both as an intrinsic part of the grammar of a language and as a valuable carrier of attitudinal and emotional content has led many scholars to tip the scales in favour of one side or the other.

On the one hand, authors such as Crystal & Quirk (1964), Crystal (1969), Halliday (1985), Monroy (2002) and Prieto (2003) adopt a more linguistically-oriented

stance and maintain that intonation is eminently a linguistic phenomenon. As such, intonation can perform several linguistic functions in speech, carry systematic contrasts in meaning and reflect the communicative intention of the speaker. Quilis (1993) advocates the linguistic status of intonation and defines it as "la función lingüísticamente significativa, socialmente representativa e individualmente expresiva de la frecuencia fundamental en el nivel de la oración" (p. 410), and Trager (1972) draws a clear distinction between linguistic phenomena such as tonal patterns and paralinguistic features, namely voice set (providing information about age, sex or location), voice quality (i.e., different voice types) and vocalisations or non-talking noises (i.e., laugh or cry). This idea of intonation as a non-segmental trait belonging to the linguistic system is also held by Couper-Kuhlen (1986) and Chun (2002), who argue that intonation plays a major role in adding linguistic meaning to the speaker's utterances.

On the other, intonation is categorised by some scholars under the umbrella of paralanguage, that is, a component alien to the linguistic system. Unlike in the field of Linguistics, in which this suprasegmental trait is usually included as an essential element of the communicative process, it is worth noting how in the area of TS or, more accurately, of AVT the dominant trend has been to regard intonation as a basic constituent of the paralinguistic system. Zabalbeascoa (2001), for instance, explains that paralinguistic elements can be either oral (i.e., intonation, rhythm or loudness) or written (i.e., font or colour of text). Similarly, Martínez Sierra (2008) puts forward that paralanguage comprises the non-verbal qualities of the voice, namely intonation or rhythm. Other authors such as Martí Ferriol (2006), Romero-Fresco (2009b), de Higes Andino (2014) and Zárate (2014) also refer to this trait as paralinguistic and Perego (2009) argues that paralanguage "includes prosody and intonation, as well as kinesics and proxemics", which, in her view, are "essential elements in communication, given their pragmatic and emotional functions and their power in conveying the speaker's communicative intentions" (p. 60).

A divergent point of view is adopted by those academics suggesting that intonation is neither purely linguistic nor purely paralinguistic. As put by Tench (1996), the linguistic dimension of intonation concerns the message and involves the pitch of the voice (i.e., to ascertain whether the speaker is asking a question or stating a fact), whereas the paralinguistic dimension of intonation is interested in the messenger and

involves pitch, volume, tempo and voice quality (i.e., the role of the speaker in interpersonal communication). Drawing on Tench (ibid.), García-Lecumberri (1995) makes a clear-cut distinction between the grammatical meanings of intonation (which perform a linguistic function) and the non-grammatical meanings of intonation (which perform a paralinguistic function), the latter being related to the attitude of the speaker in speech. This view is shared by Cortés Moreno (2002), who holds that, when intonation is used to state, ask or exclaim, it serves a linguistic function, but when it is used to convey the attitudes, emotions and state of mind of speakers, its function is exclusively paralinguistic. As best explained by Mateo Ruiz (2013):

> [L]as melodías que quieren transmitir una intención que va más allá de la mera formulación lingüística constituyen lo que se denomina entonación paralingüística. Decimos entonación "paralingüística" porque sus rasgos melódicos no forman parte del código lingüístico que comparten los hablantes de una lengua, no todos los hablantes de un idioma marcan la cortesía o la ironía con los mismos rasgos melódicos, obedeciendo a un mismo "código". (p. 70)

By the same token, Wichmann et al. (2009) recognise that the most difficult hurdle in examining intonation is that "both paralinguistic and linguistic information are carried in the same acoustic channel" (p. 2). Gussenhoven (2004) points out "the partly paralinguistic nature of intonation" (p. 69) and explains that intonation is part of the linguistic description insofar as it can be described in terms of duality, arbitrariness and discreteness, but it can also remain independent of the language when expressing meanings of surprise or anger. The paralinguistic function of intonation is also stated by Botinis et al. (2001), who additionally attribute an extra- or non-linguistic use to intonation when referring to the personal traits of the speaker such as age or sex. Regarding the universality and specificity of this suprasegmental feature, Chen et al. (2004) argue that the paralinguistic use of intonation tends to be similar across languages, while linguistic uses of intonation are, more often than not, language-specific.

Perhaps one of the most comprehensive works dealing with the dichotomy between the linguistic and the paralinguistic uses of intonation is Ladd (2008), who sees this connection as "only a problem, not an insurmountable hurdle" (p. 42). According to this author, paralinguistic cues, which might be interpreted even in the absence of the

verbal message itself, should be treated as "modifications of the way in which phonological categories are realized" (p. 35), although they do not manage to alter their identity. This means that the intonation of an utterance can vary paralinguistically in terms of, for instance, pitch-range (i.e., high fall or low fall): with a high falling tone the speaker's statement will be more argumentative, whereas with a low falling tone it will sound as more understated and yet the linguistic message *per se* is not to be distorted whatsoever.

What seems to emerge from here is that intonation is by and large regarded as linguistic insofar as it is integrated into the grammar of a language and as paralinguistic insofar as it can add attitudinal and emotional content to the speaker's words. This may explain why in the area of linguistics intonation is mostly described as an intrinsic component of the language and why, on the contrary, it is seen as predominantly paralinguistic in the domain of AVT. Thus, it seems that the consideration of intonation as linguistic or paralinguistic largely depends on where the focus of analysis is to be placed.

In light of the wide diversity of opinions on this subject, it is necessary to specify what will be understood by *intonation* in the present thesis. Due to the fact that intonation can modify the identity of the linguistic message, can vary in accordance with the language used and can provide different contrasts in meaning, it is regarded here as a prosodic element and, as such, as linguistic. In this sense, intonation is fully associated with the grammatical structures of sentences (Lyons, 1972), but it can also perform an attitudinal as well as an illocutionary function, understood by Hervey (1998) and in this thesis as "the performative intention which the utterance serves" (p. 11). In a sentence like *You're coming?*, the linguistic use of intonation allows us to know, for instance, that the speaker is asking a question, is requesting for confirmation and is intentionally trying to urge the listener to actually come. A distinction between attitudinal and emotional content is needed at this point. As pointed out by Couper-Kuhlen (1986), linguistic intonation, which is communicative in purpose and language-specific, can transmit attitudinal meaning. Conversely, paralinguistic intonation, which is universal, concerns the emotions of the speaker. While intonation can vary in terms of attitude depending on the language, its emotional content is bound to be more widely recognised across languages. Therefore, the fact that intonation is linguistically determined does not preclude the fact that it can also have certain paralinguistic uses in

speech. When this suprasegmental feature has an emotional purpose, it can indeed be —and it will be here— regarded as paralinguistic.

2.5. Theoretical approaches to intonation

"The description of a language is a complex interaction between the language itself and the linguist who describes the language from the viewpoint of his own theoretical commitments and convictions."

(Hirst & Di Cristo, 1998, p. 13-14)

Despite its relevance from a communicative point of view, intonation suffered notorious neglect from researchers in the first half of the 20th century.[25] In 1958, Alan Sharp went as far as to claim that intonation had become "the Cinderella of the linguistic sciences" (p. 151). Although in the second half of the century the study of intonation experienced a considerable upsurge thanks to the contributions of renowned experts in the field such as Halliday (1967, 1970), Crystal (1969, 1975), O'Connor & Arnold (1973), Couper-Kuhlen (1986) and Cruttenden (1986), among other scholars, intonation still lagged behind other areas of research in Linguistics. This is the reason why in 1986, borrowing the metaphor employed by Sharp a few years earlier, Bolinger described intonation as "the Cinderella of the communication complex" (p. 3). Such peripheral interest among academics is hardly surprising when seen as a reflection of the difficulty to disentangle the tonal system of any particular language, considering that "intonation is paradoxically at the same time one of the most universal and one of the most language specific features of human language" (Hirst & Di Cristo, 1998, p. 1). As a matter of fact, all languages are pronounced with some type of intonation and yet the repertoire of tunes used, for instance, in English, can sound wrong and even be misunderstood if applied to a different language such as Spanish (Wells, 2006). The specificity of this feature could prove a hindrance to the learners of a foreign language,

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[25] During this period most papers were devoted to the study of phonology and phonetics, while intonation was generally mentioned in passing. Some exceptions, however, can be found in the seminal books *Manual de Entonación Española* by Navarro Tomás (1944) and *The Intonation of American English* by Pike (1945), centred on the intonation system of Spanish and American English, respectively.

since they tend to struggle to get rid of their mother-tongue intonation and to acquire the patterns of a new melody.[26]

Taking the universality and specificity of intonation in languages as a starting point, some similarities as well as differences will be encountered when comparing the patterns of English and Spanish. The intonational aspects of both languages will be pinned down under the three premises stated by O'Connor & Arnold (1973):

- Intonation is **significant**, and as such, different pitch contours can convey different meanings.
- Intonation is **characteristic** and, as such, languages can differ from each other in terms of intonation.
- Intonation is **systematic**, and as such, every language has a limited number of tonal patterns.

Based on the first premise that intonation is significant, a review of the different functions that intonation fulfils in speech will be presented in § 2.5.1. Under the second premise that intonation is characteristic, the focus in § 2.5.2 will be placed on the principal approaches to the study of this suprasegmental feature. Finally, in § 2.5.3 the repertoire of tunes available in both English and Spanish conversational exchanges will be fully described in accordance with the premise that intonation is systematic.

2.5.1. Intonation is significant

Utterances which are different only in respect of intonation may, as a result, differ from each other in meaning. The same phrase may be said in a downright, or a reserved, or a questioning tone of voice, amongst others. (O'Connor & Arnold, 1973, p. 1)

Intonation is regarded as one of the most significant suprasegmental traits in spoken discourse insofar as it can express meaningful distinctions fundamentally attributed to the grammatical form of the utterance and the attitude intended by the speaker. The semantic content of intonation is thus determined by the logical structure

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[26] The importance of speaking a foreign language by using appropriate intonation has given rise to a whole gamut of research papers and books which deal with this feature from a pedagogical viewpoint (see O'Connor & Arnold, 1973 and Chun, 2002).

of the information contained in the sentence (Halliday, 1967) as well as by the additional cues that speakers wish to convey with their selection of pitch contours (Chun, 2002). This prosodic feature is certainly used in verbal interactions as a valuable carrier of orality and as a powerful source of input able to unearth what words have left unsaid. In fact, intonation patterns have been described in linguistics as "des unites à double face qui combinent une expression phonique et un contenu sémantique" (Martinet, 1965, p. 31). It goes without saying that intonation is of capital importance for communication and can become as essential as the words themselves. Navarro Tomás (1944) even maintains that, in case of conflict, the meaning transmitted by intonation in speech would usually override the denotative sense transmitted by word choice:

> El tono es en muchos casos, más que las palabras mismas, lo que satisface y persuade o molesta y ofende. En el trato diario, esencialmente afectivo, donde el sentimiento que se adivina importa desde luego más que las palabras que se oyen, el tono produce o disipa recelos, suscita cuestiones y entorpece o facilita la relación social. En el desacuerdo frecuente entre la significación literal de las palabras y el sentido de la entonación, se pone más confianza en lo que el tono da a entender que en lo que las palabras manifiestan. (p. 215-216)

Successful communication implies the collaboration of both the speaker and the listener. This tacit agreement is based, according to Halliday (1967), on the three decisions every speaker faces when uttering a sentence: the segmentation of the utterance, the location of the accent within the intonation phrase (IP) and the tonal pattern attached to the sentence-type. Given the multi-functional nature of intonation, such decisions can be related to the major roles that intonation can perform within a language, for instance, from an attitudinal or a grammatical viewpoint. In what follows, the three subsystems of intonation under study in Chapter 6 (corresponding to the translational dimension), which prove to fulfill a crucial role in the translation for dubbing, and the different functions that this suprasegmental trait can perform in both English and Spanish will be thoroughly discussed.
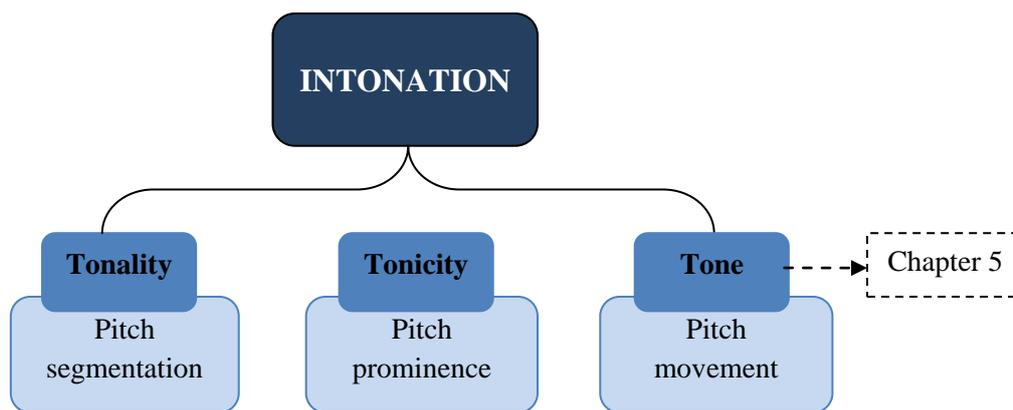
Figure 4. Subsystems under analysis in Chapter 6

2.5.1.1. The three Ts

The concept of a trio of subsystems, namely the three Ts (tonality, tonicity and tone), was introduced by Halliday (1967) in an attempt to explain how information is structured within an utterance. In his view, speakers arrive at three types of decisions as they speak: how to divide the utterance into chunks (tonality), where to place the nuclear tone (tonicity) and, ultimately, what pitch contour is to be used (tone).[27] The interaction of these variables shapes the intonation system of a language at the same time as motivating different contrasts in meaning (Monroy, 2012).

As mentioned above, the notion of the three Ts, which was enthusiastically welcomed by academics, will be part and parcel of the second half of the present research (Chapter 6) insofar as it is fully integrated into the grammatical description of a language and becomes especially relevant from a translational point of view. The idea is to explore the interesting yet heavily under-researched connection between tonal systems and (audiovisual) translation in order to determine how the use and the meaning added by these variables in the ST might indeed have an impact on the translation process and on the translator/dialogue writer's choices in the TT. Although the following subsections intend to provide a clear overview on tonality, tonicity and tone, their direct bearing on translation will be further explored in Chapter 3.

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[27] These three parameters were designated in Spanish by Navarro Tomás (1944) as *grupo fónico* (tonality), *acento de intensidad* or *acento dinámico* (tonicity) and *tonema* (tone).

(1) *Tonality.* The first choice to make by the speaker is related to the way in which the dialogue is to be chunked into intonation units. Major breaks within and between utterances are generally signalled by means of pauses or variations in pitch movement at the end of the IP. Furthermore, as put by Estebas-Vilaplana (2014), the segmentation of the phrase can be marked by syllable duration, which is usually longer at the end of the sentence. The placement of the boundaries is wholly arbitrary and varies according to the meaning that the speaker wishes to express.

Tonality (or pitch segmentation) mirrors the grammatical structure of a sentence and can also act as a useful device in case of ambiguity. In written discourse, the correct interpretation between each one of these sentences: (a1) What is that in the road ahead? (one IP) and (a2) What is that in the road? | A head? (two IPs), (b1) Peter my son | and his wife (two IPs) and (b2) Peter | my son | and his wife (three IPs) could be easily identified by means of punctuation. Nevertheless, intonation would be the only way to disambiguate both utterances in any spoken interaction. The absence of intonation in written language (e.g., text messages) can certainly pose a communication problem between the participants of the conversational exchange, given that intonation is often the most reliable means to ascertain the meaning intended by the speaker/writer.

Both the segmentation of the utterance and the number of IPs underscore the unrivalled importance attached to the sense of tonality in translation and, more specifically, in AVT. As shown in Example 2.9, the tonality of an utterance can bring about substantial changes in meaning that, if they fail to be detected by the translator, might lead to serious mistakes and, ultimately, to a breakdown in communication.

Example 2.9	
You know she is French.	(Ya) Sabes que es francesa.
You know, she is French.	Ya sabes, es francesa.[28]

(2) *Tonicity*. This second parameter, known as tonicity (or pitch prominence), refers to the distribution of accents within an IP. The stressed syllable that bears the most prominent shift in pitch acts as the nucleus of the unit and is usually located at the

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[28] A more idiomatic translation such as *Tenía que ser francesa* or *Francesa tenía que ser* might also reflect the speaker's intention and help to maintain the humorous tone (if any).

end of the phrase (Tench, 1996). Marked tonicity is deliberately used by speakers to highlight those parts of the sentence they want the listener to focus on. A change in the position of the nucleus can involve a change in the meaning of the utterance. In fact, pitch-accentual prominence depends on the status of the information: whereas *old* or *given information* is deaccented, the information treated as brand-new (*new information*) tends to be accented (Couper-Kuhlen, 1986), even if it is not placed at the end of the sentence. In Spanish, however, nucleus displacement makes no difference between given or new information. Instead, several syntactic devices such as word order and changes in the lexicon or in the theme-rheme structure (Gutiérrez Díez, 2008) are favoured to determine information focus, since the functional load of tonicity is much higher in English than in Spanish (Hervey, 1998).

Example 2.10	
Tomorrow it's Alice's **birthday**.	Mañana es el cumple de **Alice**.
No, tomorrow it's **Samantha's** birthday.	No, mañana es el cumple de **Samantha**.

Broadly speaking, the tonic segment is placed on the last content word in the sentence, namely nouns, adjectives, verbs and adverbs (Wells, 2006) and yet it might be strategically moved backwards in English with the express purpose of conveying a different meaning or adding other semantic nuances. In contrast with the flexibility of focalisation in English, "in Spanish the rule is to place it [the nucleus] on the very last word, regardless of the nature of such word" (Gutiérrez Díez, 2005, p. 132). For this reason, Spanish intonation exhibits a much more rigid structure (Ortiz-Lira, 2000) and, as mentioned above, resorts to other syntactic alternatives so as to express the cues added by English tonicity. However, unlike in Spanish, variations in syntax or in grammar seem to be, more often than not, out of the question in English by virtue of its fixed internal skeleton. Whereas the English language presents more rigidity in its syntactic structure and more flexibility in terms of intonation, its Spanish counterpart is more rigid when it comes to intonation but much more flexible as far as its syntactic structure is concerned. Such disparity calls for attention on the part of audiovisual translators, who, aware of the rigidity of Spanish intonation and in their quest for linguistic and pragmatic adequacy, will have to resort to other options implying, for

instance, a shift in the lexical repertoire, word order or grammar, as illustrated in Example 2.11.

Example 2.11	
My sister is a dancer (not yours).	Mi hermana es <u>la</u> **bailarina** (no la tuya).[29]

By the same token, the potential contrasts between these two languages in terms of the focalisation of information by means of intonation can pose an obstacle as far as dubbing is concerned. When dubbing a character, actors will have to follow the rules of Spanish intonation rather than the intonationally-marked focus overheard in the English version.

(3) *Tone*. The pitch movement associated with the nucleus is known as *tone* or *nuclear tone*. As shown in the preceding section, the inventory of tones (or pitch movements) in English and Spanish is manifold and depends to a large extent on the author's individual contribution. It has been argued that, whereas scholars usually agree on the repertoire of basic or primary tones taking part in the intonational model of these languages, there seems to be no consensus about what tones should be subsumed under the compound and complex category (see § 2.5.2). Discrepancies among linguists are also notable regarding the different kinds of meanings that can be attributed to tonal patterns. The maxim "it is not what you said, but the way you said it" hints precisely at the semantic cues conveyed by pitch variation, since further connotations can be added to the meaning supplied by the words themselves. Wells (2006) explains it as follows:

> Languages differ in the intonation pattern they use, and in the extent to which they rely on intonation to convey aspects of meaning. More importantly, the same physical pattern of rises and falls may have different meanings – different pragmatic implications – in different languages. (p. 5-6)

The pitch contour used by the speaker in an utterance may thus bear more than one possible pragmatic meaning and, in fact, "there are few instances of a sentence which has only one possible intonation-pattern" (Halliday, 1970, p. 21). This certainly raises interesting questions as to how the oral and written delivery of tonal patterns

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[29] A more idiomatic translation such as *Bailarina, mi hermana* might also reflect the underlying meaning attached to English tonicity.

could be tackled from an audiovisual perspective, taking into account that the meaning intended by the speaker might vary in accordance with the tone-type attached to the IP. As pointed out by Halliday (ibid.), "if you change the intonation of a sentence, you change its meaning". An example of such variability is provided by Estebas-Vilaplana (2014, p. 237), who proposes a set of four tonal patterns and their corresponding potential meanings for the negative particle "No":

Table 4. Pitch trajectories of "No" and their pragmatic meaning

	TONE	MEANING
↘ NO	Fall	Polite statement
↗ NO	Rise	Question
∨ NO	Fall-Rise	Statement showing reservations
∧ NO	Rise-Fall	Angry statement

Although, as hinted by Crystal (1969), the three Ts remain fully independent of one another, they are commonly related to the major roles that intonation can perform within a language. Authors such as Roach (1998) and Collins & Mees (2003) agree on the presence of four different functions that can, in general terms, help the listener understand what the speaker intends to mean. Every one of these subsystems can be associated with at least two functions (Wells, 2006) and each function can be linked to one or more features out of the intonational phenomenon (Tench, 2009). This interplay speaks volumes of the semantic load of intonation in the conversational interchange as well as of the preponderant role of the three Ts to satisfy the communicative needs of both the speaker and the listener. Table 5 provides a detailed account of the specific features resulting from the interaction amongst this trio of subsystems and some of the most basic functions that intonation can perform in a language. The functions of intonation will be further described in the upcoming subsection.

Table 5. Features and functions of intonation in speech in consonance with the three Ts

	FUNCTION	FEATURE
Tonality	The grammatical function	The delimitation of syntactic structures in speech.
	The discourse function	The organisation of conversation in spoken discourse.
Tonicity	The accentual (or focusing) function	The focus of information within the utterance.
	The discourse function	The distinction between new and old information.
Tone	The attitudinal function	The expression of attitude and emotion.
	The illocutionary function	The expression of the speaker's intention.
	The grammatical function	The identification of clause types.

2.5.1.2. The functions of intonation

The interaction amongst this trio of subsystems ―tonality, tonicity and tone― lays the groundwork for the numerous functions that intonation can fulfill in a language. A wide variety of functions has been traditionally attributed to intonation by different scholars. Wells (2006), for example, concedes that intonation can signal meaning in speech by way of attitudinal, grammatical, focusing (also known as informational or accentual), discourse, psychological and indexical functions. Much along the same lines, Couper-Kuhlen (1986) regards intonation as a vital contributor to linguistic meaning able to serve up to six distinct functions in spoken interactions and yet she gets rid of the psychological function devised by Wells and introduces an illocutionary function. Tench (1996) also envisages a classification of six functions, including communicative, attitudinal, informational, syntactic, textual and genre-specific functions. Roach (1998) and Collins & Mees (2003) reduce this list to four functions, namely attitudinal, accentual, grammatical and discourse. Similarly, Chun (2002) argues that intonation can carry out an attitudinal, grammatical, sociolinguistic and discourse function, but she incorporates four additional roles (informational, illocutionary, textual and interactive) within the last one of these functions. Other authors such as Halliday (1967) and O'Connor & Arnold (1973) center their attention on the grammatical and attitudinal functions, respectively, which have generally been singled out as the primary functions of intonation by a vast majority of scholars.

For the purpose of the present study, further elucidation is needed in those particular functions that are intimately related to the three variables under examination. Given that the first part of this analysis (Chapter 5) focuses exclusively on intonation understood as the meaningful variation in pitch, the attitudinal and the illocutionary functions will be of special interest for drawing a clear distinction among clause types as well as for grasping the emotional content of the speaker's words. In the second part of the analysis (Chapter 6), which essentially deals with the translational aspects of intonation, attention will be turned to the accentual, grammatical and discourse functions.
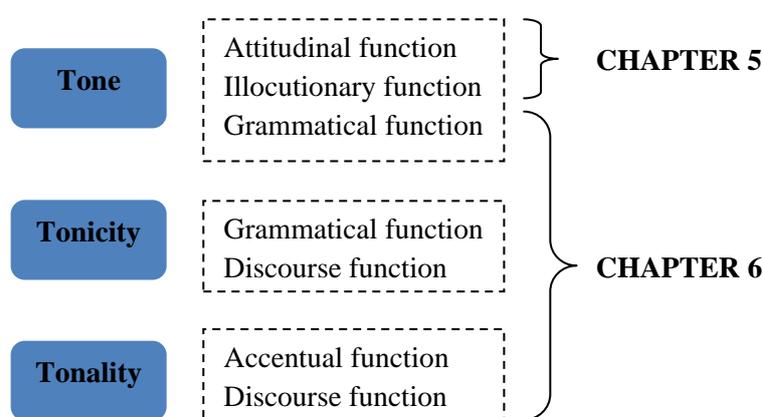
Figure 5. Functions under analysis in Chapters 5 and 6

In sum, intonation will help the addresser and the addressee to communicate and interpret the intended message by means of the four major functions covered in the present research: attitudinal and illocutionary function (attitude and intention), grammatical function (grammatical and syntactic structure), accentual function (prominence) and discourse function (organisation of the information).

(1) *Attitudinal and illocutionary function.* The expression of attitudes and emotions in the dialogic interaction has been regarded as the principal function of intonation by a number of linguists (Crystal, 1969; O'Connor & Arnold, 1973; Couper-Kuhlen, 1986; Monroy, 2005). By means of extrinsic pitch contours speakers can superimpose an attitude on top of the intrinsic lexical content of their sentences at the same time as hinting at their inner feelings and providing the hearer with extra information to interpret their bare words. As pointed out by Pike (1945), "an intonation

meaning modifies the lexical meaning of a sentence by adding to it the speaker's attitude towards the contents of that sentence" (p. 21).

Following from this, it seems that all portions of discourse comprise, to a greater or lesser degree, both a logical or referential and an affective side in such a way that "no utterance in a language is entirely logical nor purely emotional" (Monroy, 2005, p. 309). This double facet highlights the relationship between intonation and illocutionary acts. Drawing on J. L. Austin's (1962) theory of speech acts,[30] Searle (1969) states that speakers can express specific purposes by the intentional use of tonal patterns or, to put it another way, the intonation adopted by the speaker in a given situation helps to mark the illocutionary force of the utterance. According to O'Connor & Arnold (1973), Brown et al. (1980) and Cruttenden (1997), some attitudes or illocutionary acts are more likely to occur with some types of intonation patterns. A statement, for instance, can sound more casual and involved if uttered with a high fall, whereas it can convey a sense of detachment and reservation with the use of a low fall (O'Connor & Arnold, 1973). Similarly, a wh-question with a default falling tone can be associated with a businesslike attitude, whilst an encouraging and kind wh-question usually takes a rising tone, thus varying the interlocutor's intention.

Example 2.12	
What's your ↘name?	Businesslike
What's your ↗name?	Encouraging and kind

The reason why the focus of the research at hand is placed not only on nuclear tones but also on the pitch variation of heads (see § 2.5.3.3) is precisely that the latter correlates with the expression of attitudes and emotions in speech (Monroy, 2005). Thus, even though most studies in linguistics limit their analysis to the different tones on nuclear accents, the present thesis goes a step forward by additionally considering the trajectory of the head as an indispensable marker of attitude. Both pre-nuclear and

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[30] The gist of Austin's theory (extensively developed in his popular book *How to do things with words* [1962]) is that all verbal actions constitute speech acts, which are under the direct influence of the context, the speaker and the hearer. These communicative acts have been widely described as locutionary (the act of saying something), illocutionary (the particular intention of the speaker in saying something) and perlocutionary (the act performed as a consequence of saying something).

nuclear patterns will be analysed here as a whole in the quest for emotional traces, which tinge original and dubbed texts with a great deal of plausibility and naturalness. The interplay between the movement of the pitch and the attitudinal and illocutionary functions certainly calls for attention on the part of dubbing actors, who must attempt to convey the same attitude and illocutionary force as the original character and to achieve natural and well-rounded dubbed dialogues.

(2) *Grammatical function*. Even though the idea that grammar and tunes go hand in hand has been rejected by scholars such as Cruttenden (1986) and Brazil (1997), it has been enthusiastically welcomed by authors such as Pike (1945) and specially Halliday (1967), who advocate that intonational contrasts are grammatical choices in themselves. The assumption underlying the Hallidayan model is that linguistic form consists of significant internal patterns that expound several contrasts in terms of meaning. The author attributes several grammatical roles to intonation: the distribution of information, the distinction between sentence-type and the disambiguation of similar syntactic structures constitute just a few examples.

In a potential ambiguous sentence such as *She dressed and fed the baby*, the difference becomes clear as soon as the sentence is divided into two different IPs. If an intonation break is located before the second coordinate clause (*She dressed | and fed the baby*), the action of the verbs is performed by one person (she) but for two different people (she and the baby): she got dressed and she fed the baby afterwards. If, on the contrary, there is no boundary between the two clauses (*She dressed and fed the baby*), it is suggested that the action of the verbs is performed by one person (she) but for just one person (the baby): she dressed the baby and she fed the baby. Because the location of the boundaries reflects how the utterance is organised syntactically, the listener can automatically grasp the meaning intended by the speaker and the potential ambiguity is resolved. As mentioned above, the informative content transmitted by English intonation might need to be translated into Spanish by making use of other linguistic alternatives due to the intonational rigidity of this language.

Example 2.13	
She dressed	and fed the baby ||	<u>Se vistió</u> y dio de comer al bebé
She dressed and fed the baby ||	<u>Vistió</u> y dio de comer al bebé

The impact of intonation on grammatical contrasts and its obvious implications for the translator's choices underscore the capital importance of pitch contours in the deconstruction and construction of meaning. It seems evident that translators will necessarily have to take into consideration the semantic role of intonation in language and pay attention to those tonal variations that are bound to add information or imply a potential change in meaning. The grammatical function of intonation can thus be seen as a determining factor in deciding both what aspects of language are intended to be reflected by the speaker and how they should be rendered in the target version by the translator, who "ideally should respect character's manner of speaking, not only the content of their interventions" (Díaz Cintas & Remael, 2007, p. 187).

(3) *Accentual function*. The location of the nucleus can serve as a focusing device that allows the speaker to highlight the most relevant information within the utterance. Despite the fact that the general rule is to place the nucleus at the end of the IP, interlocutors can move the tonic stress backwards or forwards in the sentence depending on the content they want the hearer to focus on. In an oral interaction such as *I didn't mean to **insult** her, but you **did** insult her* the second addresser gives prominence to the auxiliary verb, which would not be given stress on a regular basis. The speaker, however, decides to emphasise the function word *did* instead of the content word *insult* as a way of intensifying the affirmative character of the statement. This example can illustrate how "the normal accentual pattern of a word may be overridden by the focus being placed elsewhere for contrastive or emphatic purposes" (Chun, 2002, p. 59).

Intonation can thus be strategically used by speakers to bring some parts of the sentence into or out of focus as well as to signal what information is new and what information has already been given. In addition, the choice of the nuclear tone, that is, the word that bears the principal accent in the sentence, can prompt several contrasts in meaning. Halliday (1970) draws a clear-cut distinction between unmarked tonicity (i.e.,

the focus is placed on the last lexical item of the sentence), which is generally used by default, and marked tonicity (i.e., the focus is placed on a word different from the last lexical item of the sentence). In the following example, it is possible to identify two completely different yet equally valid interpretations: whereas the unmarked tonicity on *leave* suggests that the speaker is planning to go somewhere else, the marked tonicity on *plans* implies that the speaker wants to leave some plans. It goes without saying that the accentual function of intonation can dramatically impact the way in which a sentence is to be translated into another language such as Spanish, thus requiring more careful attention on the part of translators. Likewise, the focalisation of information by means of tonal prominence can pose a problem when it comes to dubbing. Dubbing actors will have to lay emphasis on a specific word following the rules of Spanish intonation and avoid imitating the contours of the English version.

Example 2.14	
I have plans to **leave**.	Tengo pensado marcharme.
I have **plans** to leave.	Tengo que dejar unos planos.

(4) *Discourse function*. The aim of this function, which owes its origins to Brazil's (1975) model of discourse intonation, is to "achieve continuity and coherence" (Chun, 2002, p. 56) beyond the sentence level. Speakers can vary the tone of their voice in accordance with the type of response they expect from the hearer and can structure the discourse in order to facilitate understanding between participants. Intonation constitutes a potential device to organise conversation, to regulate turn-taking and to mark boundaries throughout sequences of tone-units. Tag questions, for instance, could perfectly exemplify the significant role of intonation as a regulator of conversational behaviour at discourse level. They can be uttered with either a falling tone or a rising tone depending on both the intention of the speaker and the reply expected on the part of the listener. Whereas a fall implies a request for confirmation and typically a yes-no answer, a rising tone indicates that the speaker is asking for information and expects a more elaborated reply from the hearer. The pragmatic role of intonation in discourse can sometimes overlap with attitudinal approaches (Cruttenden, 1997) insofar as speakers

can express their inner intentions at the same time as organising the dialogue and classifying information structure.

Example 2.15	
They're coming on Tuesday, ↘aren't they?	Request for confirmation.
They're coming on Tuesday, ↗aren't they?	Request for information.

Within the context of this thesis, the discourse function proves to be necessary to account for the organisation of conversation, which is regarded as a systematised act of communication between speaker and listener. The discourse aspects of meaning need to be, within the realm of possibility, rendered in the translated and dubbed version along with the attitudinal, grammatical and accentual functions so as to reflect the disposition of words and sentences chosen by the speaker, the information structure and, ultimately, the idiosyncrasies of the character's oral delivery.

2.5.2. Intonation is characteristic

The pitch patterns or tunes of English are not necessarily the same in form as those of other languages, nor do they necessarily produce the same effect as they would in other languages, though there may be resemblances here and there. (O'Connor & Arnold, 1973, p. 1)

As put forward by these authors, intonation is characteristic insofar as languages of diverse origins do not necessarily share the same tonal system. This can certainly pose a problem for foreign learners when attempting to apply the pitch patterns of their mother tongue to a different language, thus leading to misunderstandings or to a breakdown in communication.

Within the dubbing context, differences in intonation call for the attention of professionals. Drawing on O'Connor & Arnold's (ibid.) premise, the tonal patterns used by actors in the ST could not be simply transferred into the TT by virtue of the language-specificity of intonation and other alternatives could be necessary to transfer the underlying meaning added intonationally. For the purpose of the present research, it

seems appropriate to draw a clear-cut distinction between the intonation systems of the two languages under study here, namely English and Spanish, to detect potential commonalities and divergences between them. The following subsections set out to revisit the most relevant theoretical works available on both English and Spanish intonation at the same time as touching upon practical considerations.

2.5.2.1. English intonation

The first linguistic models of English intonation made their appearance in the early 1900s thanks to the pioneering works undertaken by "two different traditions of intonational analysis" (Estebas-Vilaplana, 2014, p. 231), known as the British School and the American School. Although their tenets revolve around the study of the same language, these schools formulate contrasting proposals concerning the analysis and categorisation of the inventory of English tones. A basic difference between both theoretical approaches lies in the fact that, whereas in the British framework the analysis of pitch contours is based on *configurations* or *tunes* (García-Lecumberri, 2003, p. 36), the American tradition has normally preferred an analysis characterised by a series of *levels*. It goes without saying that the modelling of intonation proposed by these two schools became a source of inspiration to many other theoreticians in the field and wielded enormous influence upon incipient generations of linguists. The Dutch School or IPO (Institute for Perception Research) model, for instance, took the British analysis as a starting point to develop their own theory on intonation and, similarly, both the Autosegmental-Metrical model and the Aix-en-Provence model[31] adopted several ideas conceived within the framework of the American School (Prieto, 2003). Given that a thorough explanation of the three aforementioned models would go beyond the scope of this thesis, only the principal exponents of the two models of English intonational analysis, namely the British School and the American School, will be described in detail below.

(1) *The British School*. The configurational approach proposed by the British School dates back to Sweet (1892), Jones (1918) and especially Palmer (1922), who

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[31] A comprehensive description of these three models —the IPO model, the Autosegmental-Metrical model and the Aix-en-Provence model— is provided in Prieto (2003) and Mateo Ruiz (2013).

divided the IP[32] into independent and meaningful units both at a pre-nuclear and nuclear level of analysis, also designated by Tench (1996) as pre-tonic and tonic segment, respectively. Whereas the former includes all the syllables preceding the nucleus, the latter consists of the last accented syllable of the IP and, if any, other unaccented syllables following the tonic syllable (or nucleus). According to this classification, the tone group is constituted by four independent yet interrelated elements, although just one of them, the nucleus, is mandatory (Monroy, 2012):

- **Pre-head:** any unstressed syllable preceding the onset, which is the first stressed syllable before the nucleus. The pre-head is independent from the head and can be found even when there is no head in the IP.

- **Head:** the portion of discourse expanding from the onset to the tonic syllable. The head can only be present in the utterance provided that there is at least one stressed syllable before the nucleus.

- **Nucleus:** the most prominent syllable within the IP, usually located towards the end of the utterance. Since it is in this part of the tone-unit where the contrastive movement of the pitch takes place, this element will always be present in the utterance, even if the IP is made up of a single word. The pitch pattern carried by the tonic syllable is generally known as *nuclear tone*.

- **Tail:** the unaccented syllables immediately following the nucleus that always have the same pitch movement as the last accented syllable. Like the pre-tonic segment (consisting of the pre-head and the head), the tail is an optional component in the utterance.

All in all, the structure of an intonation unit can be represented as follows (optional elements are given in round brackets):

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[32] Multiple names have been used in the English literature to refer to an intonation phrase or IP (Wells, 2006; Ladd, 2008): word group (O'Connor & Arnold, 1973), tone group (Gussenhoven, 1983; Halliday, 1967), intonation group (Cruttenden, 1997), tone unit (Crystal, 1969; Couper-Kuhlen, 1986; Roach, 1998), intonation unit (Du Bois, 1991; Tench, 1996) and macrosegment (Hockett, 1958).

```
(Pre-head)   –   (Head)   –   Nucleus   –   (Tail)
```

Pre-nuclear configuration   Nuclear configuration
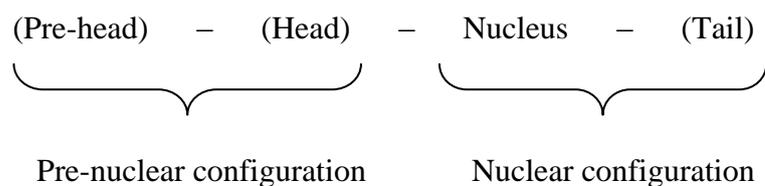
Taking into account the obligatory presence of the nucleus, the optional strands of the tone-unit may occur in various combinations (Couper-Kuhlen, 1986), as shown in Table 6:

Table 6. Possible combinations of the elements in an IP
(tonic syllable in bold and head, if any, underlined)

Pre-head	Head	Nucleus	Tail	Example
		X		**Sir**
	X	X		<u>John</u> is not **he**re
	X	X	X	<u>Try</u> **this** one
X	X	X		I must <u>go</u> to the **bank**
X		X		Of **course**
X		X	X	You should **write** it down
		X	X	**Din**ner is ready
X	X	X	X	I can <u>hardly</u> be**lieve** it

Apart from the division of pitch contours into smaller constituents, the British tradition identifies an array of nuclear tones and different types of heads and pre-heads, which are normally described by means of their pitch trajectories (see § 2.5.2.1). For example, pundits in English intonation such as O'Connor & Arnold (1973), who have always been regarded as leading exponents of the British School, attributed a total of seven pitch movements to the nucleus, four tonal patterns to the head and two different variants that could occur in the pre-head. The choice of the tonal inventory at both the pre-nuclear and nuclear level will bear the overall meaning of a particular configuration and will be frequently attached to those linguistic functions intended by the speaker (see § 2.5.3.1). Even though the movement of the tonic syllable tends to be the chief carrier of meaning in the utterance, the rest of components, especially heads, will qualify and often even determine the semantic content provided by the nuclear tone (García-Lecumberri, 2003; Monroy, 2005). The pivotal role that variations in heads play in the IP is precisely one of the reasons why they merit inclusion in the research at hand. In this thesis, all the elements of the utterance will be taken into consideration and yet the focus of analysis will be placed primarily on both heads and nuclear tones.

(2) *The American School*. The level approach leaded by the American tradition owes its origin to Bloomfield (1933), whose phonemic proposal exerted a dramatic impact on subsequent theories developed, among many others, by Pike (1945), Wells (1945) and Trager & Smith (1951). The analysis of intonation by means of a sequence of tone levels constitutes the basis of the American approach. Each one of these tones has been traditionally classified in accordance with four numbers identifying contrasts in pitch levels or phonemes (Pike, 1945). Following Pike's (ibid.) segmentation, level /1/ would correspond to extra-high, level /2/ to high, level /3/ to mid and level /4/ to low.[33] However, scholars like Wells (1945) and Trager & Smith (1951) envisage the opposite taxonomy, thus attributing level /1/ to low and level /4/ to extra-high. Given that the American model does not conceive nuclear tones and in turn the inventory of pitch levels "is the same irrespective of whether they are associated to the last accented syllable or other syllables" (Estebas-Vilaplana, 2014, p. 245), those tones occurring at the end of an intonation group are rendered by means of what the American School has labelled as *boundary tones* or *terminal junctures*. In this light, the pitch contour of an utterance is made up of several pitch phonemes followed by a terminal juncture, which signals the boundaries between the different intonation contours (Couper-Kuhlen, 1986). Trager & Smith (1951) propose a set of three terminal junctures graphically represented as # for falling, // for rising and / for level. Both the pitch levels and boundary tone of an IP are generally symbolised by the above-mentioned numbers in superscript, as shown in the example included in Cruttenden (1997, p. 39):

$$^3\text{Usually} \mathbin{/\mkern-3mu/} {}^2\text{John goes to } {}^3\text{London}^{1\ \#}$$

(3) *Main differences between the British School and the American School*. The differences between the British and the American phonological models outstrip their similarities. The contrast between both schools is particularly sharp in three key features:

- how they describe intonation;
- how they interpret an IP;
- how they represent pitch movements.

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[33] These four pitch levels or phonemes are known in Spanish intonation as *bajo*, *semibajo*, *semialto* and *alto* (Mateo Ruiz, 2013).

As opposed to the American framework, which describes the intonation contour as a series of pitch levels from number 1 to 4, the British School analyses tones by taking into account the trajectory of their pitch and divides the tone group into two different configurations: prenuclear, consisting of pre-head and head, and nuclear, including the nucleus and the tail. While in the British tradition the last accented syllable of the tone unit is hinted at by the location of the tonic segment, the American School introduces the notion of *boundary tone* or *terminal juncture* with the purpose of accounting for the final movement of the IP. Another noticeable difference lies in the way in which they represent intonation. The American model makes use of numbers that are set slightly above the main line and symbols to indicate boundaries between contours. In contrast, the configurational tradition represents variations in pitch by means of tonetic-stress marks that can be placed on any of the elements in the sentence, although the most meaningful diacritics are usually reserved for nuclear tones. Drawing, once again, on Cruttenden's (1997, p. 39) example, the symbols used in both the contour and the level analysis have been displayed in the following phrase:

British model   ˇUsually ǀ [1]John goes to ↘London

American model   [3]Usually // [2]John goes to [3]London[1] [#]

After exploring the most salient features of the British and the American intonational approach, it is necessary to dwell on the tonal framework of analysis that will be applied in the present research. Although the source language of this thesis is the American variant of English intonation, the British model of analysis has been chosen as the mainstay of this study. The principal reason for this lies precisely in the distinct orientation of their proposals. The American approach comprises the study of the sounds of a given language, whereas the British variant is basically concerned on the sounds of human speech. This means that the former is essentially phonological, whilst the latter is more phonetic (Martínez Celdrán, 2003), thus adopting a much more thorough approach which proves to be particularly useful for the research at hand. The rationale behind this choice is also motivated by the pioneering works published by Navarro Tomás (1918, 1944) on Castilian Spanish intonation, which were very much in line with the configurational approach proposed by the British School (Beckman et al., 2002). Needless to say, the commonalities found between these two models of analysis

pave the way for a better understanding of English and Spanish intonation throughout the present research.

The notation system adopted here has also been inherited from the British tradition. Therefore, instead of making use of numbers from 1 to 4 to indicate variations in pitch contour, the trajectory of intonation is reflected by means of specific tonemic stress marks, which have been slightly adapted from the notation systems proposed by O'Connor & Arnold (1973) and Monroy (2002). To the researcher's mind, this system of tonal transcription is considered to be less intricate and more iconic (Mompeán & Monroy, 2010) than the level approach proposed by the American School and much more straightforward to apprehend by non-specialists in the field of phonetics and phonology. The complete list of symbols that will be used throughout this thesis is provided in § 2.5.2.3.

2.5.2.2. Spanish intonation

A vast number of authors (Quilis, 1981; Alcoba & Murillo, 1998; Sosa, 1999; Beckman et al., 2002; Monroy, 2002; Gil & Llisterri, 2004; Estebas-Vilaplana & Prieto, 2009) seem to agree that the first extensive description of the Spanish intonation system is found in Navarro Tomás (1918, 1944), whose groundbreaking ideas were taken as a starting point in subsequent studies. Although in *Manual de pronunciación española* (1918) he devotes a whole chapter to underscore the importance of intonation not only to convey the meaning intended by the speaker but also to interpret the meaning intended by the listener, it is in his comprehensive monograph *Manual de entonación española* (1944) that Navarro Tomás gives a full account of the tonal patterns used in the Spanish language from both a theoretical and experimental point of view. His major contribution is to adopt, on the one hand, the breath-group (*grupo fónico*), which is the segment comprised between two pauses within an utterance and, on the other hand, the melodic unit[34] (*unidad melódica* or *entonema*), which, following the descriptive framework of the British tradition, the author divides into three different parts: an initial inflection ending in the first stressed syllable, a body containing from the first stressed syllable to the last syllable preceding the last stressed syllable of the utterance, and a

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[34] The *melodic unit* proposed by Navarro Tomás (1944) corresponds to the idea of *intonation phrase* envisaged by British phoneticians (Cortés Moreno, 2002).

final inflection starting at the last stressed syllable and ending at the end of the utterance. As explained by Navarro Tomás (1944), the final portion of the melodic unit is the most informative and significant part of the utterance because it contains the principal tone (nucleus) or *tonema*:

> La parte de la línea musical correspondiente a esta terminación, muchas veces monosilábica, es la más breve y a la vez la más significativa de la unidad enunciativa. […] El valor expresivo de la unidad enunciativa depende sobre todo de su inflexión final. El principio y el cuerpo de dicha unidad son elementos cuya estructura varía relativamente poco. (p. 50-51)

Whether due to the lack of resources or to the special difficulty in analysing spontaneous conversations, Navarro Tomás' (1944) observations are based on "entonación idiomática literaria", that is, on the intonation used by "escritores, profesores, artistas y académicos procedentes de diversas regiones" (p. 12) recorded while reading aloud a collection of literary excerpts originally conceived as written texts.[35] The orientation of his research towards a linguistic description offers a rigorous as well as exhaustive examination of Castilian Spanish intonation. Yet, the fact that these recordings are presumably devoid of spontaneity has led some scholars such as Sosa (2003) to call into question the validity of the results obtained.

The importance of analysing speech "in its most natural state" (Delattre et al. 1962, p. 233) has indeed been advocated by several phoneticians. Quilis (1981, 1993), who has been considered, along with Navarro Tomás, one of the leading linguists in Spanish intonation research, investigated a wide range of regional variants of Castilian and Latin American Spanish colloquial intonation with the purpose of representing "el factor de la espontaneidad" (Quilis, 1981, p. 341). The field has benefited further from other valuable contributions dealing with spontaneous corpora, such as the reviews found in Obregón Muñoz (1981), García Riverón (1996), Sosa (1999) and Ortiz-Lira (2000), who focus on specific dialects spoken in Latin American countries (i.e., Venezuelan, Chilean, Mexican or Argentinian Spanish), and in Hidalgo Navarro (1997, 2006), Alcoba & Murillo (1998), Sosa (1999), Hualde (2002), Monroy (2005), Estebas-

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[35] These audio recordings were extracted by the author himself from the autophonic section of *El Archivo de la Palabra* (Spoken Word Archive), gathered by El Centro de Estudios Históricos between 1931 and 1933 and readily available in digital format in the National Library of Spain (Madrid).

Vilaplana (2006) and Mateo Ruiz (2013), who deal with the tonal patterns of local spontaneous speech in Castilian Spanish.

In light of the wide variety of regional accents spoken in Spain, the number of publications focusing on local models of intonational analysis from both a theoretical and pragmatic standpoint has grown exponentially if compared to the few works available on this topic in the last decades. The phonetic peculiarities of speech have been described in the traditional variants spoken, for example, in Galicia (see Carril, 1973 and Fernández Rei, 2016), Canary Islands (see Quilis, 1989 and Dorta, 2007, 2008), Teruel (see Vilar Pacheco, 2001), Madrid (see Ramírez Verdugo, 2005), Catalonia (see Font Rotchés, 2007), Asturias (see Alvarellos et al., 2011) and Cantabria (see Cuevas Alonso & López Bobo, 2011). The intonational characteristics of speakers born and raised in Murcia have been examined in Monroy (2002) and in Monroy & Hernández-Campoy (2015), who deliver seminal papers on the intonation system of colloquial Murcian Spanish. Other particular variants within this accent have been dealt with by Martínez Celdrán et al. (2008), who describe the tonal features used by speakers from smaller towns such as Caravaca de la Cruz and Bullas.

As opposed to the first theoretical proposals mostly derived from the British intonational modelling, more recent trends in the study of Spanish intonation follow the path traced by the early works of the American School. This influential framework of analysis, which was initiated by Pierrehumbert in 1980 and further developed by Ladd in 1996, is known as the Autosegmental-Metrical (AM) theory of intonational structure. The gist of this model is the description of intonation by means of a sequence of two tones: H (high) and L (low). The aim of the proposal is basically to represent the tonal inventory of languages through a limited number of tunes. The multiple varieties of Spanish tones are featured by means of a labelling scheme consisting of a set of conventions for prosodic annotation, namely the Sp_ToBI (Spanish Tones and Break Index). In general terms, there are five break indices (0, 1, 2, 3, 4) and the ToBI system contains six basic pitch accents, seven boundaries tones represented by the % symbol and seven more boundaries tones marked with the - symbol after the final tone (see Beckman et al., 2002 and Prieto & Roseano, 2010). The potential combinations of the abovementioned pitch accents and boundary tones give rise to a total of nineteen nuclear configurations in Spanish intonation. For illustrative purposes, the transcription

system for Sp_ToBI has been summarised in Table 7 in accordance with the tonal representation proposed by Prieto & Roseano (2010):

Table 7. The Sp_ToBI system for intonational annotation

Pitch accents		Boundary tones					
		Marked with %			*Marked with -*		
Monotonal	Bitonal	Monotonal	Bitonal	Tritonal	Monotonal	Bitonal	Tritonal
H*	L+H*	L%	HH%	LHL%	H-	HH-	LHL-
L*	L+>H*	M%	LH%		L-	LH-	
	L*+H		LM%		M-	HL-	
	H+L*		HL%				

2.5.3. Intonation is systematic

> [W]e do not invent tunes as we go along; we use tunes which we originally learned as children, and we do not choose them or use them at random. There is a limited number of pitch patterns in any one language, and we use them to produce definite meaningful effects. It is therefore possible to describe frequently recurring patterns of pitch and to give rules for their use. (O'Connor & Arnold, 1973, p. 1)

This premise refers to the possibility of defining languages by their use of a limited repertoire of tonal patterns that are attached to a finite set of meanings in speech. It has even been proved experimentally that speakers are very likely to distinguish the language of an utterance by virtue of its prosody alone (Hirst et al., 2001). What can emerge from here is that the speakers of a given language usually have a fixed set of intonational choices that characterises the melody of their speech. This is not to say that two different languages are necessarily going to show contrasts in all their tonal features. In fact, it is possible to identify similarities amid their differences and to make cross-linguistic generalisations about the production of some contours. The tenets of such *intonational universals* (Sosa, 1999; Ladd, 2001) draw upon a series of coincidences taking place in the majority of languages. For instance, falling tones in statements tend to indicate that a sentence is complete, whereas rising and level tones usually leave the utterance incomplete. When comparing the intonation patterns of English and Spanish, it is indeed possible to find phonetic commonalities that can be mostly attributed to their Indo-European origin (Carcedo González, 1994). However, as

pointed out by Monroy (2002), some differences are noticeable in their pitch contours at both nuclear[36] (nucleus) and pre-nuclear (head and pre-head) level.

The following subsections give a summarised account of the repertoire of intonational patterns envisaged by multiple influential authors in both English and Spanish and shed further light upon the inventory of tones under analysis in this research project.

2.5.3.1. Tonal patterns in English

The classification of tones in the English language usually varies depending on the authors and their theoretical orientations. The commonest factors that determine the choice of an intonational taxonomy are the initial trajectory of the nucleus, the beginning point of such pitch direction and, if applicable, the change of trajectory after the tonic segment (Cruttenden, 1997). Whereas some scholars such as Tench (1996) or Wells (2006) envisage a simple taxonomy in three basic pitch movements (fall, rise and fall-rise) and regard rising-falling and high and low varieties as subcategories or secondary tones of the former, other phoneticians resort to a more elaborate division. Halliday (1970), for instance, suggests five primary tones, namely fall, high rise or fall-rise (pointed), low rise, fall-rise (rounded) and rise-fall, each of which are in turn subdivided into several complex and compound tones.

Along the same lines as Halliday's classification, Crystal (1975) makes a distinction between simple (fall, rise and level), complex (fall-rise and rise-fall) and compound tones (fall + rise and rise + fall). Unlike Halliday's (1970) division, which includes the low fall-rise and the low rise-fall, Crystal (1975) dispenses with these two tones and introduces a level tone instead. O'Connor & Arnold (1973) and Cruttenden (1997) propose seven nuclear tones consisting of low fall, high fall, low rise, high rise, fall-rise, rise-fall and mid-level. The contour analysis of Schubiger (1958) embraces nine tones: low fall, high fall, low rise, high rise, low fall-rise, high fall-rise, low rise-fall, high rise-fall and rise-fall-rise. Other scholars such as Roach (2000) attributes a total of five pitch movements to the nucleus (fall, rise, level, fall-rise and rise-fall) and

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[36] Although the tail is also part of the nuclear configuration, it is not included in this description on the grounds of it being generally determined by the pitch movement of the nucleus.

Palmer (1922) establishes three falling tones (high fall, low fall and "intensified" fall) and three rising tones (high rise, low rise and fall-rise).

In addition to these unidirectional, bidirectional and multi-directional types of movements in the nucleus, British phoneticians list a variety of recurrent intonational patterns that can occur in the head. Palmer (ibid.) distinguishes four types of heads, namely superior, inferior, scandent and a heterogeneous category. O'Connor & Arnold (1973) identify four non-emphatic and three emphatic heads that can be combined with particular tones in nuclear and pre-nuclear positions. Non-emphatic heads are known as high, low, falling and rising, whilst emphatic variants comprise stepping, sliding and climbing heads. According to the tune-based model proposed by O'Connor & Arnold, not all heads are fully compatible with all types of nuclear tones and in turn some combinations are more likely to occur than others. On the basis of the results obtained in his empirical study on spoken English, Crystal (1975) does away with the emphatic and non-emphatic distinction drawn by these authors and envisages a classification of four basic heads: falling, rising, falling-rising (-falling) and rising-falling (-rising), which, in Couper-Kuhlen's (1986) view, proves to be insufficient to encompass all the possible variations encountered in the English language. Tench (1996) also identifies a descending (falling) as well as an ascending (rising) head, although he adds a level head, which can range from high to low.

As for the classification of pre-heads, that is, any unstressed syllable preceding the first accented word, O'Connor & Arnold (1973) and Gimson (1980) recognise a simple distinction between low and high. While the low pre-head tends to be the normal tone, the high pre-head usually plays an emphatic role within the utterance. For this reason, low pre-heads are more likely to occur in the sentence than high pre-heads. Crystal (1975) suggests a more extensive typology consisting of five pre-heads, including not only low and high pre-heads but also extra-high, extra-low and mid pre-heads. All the syllables in the pre-head must be pronounced on the same pitch.

Drawing on O'Connor & Arnold's (1973) proposal for the intonation of colloquial English, Figure 6 illustrates the nuclear and pre-nuclear elements contained in an IP and the tonal patterns that can be attached to each one of these constituents: pre-head, head, nucleus and tail.

ANATOMY OF AN INTONATION PHRASE		

PREHEAD — Low / High

HEAD
- Simple — Low / High / Falling / Rising
- Complex — Stepping / Sliding / Climbing

NUCLEUS
- Simple — Low Fall / High Fall / Low Rise / High Rise / Level
- Complex — Fall-Rise / Rise-Fall

TAIL
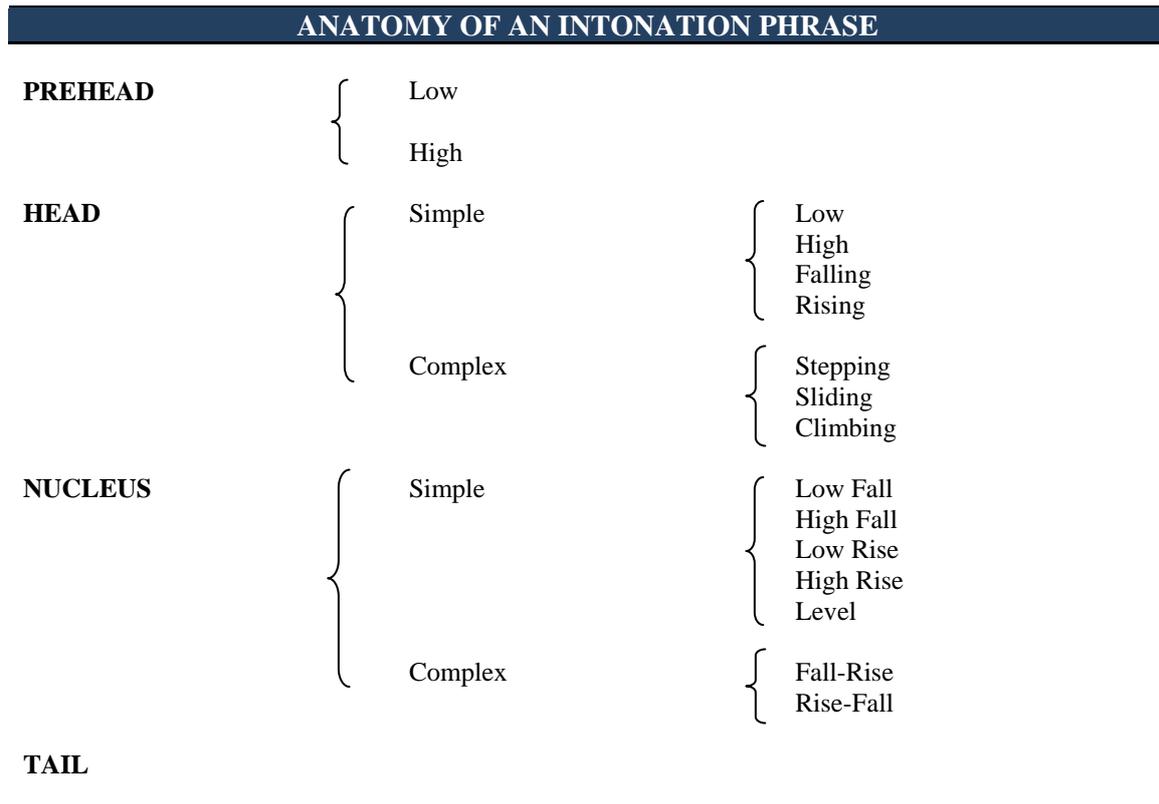
Figure 6. Anatomy of an IP (O'Connor & Arnold, 1973)

2.5.3.2. Tonal patterns in Spanish

The pioneering works of Navarro Tomás (1944) certainly marked a turning point in the study of Spanish intonation. He posited a total of five *tonemas* (nuclear tones) which intended to compile the entire inventory of tonal patterns used in Castilian Spanish. These fives tones were divided into three different groups in accordance with the final pitch movement of the melodic unit: two falling tones (*cadencia* and *semicadencia*), two rising tones (*anticadencia* and *semianticadencia*) and one level tone (*suspensión*). Whereas *cadencia* and *anticadencia* are considered primary tones for they generally indicate that an utterance is complete, *semicadencia* and *semianticadencia* operate as secondary tones to fulfil a limited number of functions within the sentence and, along with the level tone, can also be attributed to incomplete sentences. One of the examples included in Navarro Tomás (ibid., p. 209) features a portion of discourse extracted from his acoustic repertoire in which the five possible trajectories of the nuclear tone are represented in the same excerpt (see Figure 7). The array of tones proposed by this author has been symbolised by means of arrows indicating the direction of their pitch movements.

EN EL PARDO LOMO DEL CERRO, ↘

ENTRE LOS VIEJOS OLIVARES, ↑

LA CASA SOLARIEGA, →

CON SU AMPLIA PORTALADA, ↗

OFRECÍ A FRANCO REPOSO. ↓
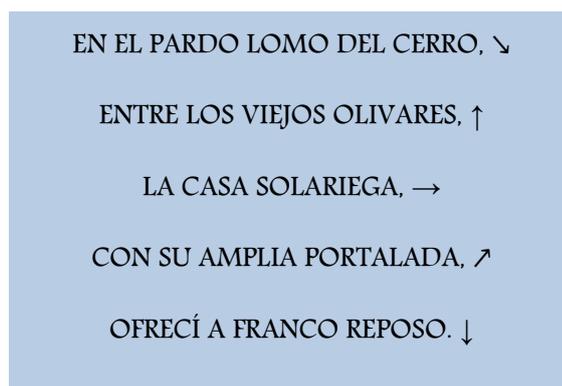
Figure 7. Navarro Tomás' five tonemas represented in a literary extract
(↓ cadencia, ↑ anticadencia, ↘ semicadencia, ↗ semianticadencia, → suspensión)

Although the majority of works carried out in Spanish intonation have drawn upon the original typology of Navarro Tomás (1944), it is also worth mentioning the piece of research conducted by Quilis (1981, 1993), which expanded the initial description of Navarro Tomás and helped to cast new light on the field. Unlike Navarro Tomás' classification into five *tonemas*, Quilis (ibid.) propounded an intonation system based on three boundary tones (falling, rising and level), three level tones (low, mid and high) and two accents (strong and weak). In his model of analysis, boundary tones, level tones and accents can freely combine with each other within the sentence but their precise location depends on a number of factors. Level tones, for instance, can only occupy four different positions: (a) after the pause or the boundary tone, (b) on a stressed syllable with a weak accent after the last stressed syllable with a strong accent, (c) on all stressed syllables with a strong accent, and (d) on any stressed syllable with a weak accent immediately preceding a stressed syllable with a strong accent before a boundary tone. As far as boundary tones and accents are concerned, the former are always placed at the end of an intonation unit, whereas the location of accents conforms to the rules that govern the Spanish accentuation system.

In line with Navarro Tomás (1944) and Quilis (1981, 1993), Hidalgo Navarro (1997, 2006) envisages three tonal movements or *tonemas*: falling, rising and level. More recently, Monroy (2002), on the basis of a spontaneous corpus study on the intonation system of Murcian Spanish, carries out an in-depth pragmatic analysis including two pre-heads, five heads and an exhaustive repertoire of nuclear tones that can occur with different keys (low, mid or high). In pre-nuclear position, he draws a clear-cut distinction between a high and emphatic pre-head and a mid-low and

unmarked pre-head. His classification of heads is a little more intricate insofar as he envisages high and low heads, which can be either sustained or stepping (moving either downwards or upwards), descending and ascending heads and, ultimately, a mid, sustained type of head. In nuclear position, three primary pitch movements (falling, rising and level) constitute the axis of Monroy's intonation system. More specifically, the author distinguishes three falling tones (high, mid-high or mid-low and low), three rising tones (low, mid-low or mid-high and high) and five level tones (high, mid-high, mid, mid-low and low). This author also introduces a rise-fall and a fall-rise movement as well as two compound tones: rise + fall and fall + rise. If there are other syllables after the nucleus, they belong to the tail. Figure 8 gives a full account of Monroy's typology.

ANATOMY OF AN INTONATION PHRASE		
PREHEAD	High (emphatic)	
	Mid-low (unmarked)	
HEAD	Simple	Low Mid High Falling Rising
	Complex	Stepping upwards Stepping downwards
NUCLEUS	Simple	Low Fall Mid Fall High Fall Low Rise Mid Rise High Rise Low Level Mid-low Level Mid Level Mid-high level High Level
	Complex	Fall-Rise Rise-Fall
	Compound	Rise + Fall Fall + Rise
TAIL		
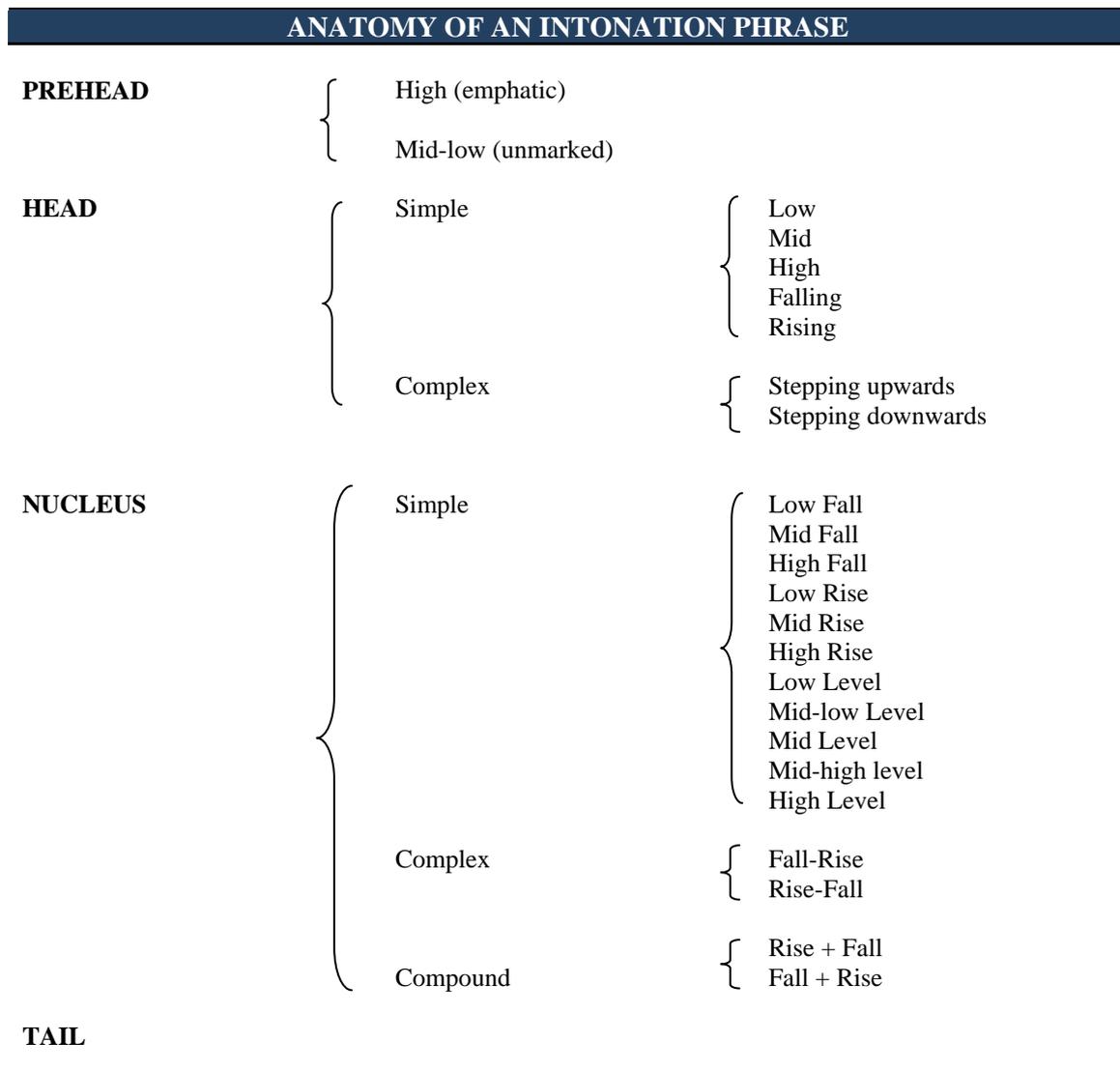
Figure 8. Anatomy of an IP (Monroy, 2002)

2.5.3.3. Tonal patterns under analysis in this thesis

The present research will focus on several nuclear and pre-nuclear patterns that are likely to occur in both English and Spanish discourse. Since it would be far beyond the scope of this study to examine each one of the tones set forth by the above authors, only the patterns which are pertinent to the corpora under scrutiny will be described below.

Although the primary focus of analysis is placed on nuclear tones by virtue of their meaningful and non-arbitrary role in languages, pitch variations of heads perform certain functions that make them especially attractive for the purpose of this thesis. In order to determine the degree of similarity and divergence between the tones used in the two systems under study, it is necessary to analyse a minimal intonation lexicon of patterns which, to a greater or lesser extent, are present in both languages. With such purpose in mind, this study will chiefly resort to O'Connor & Arnold's (1973) intonational modelling on the grounds of it being considered one of the best-known manuals on English intonation (Monroy, 2005) and to the description of nuclear and pre-nuclear configurations provided by Monroy (2002), which constitutes one of the most accurate and extensive portrayals hitherto offered in Spanish. O'Connor & Arnold's (1973) description of English is thus regarded as the backdrop against which the corresponding Spanish tonal patterns are to be compared. However, other theoretical orientations and empirical approaches will be discussed while exploring the contours of the corpora under analysis.

The inventory of nuclear tones that will be scrutinised in this study is made up of three simple pitch movements —fall, rise and level— that can occur with different keys —low, high and mid (in the case of level tones)— and two compound tones, namely fall-rise and rise-fall. Even though these two latter contours exist in the Spanish system, their occurrence tends to be much scarcer in Spanish than in English and they can differ in terms of meaning (García-Lecumberri, 1995). Therefore, parallelism between these two languages is expected to be more evident in the case of simple nuclear tones but less so in compound tones. As for the variation of pitch range in pre-nuclear positions, O'Connor & Arnold (1973) and Monroy (2002) agree on the presence of five types of heads in English as well as in Spanish: two sustained (low and high), one descending, one ascending and one stepping (upwards or downwards). This series of nuclear tones

and heads is relevant enough to account for the usage and variability of patterns in both the source and the target language and, ultimately, to shed new light upon the potential impact that intonation might exert on the (un)naturalness of the dubbed version. Table 8 draws a clean-cut comparison between the tonal patterns envisaged by O'Connor & Arnold (1973) and Monroy (2002) and the model of intonation proposed in the research at hand.

Table 8. Tonal patterns at nuclear and pre-nuclear level in O'Connor & Arnold (1973), Monroy (2002) and in this thesis

	PRE-HEAD	HEAD	NUCLEUS	TAIL
O'CONNOR & ARNOLD (1973)	high, low	low, high, falling, rising, stepping, sliding, climbing	low fall, high fall, low rise, high rise, level, fall-rise, rise-fall	-
MONROY (2002)	high (emphatic), mid-low (unmarked)	sustained (high, mid, low), stepping (upwards and downwards), falling, rising	low fall, mid (-low or –high) fall, high fall, low rise, mid (-low or –high) rise, high rise, low level, mid-low level, mid level, mid-high level, high level, rise-fall, fall-rise, rise + fall, fall + rise	-
THIS RESEARCH	-	low, high, falling, rising, stepping (upwards and downwards)	low fall, high fall, low rise, high rise, low level, mid level, high level, fall-rise, rise-fall	-

All in all, the present research will analyse a total of nine nuclear tones out of which three are falling tones (low fall, high fall, rise-fall), three are rising tones (low rise, high rise and fall-rise) and three are level tones (low level, mid level and high level), and six heads out of which four are simple (high, low, descending and ascending) and two are complex (stepping upwards and downwards). As mentioned in previous sections, the tonal contours under study will be shown graphically by following the standard British notation system, based on iconic typographic symbols. Unlike the

American tradition of describing intonational phenomena by way of numbers (see § 2.5.2.1) or the more recent trend to annotate prosodic elements by using the tenets of the ToBI system (see § 2.5.2.2 and Table 7), the tonemic transcription that will be employed to represent pitch movements here consists of several tone marks placed on the stressed syllables contained in the head and the nucleus. An exhaustive list of the symbols that will be used throughout the present thesis is offered in Table 9.

Table 9. List of symbols used in this thesis

HEADS		NUCLEAR TONES		OTHER SYMBOLS	
ˈ	High	↘	High Fall	|	Intonation-unit boundary
ˌ	Low	↘	Low Fall	**:**	Dragged vowel or syllable
ˋ	Falling	↗	High Rise	**Bold**	Nucleus
ˊ	Rising	↗	Low Rise		
ˈ‾‾ˈ	Stepping (downwards)	∧	Rise-Fall		
ˌ‾‾ˌ	Stepping (upwards)	∨	Fall-Rise		
		→	High Level		
		→	(Mid) Level		
		→	Low Level		

At this point, a brief note on the pitch contours and utterance types under analysis is due. The six types of heads, the five nuclear tones and the four types of utterances examined here will be described in the following lines. The description of patterns in pre-nuclear (types of heads) and nuclear (types of nuclear tones) positions is regarded as a necessary step towards a better understanding of the study of intonation in the present research.

(1) *Types of heads*.

- **Low:** all the syllables in the head are pronounced on the same low, sustained level. According to O'Connor & Arnold (1973), low heads can only occur before the low rise in English.

That wouldn't matter in the **least**.

- **High:** all the syllables in the head are pronounced on a high, sustained level. High heads are usually the most recurrent tonal pattern used by English speakers.

That wouldn't matter in the **least**.

- **Falling:** unlike the rising head, the first syllable of the descending head is high in pitch, whereas the following syllables are gradually lower in pitch. Falling movements in heads tend to be a repeated pattern in Spanish intonation (Monroy, 2012).

That wouldn't matter in the **least**.

- **Rising:** the first syllable of the ascending head is low in pitch and the following syllables are gradually higher in pitch. In accordance with O'Connor & Arnold's (1973) study, this rising movement can only occur before the high fall.

That wouldn't matter in the **least**.

- **Stepping:** the first syllable of the stepping head is either high (upwards) or low (downwards) in pitch and the following unaccented syllables are pronounced on the same high or low level. Subsequent accent groups of the stepping head begin at a slightly higher (upwards) or lower (downwards) level than the end of the preceding accent group.

That wouldn't matter in the **least**.   That wouldn't matter in the **least**.

(2) *Types of nuclear tones*.

- **Fall:** falling nuclear tones are typified by a downward trajectory of the pitch of the voice, which can be either low (low fall) or high (high fall), depending on "the pitch height or movement at the start of the fall" (Wells, 2006, p. 217). One of the broadest generalisations made about falls is that they tend to involve finality, completeness and definitiveness (Cruttenden, 1997). This is the reason why they have generally been regarded as independent tones rather than dependent tones (Wells, 2006). Fall is the default tone for statements, exclamations, wh-questions and commands.[37]

- **Rise-Fall:** the rise-fall nuclear tone implies a bidirectional movement on the nuclear syllable, in which the pitch of the voice shifts from upwards to downwards. This complex tone involves the same implications as the simple falling tone, yet it may include an additional sense of impression, arrogance, confidence and challenge (Cruttenden, 1997) and, according to Roach (2009), the rise-fall may add "strong feelings of approval, disapproval or surprise" (p. 125). In Collins & Mees' (2003) view, the rise-fall is the least common of the above-mentioned tones in English spoken discourse.

- **Rise:** rising nuclear tones are characterised by an upward movement in the pitch, which can be either low (low rise) or high (high rise). Phoneticians such as Kingdon (1958) and O'Connor & Arnold (1973) draw a clean-cut distinction between low and high pitch patterns. Whereas the low pattern begins low and rises to a mid level, the high pattern usually starts in the middle of the voice-range and rises to the highest level. Rises are commonly attributed to non-finality, indefiniteness, yes-no questions and dependent tones (Wells, 2006).

- **Fall-Rise:** the pitch of the voice in a fall-rise nuclear tone shifts from downwards to upwards. This complex tone consists of a prominent falling tone followed by a less prominent rising tone. If there are other syllables after the tonic segment, the rising part usually extends up to the last syllable of the tail.

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[37] Although these utterance types can adopt other nuclear tones (i.e., level, rise, rise-fall...) besides the fall, it is very useful for the purpose of this thesis to introduce the notion of an unmarked or neutral tone that tends to be regarded as the commonest tone, unless otherwise stated.

The functions that the fall-rise can perform in speech are manifold: contrast, hesitation, limited agreement, reservations and non-finality (Tench, 1996), to name but a few.

- **Level:** level tones are not determined by any particular pitch change on the nucleus (Couper-Kuhlen, 1986). Unlike the other two simple tones (fall and rise), they do not experience any upward or downward movement in the pitch of the voice. Although several intonation specialists such as Halliday (1970) do not recognise levels as a nuclear tone in its own right, other authors agree that they are customary in English (Crystal, 1975) and in Spanish (Monroy, 2002) speech. The level tone can occur with three different keys that will be analysed in this empirical research: high, mid and low.

For the sake of relevance and representativeness, this intonational lexicon will be attached to four major types of semantic categories, namely statements, questions, exclamations and commands, which represent several speech functions expressed by the interaction of mood and intonation (Halliday, 1985). Such sentence-types were theoretically devised by classical grammarians (Lyons, 1968) and subsequently put into practice in phonetics and phonology by authors such as O'Connor & Arnold (1973) in their abovementioned book *Intonation of Colloquial English*.

Within the context of this research, the dialogues under study will be carefully arranged into each one of these categories and their tonal patterns will be examined on the basis of the syntactic form and pragmatic function of such clause-types in an attempt to find what kind of associations there are between utterances and tones in dubbed dialogues. A more detailed description of the four utterance[38] types under examination here is offered below.

(3) *Types of utterances*.

- **Statements:** declarative or assertive sentences are generally used to state a fact or an opinion, give information or argue a particular point. Statements can be either affirmative (i.e., *He's got two sisters*) or negative (i.e., *I can't play the guitar)* and either simple, when they consist of one subject and one verb (i.e.,

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[38] An utterance is understood here as a fragment of speech between two meaningful pauses.

The bus is overcrowded), or compound, when they have more than one subject and verb (i.e., *The band played for three hours and the public went wild*). Unlike in Spanish, the presence of the subject is mandatory in English.

- **Questions:** linguistic expressions aiming at making some type of request and generally expecting an answer on the part of the listener. Broadly speaking, the typical interrogative grammatical structure requires the reversal of the order of subject and verb and the addition of a question mark at the sentence end (i.e., *Are you sure?*). However, it is possible to get rid of the subject-verb inversion, predominantly, in colloquial speech (i.e., *You will stay here?*). Needless to say, the role of intonation in those utterances in which the elements are not inverted is even more significant, for it becomes the only available means to differentiate between a statement and a question. Three of the question-types that will be examined in this research are wh-questions (i.e., *What are you doing?*), yes-no or polar questions (i.e., *Is she moving to London?*) and tag questions (i.e., *You like Rachel, don't you?*), although other modalities will also be taken into consideration in due course, namely checking questions (i.e., *They can swim, right?*), echo questions (i.e., (a) *Where are you going?* (b) *Where are we going?*), rhetorical questions (i.e., *Would you close the door?*) and alternative questions (i.e., *Do you prefer tea or coffee?*).

- **Exclamations:** utterances that tend to express strong emotions about a particular situation. They can convey feelings of surprise, anger, joy, astonishment, confusion and happiness, among many others. These sentences usually begin with an exclamative word such as *what* or *how* (i.e., *What a lovely evening!*) but can also adopt the form of a statement with an exclamation mark at the end (i.e., *I won the lottery!*). Echo exclamations (i.e., (a) *I'm having an affair.* (b) *An affair!*), coupled with negated interrogatives clauses (i.e., *Isn't she beautiful!*), are also fairly common in spontaneous speech. Exclamatory sentences can also consist of a single word (i.e., *Awesome!*) or an interjection (i.e., *Wow!*), which are inserted in the dialogue to reflect the speaker's emotional state.

- **Commands:** sentences that are normally devoid of an overt grammatical subject and whose verb is conjugated in imperative form. Commands are used to tell or order someone to do something in a specific and direct manner (i.e., *Stop*

making that deafening noise). They can also adopt the form of an implicit suggestion (i.e., *Change the colour of your hair)* or an invitation (i.e., *Come to my party*). Some routine expressions (i.e., *Take care*) as well as sentences with an interrogative purpose (i.e., *Tell me your name*) can also be conveyed by means of commands.

The tonal patterns as well as the prosodic and paralinguistic features (if applicable) that will be taken into consideration when analysing the aural data obtained during the first part of this research (corresponding to the dubbing dimension) are depicted in the next graph (Figure 9).

Figure 9. Tone-types, heads and features under study per utterance type

UTTERANCES

STATEMENT

QUESTION

EXCLAMATION

COMMAND

Prosodic features

- Pitch-range
- Loudness
- Tempo
- Rhythmicality

INTONATION PHRASE

HEADS

SIMPLE

- Low
- High
- Falling
- Rising

COMPLEX

- Stepping upwards
- Stepping downwards

NUCLEAR TONES

FALL

- Low Fall
- High Fall
- Rise-Fall

RISE

- Low Rise
- High Rise
- Fall-Rise

LEVEL

- Low Level
- High Level
- Mid Level

Paralinguistic and kinesic variables

- Gestures
- Body movements
- Vocal effects
- …

2.6. Concluding remarks

This chapter has attempted to offer a comprehensive overview of intonation by discussing various aspects that provide revealing insights into the nature of this suprasegmental feature as well as into its significance in spoken interactions and, by extension, in AVT. Two major parts can be clearly devised in the overall structure of this second chapter. On the one hand, the first four sections have addressed the issue of intonation from the point of view of its position within the linguistic construct as well as in relation to other prosodic and paralinguistic systems. Drawing on Crystal (1969) and Monroy (2015), intonation, which falls into the domain of phonetics and phonology, has been described as the meaningful variation in pitch understood as a composite of autonomous yet interrelated prosodic systems that correlates with intonation in the production of meaning. This can explain why, although top priority is given to intonation, other features within the prosodic level such as pitch-range, tempo, loudness and rhythmicality are to be borne in mind in this study insofar as they can modulate the pragmatic content associated with the character's pitch contours.

On the other hand, the last section has built up a detailed picture of intonation under O'Connor & Arnold's (1973) threefold premise that intonation is significant, characteristic and systematic. Such theoretical framework has laid the foundations for the empirical approach developed in Chapters 5 and 6, corresponding to the dubbing and translational dimensions, respectively. It has been evidenced by way of examples that English and Spanish do not necessarily have to resort to the same repertoire of tones to convey the same meaning and thus the imitation of original contours by the dubbing actor might negatively affect the quality of the dubbed version. The sharp contrasts between these two languages regarding their use of tonal patterns in oral speech have underlined the versatility of English intonation as opposed to the rigidity of Spanish intonation. This means that Spanish speakers might need to draw upon other linguistic resources to reflect the nuances that are transmitted intonationally in English. Such disparity makes the tonal component of languages a very relevant topic for investigation, given that a shift in the intonation attached to the source utterance can bring about a change in the meaning of the whole sentence or trigger different connotations in the target audience.

The crucial role that intonation serves in both dubbed and translated dialogues will be further explored in the following chapter, which focuses on the interplay of intonation, dubbing and translation from both a theoretical and practical perspective.

3

The interplay of intonation, dubbing and translation

> "—What's he saying?
> —I don't know but... he seems to be
> saying it rather well."
>
> (*The King's Speech*, Tom Hooper, 2010)

The third chapter of the present thesis is devoted to the valuable role that intonation serves in both dubbed (based on the oral delivery) and translated (based on the written delivery) dialogue. Section 3.1 attempts to offer a clear picture of dubbing intonation by looking at its relevance in the available literature as well as at its alleged naturalness or lack thereof in audiovisual texts. Section 3.2 aims to identify the research gap to be filled throughout this empirical analysis on the basis of what has been done so far and what still needs to be done in the field of AVT in general and of dubbing in particular. The next couple of sections revolve around the two dimensions tackled in Chapters 5 and 6. Section 3.3 delves into the dubbing dimension with a special focus on the notion of naturalness as applied to the study of intonation, its attitudinal and illocutionary function and its close relation to characterisation and humour. Section 3.4 introduces the translational dimension and describes the wide array of variables under scrutiny per intonation subsystem.

3.1. Exploring intonation in dubbing

The domain of phonetics and phonology in general and of intonation in particular has generally lagged behind other areas of research in AVT. Although the significant role that this suprasegmental trait plays in dubbing has not been overlooked by academics, more often than not scholars have just mentioned this topic in passing. Diligent attention has been devoted to the verbal rendition of dubbed dialogue rather than to the nonverbal aspects of speech and especially to the prosodic level. The allusions made to the significance of dubbing intonation in the relevant literature as well as the general premises embraced by scholars on its naturalness or lack thereof are discussed in the following paragraphs.

3.1.1. Dubbing intonation: raising the issue

One of the first authors putting forward the idea of intonation and the bearing of prosodic features on dubbing is István Fodor (1976), who underscores the paramount role that pitch, intensity and duration perform in both meaning and characterisation. In the same vein as this scholar, Whitman-Linsen (1992) attests to the importance attached to prosodic elements in dubbed dialogue by stating that "how we say something can enhance, impoverish or shift the semantic content of an utterance" (p. 46), which certainly points to the versatility of prosody and its obvious impact on translation and dubbing. She regards intonation as the most powerful means of communicating what goes unsaid and of conveying the "real" sense of the character's words, sometimes even at the expense of denotative meaning (p. 45). The considerable sway that intonation can hold over the verbal content of an utterance has also been stressed by Pettit (2004) and Pavesi (2005) with regard to subtitling and dubbing, respectively.

Focusing on the attitudinal function of intonation, Zabalbeascoa (2001) argues that the interlocutor's tone of voice can determine to a great extent the intention and the attitude that the speaker wishes to convey in speech. In fact, "if there is any conflict between words and attitude markers, the latter invariably prevail" (O'Connor & Arnold, 1973, p. 268). Along the same lines, Baños-Piñero & Chaume (2009) regard the presence of this trait in the text as a cohesive marker, since intonation is responsible for organising the discourse and expressing the underlying flow of thoughts and pace of

upcoming ideas. In his study of naturalness in dubbing, Romero-Fresco (2009b) also alludes to the relevance of intonation to provide the oral text with rhythm and expressiveness and, similarly, Marzà & Chaume (2009) confer the same importance to natural dialogues and gestures as to intonation when it comes to achieving a credible result in dubbing.

The primary and yet largely understudied function of intonation in AVT is mostly associated with its informational content and communicative intention (Monroy, 2005). How characters say what they say tinges the dialogue with attitudinal and emotional traits that can help the listener unearth what the words have left unsaid. When dialogues are translated into another language, such underlying meaning also needs to be rendered by way of equivalent tonal patterns by the dubbing actor or in the form of changes in grammar, lexis or syntax by the audiovisual translator and/or the dialogue writer. Despite the semantic import of intonation in dubbing and its contribution to the construction and deconstruction of implicit meaning, this suprasegmental feature is deemed to be a hindrance more than a help by a large number of experts in the field, who concur that its incorrect articulation and prefabricated nature might be jeopardising the naturalness and plausibility of the final dubbed product.

Herbst (1997), for instance, points out that "there seems to be a tendency for dubbed films to lack the full range of accentual contrasts and pitch movements" (p. 294), thus bringing about a monotonous and somewhat irritating delivery. Other findings emerging from corpus-based studies on Spanish dubbing (Baños, 2009; Baños-Piñero & Chaume, 2009; Chaume, 2012) reveal that typical features of spontaneous speech are more noticeable at both the lexical-semantic and the syntactic level than at the phonetic and prosodic level (see Figure 1). As a result, when listening to the soundtrack of any domestic audiovisual product and of dubbed conversations, the latter could be easily identified by the audience by virtue of its unconventional intonation and prosodic behaviour, which are bound to differ greatly from the intonation contours and prosodic patterns adopted in everyday oral interactions (Herbst, 1997; Chaves, 2000). Lindo (2013) also criticises Spanish dubbed voices and tones on the grounds that they sound overacted and utterly ridiculous to the audience's ears and are far from echoing naturally-occurring speech. Whitman-Linsen (1992) concludes that intonation in dubbing is flat and aloof and that "people just do not speak like dubbers seem to imagine they do" (p. 47).

This author's remark raises two key questions as to (a) what features of oral discourse should be blamed for making (Spanish) dubbed dialogue different from spontaneous speech in terms of intonation and (b) what might lie at the root of this prosodic unnaturalness. Moreover, her remark points to the apparent inclination of target viewers to equate what they are hearing on screen with what they could be hearing in an ordinary spontaneous colloquial conversation. Although the empirical analysis proposed in the present thesis aims at casting light on these issues, let us first take a necessary foray into the theories formulated by scholars such as Ávila (1997), Chaves (2000) or Quaglio (2009) in order to set out potential reasons behind the alleged lack of naturalness of intonation contours.

3.1.2. Potential reasons behind the alleged unnaturalness of dubbing intonation

Some valuable contributions from the field of AVT have been underscored here as a means to account, if only tentatively, for the rationale behind the alleged lack of naturalness of dubbed dialogues in terms of intonation. One of the reasons traditionally put down by scholars is related to the advent of dubbing. According to Ávila (1997), contrived performances were commonplace in the late thirties, when the first stage actors, unskilled in the practice of dubbing, decided to try their luck in dubbing studios as an additional source of income. Given their theatrical background and scarce experience in this profession, they used to shout and exaggerate their delivery to make characters sound more vivid and expressive. Ávila's stance is perfectly rational if seen as a reflection of the art and craft of stage acting, which requires a more elaborated voice-projection, modulation and dramatisation when performed in front of a live audience (Comey, 2002). The first dubbing actors could indeed have resorted to the same vocal patterns they were used to adopting on stage, thus sounding overacted and artificial when applied within the context of dubbing acting.

Another plausible explanation for this alleged lack of naturalness is offered by Chaves (2000), who argues that the first voice talents usually imitated the intonation adopted by North American actors in order to capture the same flavour. This practice resulted in more unnatural and contrived dubbed dialogues which differed from the intonation characteristic of domestic filmic productions as well as from spontaneous-sounding speech. Although it is Ávila's (1997) contention that, in order to make dubbed

performances more intonationally natural and credible, dubbers should mimic the intonation contours adopted by the actors of the original product, it is worth noting that different languages do not necessarily share the same intonational system (see § 2.5.2). In this sense, the imitation of foreign patterns could in fact reduce naturalness and bring about a more artificial delivery. As will be argued in Chapter 5, the gist of natural dubbing intonation is not so much to echo the foreign actor's intonation and modulation but to convey the same meaning and intention in the DV by resorting to an equivalent repertoire of tones in the target language.

One more potential reason for the alleged unnaturalness of dubbing intonation is stated by Quaglio (2009). The author explains that listeners tend to perceive as more natural and authentic those dialogues that frequently resort to vague language, which is present in spontaneous conversation and usually absent in dubbing. Quaglio's remark is closely related to some of the findings obtained in Baños-Piñero & Chaume's (2009) study, in which they discovered that naturally-occurring speech is notable for its relaxed articulation at the phonetic and prosodic level. This means that, for instance, consonant and vowel reduction, metatheses, false starts and assimilations are recurrent in Spanish domestic products but non-existent in dubbed speech. The absence of these features might thus lead voice talents to utter their lines with a tense articulation that unavoidably makes dubbing intonation sound more planned and contrived than its spontaneous counterpart.

The constraints imposed on dubbing actors might also trigger the use of an unnatural and artificial intonation. According to Herbst (1997), dubbing multiple takes in isolation and out of the context of the whole audiovisual material makes it really hard for voice talents "to achieve natural intonation and exploit the pitch range to the full" (p. 294). In addition, the recording process, the synchronies at play and the immediacy required by this job compel dubbing actors to have to read the script aloud, given that memorising is always out of the question. Reading, as will be explained in Chapter 5, is likely to sway and even dictate the way in which voice talents intone their sentences, thus exerting a dramatic impact upon the (un)naturalness of the tonal patterns adopted.

As hinted by Herbst (ibid.), when searching for more natural intonations and prosodic renditions in dubbed versions, attention tends to be directed to dubbing actors themselves. They are expected to acquire a thorough knowledge of prosodic features in

order to embody the essence of their characters and to gain control over the whole range of tonal frequencies with their voices (Ávila, 1997). In Perego & Taylor's (2009) opinion, however, the limited number of dubbing actors do not suffice to provide a colourful palette of tones, virtually essential to convey all kinds of voices and to sound convincing to the audience. Spectators are likely to associate a particular voice with a particular character or actor, especially when they are widely known by the general public, and any potential change or discrepancy might certainly disrupt and spoil the audience's enjoyment of the film. This is one of the reasons why the voice casting should remain consistent as far as possible (Whitman-Linsen, 1992). After all, as has been put by Chaume (2012), "voice selection is a crucial task and for many professionals, the success of a dubbing largely depends on the right choice of voice talent" (p. 36).

Chaves (2000) also attaches cardinal importance to the role played by dubbing actors when it comes to restoring authenticity by making every scene credible in a new language. Replacing a voice with another voice or an intonation with another intonation in the target language is in fact regarded by this author as one more form of translation that should be borne in mind in the translation/dubbing process.

> El actor [de doblaje] no sólo interpreta, sino que con su interpretación reinstaura el juego de la ficción. Restituye el valor de una voz con otra voz, el de una entonación con otra entonación. Para mí eso también es restituir el sentido y, por tanto, también es traducción. (p. 135)

The focus of attention is sometimes placed on translators rather than on dubbers. Fontcuberta i Gel (2001) holds that audiovisual translators must always be aware of extralinguistic elements such as intonation, gestures, rhythm and silences in order to establish a coherent relationship between images and words. In Le Nouvel's (1997) opinion, the translation must reproduce "l'esprit du film" by staying loyal to prosodic cues (p. 51). Along the same lines, Herbst (1997) insists that dubbing actors cannot put in successful performances if they have to deal with unnatural and cumbersome translations. This opinion is supported by dubbers such as Juan Amador Pulido (usual voice of John Krasinski and Danny McBride) and Miguel Ángel Jenner (usual voice of

Samuel L. Jackson and Jean Reno), who argue that one of the key mainstays of a natural delivery is precisely a natural translation.[39]

In addition to voice talents and translators, dubbing directors have also been held accountable for contrived prosodic renditions, since they are responsible for guiding the actors on how to achieve a natural oral delivery as well as for selecting a satisfactory voice cast. Agost (1999) points out that dubbing directors must devote special attention to vocal idiosyncrasy along with other prosodic and paralinguistic features and, very similarly, Whitman-Linsen (1992) underscores that it is the dubbing director who must make "suggestions and criticism pertaining to intonation, expression and voice projection" (p. 82). These views are shared by Pavesi (2005), who states that the dubbing director has to supervise actors in their linguistic and paralinguistic performance and is responsible for selecting a successful voice cast able to reflect the idiosyncrasy of original characters.

The reasons posited above have attempted to explain, if only partially, the alleged lack of naturalness of dubbing intonation. These approaches, albeit valuable from a theoretical standpoint, may be regarded as tentative and not conclusive. They shed a great deal of light on the topic under study and certainly pave the way for further research, but their impressionistic nature does not suffice to account fully for the apparent unnatural and artificial delivery of intonation in dubbed dialogue. An empirical approach such as the one proposed in this thesis could help gain a better understanding of the characteristics typifying dubbing intonation as well as on the specific features that might be reducing its naturalness.

Before moving on to the research gap that is intended to be bridged in the course of the present thesis, due account is taken of the notion of *the suspension of disbelief* with a view to explaining why, as has been put by Whitman-Linsen (1992) and Romero-Fresco (2009a), spectators might decide to forget that they are watching a foreign product and accept certain conventions when entering the fictional world of a story.

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[39] Information extracted from the documentary *Voces de película: El doblaje cinematográfico en España* (Borja López Sánchez, 2015), available online at https://www.youtube.com/watch?v=Fj2VQLvENj4.

3.1.3. The suspension of (prosodic) disbelief

Despite the fact that some academics have complained about the apparent lack of naturalness of prosodic and especially of intonational cues in dubbed dialogue, there is no denying that dubbing remains the commonest transfer mode in Spanish cinema and TV and that this country has been credited by many to produce the best "doblajes" in the world (Chaves, 2000, p. 135; Pera, 2012, p. 47). In her study on the perception of dubbed characters, Palencia Villa (2002) concludes that the reception of Spanish dubbed products is exceptionally favourable amongst the general public insofar as dubbing voices are deemed as credible and natural as original voices and the cinematic experience of target viewers tends to be preserved at all times. Therefore, although Whitman-Linsen (1992) suggests that people do not speak like dubbers, it seems that viewers imagine that they do in the same way that they try to imagine that what is happening on screen is real. The audience's threshold of tolerance and permissiveness is then raised in order to enjoy the dubbed material. This "pact" or "tacit agreement" between the translator (and the dubbing actor) and the receiver (Chaume, 2007, p. 75) has been described by Pedersen (2011) as a "contract of illusion" (p. 22), under the terms of which viewers might perfectly assume that what they are hearing on screen runs parallel to what they could hear in a spontaneous colloquial conversation on a daily basis, and automatically stop questioning its naturalness or plausibility.

The acceptance of these conventions on the part of the audience has led Romero-Fresco (2009a, 2009b) to speak of "the suspension of linguistic disbelief" (applied to the language of dubbing), which might not only explain why the spectator accepts or does not notice that "what on-screen characters say may not necessarily be what s/he would say in a similar situation" (2009b, p. 67), but also the fact that dubbing translators might not resort to the most natural option, since they will not be comparing their translation to real speech but to other dubbed dialogues. This is not to say that the idea of the suspension of disbelief is held accountable for the lack of naturalness in dubbing but rather that it might be responsible for the perpetuation of some unnatural features that might have become widespread in the language of dubbed dialogue.

By taking a step forward, it would be reasonable to assert that, in the same way that the target viewership seems to overlook linguistic choices, they might also disregard whether or not the prosodic rendition adopted by dubbing actors can be

equated with that of naturally-occurring dialogue. While watching a dubbed product, they are likely to associate the way in which on-screen characters speak with their memory of the intonation contours used in other dubbed interactions rather than with the melody of real speech (Chion, 1994). In other words, they might suspend prosodic disbelief for the sake of enjoyment. In light of this idea, in the case of *HIMYM*, viewers might accept to believe that the main characters of the sitcom are real and that they speak Spanish fluently despite living in New York. Once spectators have suspended disbelief twice (Romero-Fresco, 2009b), they might also accept that the linguistic as well as prosodic choices made by the characters might not coincide with their choices in a spontaneous colloquial conversation. As stated by Perego & Taylor (2009), viewers do actually recognise the lack of naturalness in prosodic patterns and yet turn a deaf ear to it, even accepting them as the most natural delivery within the context of dubbing (Chaves, 2000).

The same can hold true for voice talents, who might continue to adopt a particular intonation, voice-projection and modulation based on the way it has usually been done in other dubbed products, although they are aware that they would not make use of the same repertoire of patterns in real life. As a matter of fact, Emma Cifuentes (*QB_EC*) admits that, when entering this profession, dubbing actors tend to imitate the intonation of other more experienced dubbers, and Ricardo Escobar (*QB_RE*) points out that the intonation frequently adopted by voice talents "nada tiene que ver con la forma corriente de hablar". Following from all this, it could be argued that, in the same way that there seems to be a particular language used in dubbing (commonly labelled as *dubbese*) that clearly differs from naturally-occurring speech, there might be particular prosodic features that make dubbed dialogue different from spontaneous conversations. The perpetuation of some of these traits, albeit not their inclusion, might be tentatively explained by the suspension of (prosodic) disbelief. Yet, admittedly, further research is still needed in the origin and identity of the features that might be jeopardising the naturalness of the dubbed speech.

3.2. Research gap

In view of the scarcity and even absence[40] of academic works dealing with the capital role of intonation in dubbing and translation practice, this section attempts to cast new light on how the research gap between intonation and dubbing/translation is intended to be bridged in the present thesis. However, it is first and foremost necessary to offer an overview of what still needs to be done in this field on the basis of what has been done so far in the area of AVT and, more specifically, in the domain of dubbing.

3.2.1. What has been done?

Two decades ago academics strove to consolidate the realm of AVT within TS. Most articles and volumes used to call for the independence of this discipline from other categories such as literary translation, within which AVT (or film translation) has generally been embedded. Nowadays, the academic landscape has taken a turn for the better. In a relatively short period of time, AVT has become "one of the most vibrant and vigorous fields within Translation Studies" (Díaz Cintas & Anderman, 2009, p. 8). Scholars now praise the wealth of publications and international conferences[41] that has definitely and decisively propelled the field "from the peripheral margins to centre stage" (Díaz Cintas, 2015, p. xiii). These days researchers' attention is not only directed to the autonomy of this discipline within the framework of TS (Rojo & Campos, 2016), but increasingly devoted to its obvious dependence on other analogous areas such as communication studies, sociology, film studies or linguistics (Chaume, 2013). The new avenues pursued by scholars explore the many facets of AVT from multifarious perspectives but, most importantly, they are increasingly adopting a much-needed multidisciplinary approach. This state of affairs has been explained by Díaz Cintas & Neves (2015) as follows:

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[40] The capital role that intonation plays in translation has been addressed in Solé (1989) and Mateo (2014). Nevertheless, to the best of the researcher's knowledge, the topic explored in the present thesis has not hitherto been subject of any empirical study in the area of AVT and Linguistics.

[41] Languages and the Media and Media for All can serve as representative examples. These two international conferences, the former held every two years in Berlin and the latter in different parts of the globe, bring together academics, language practitioners, broadcasters and developers with the purpose of debating the pivotal role of AVT in the mediascape.

With all the new directions that AVT is taking, principally in the name of accessibility but also thanks to the hasty evolution witnessed in technology and the rapidly changing social ecology, it seems legitimate to enquire whether AVT has outgrown the limits of Translation and Translation Studies to become if not a new discipline in itself, most certainly an interdiscipline. (p. 2)

In Chaume's (2012) view, the field of TS has benefited greatly from the theoretical as well as methodological foundations provided by Descriptive Translation Studies (DTS) and polysystemic approaches,[42] which have usually channelled the main lines of research in AVT and especially in Spanish dubbing over the last decade. Descriptive studies have paved the way for interdisciplinary analyses focusing on the multiple factors (i.e., socio-cultural, economic, linguistic, semiotic, pragmatic, etc.) that can hold sway over the target product with a view to detecting regularities in the translated text. These regular patterns, as put by Romero-Fresco (2009b), can actually be seen as "indicative of norms and help to finally describe the language model used in dubbing" (p. 19). The notion of norms (Toury, 1995) is precisely at the core of empirical descriptive studies (Zanettin, 2013) and becomes an indispensable research tool for practitioners (Chaume, 2012). However, empirical methods of analysis, such as the one adopted in the present thesis, seem to be at the forefront in AVT research nowadays. Such healthy trend has been stressed by Díaz Cintas (2005), who advocates the necessity "to undertake empirical studies that will provide us with a more complete and detailed idea of what the audience needs" (p. 5).

Within the AVT scenario, research on subtitling and more recently on media accessibility has hitherto reigned in academia. Although promising paths have been followed in the field of dubbing (see Chaume, 2012, p. 159-161) and the turn of the new century has witnessed the proliferation of studies devoted to this subject, some authors believe that interest in this area still "remains stubbornly low" (Díaz Cintas, 2015, p. xiii), especially when compared with other thriving disciplines such as the ones stated above. Even if research undertaken on dubbing is not as extensive as in other areas, this field has certainly benefited to date from a healthy output of manuals as well as seminal papers and theses that have bravely endeavoured to throw further light on the art and craft of this practice. A broad, albeit far from comprehensive, list comprising the

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[42] *The polysystem theory*, generally linked to DTS, was developed by Even-Zohar (1990) and later on by Toury (1995).

leading avenues of research explored throughout the 21st century[43] has been compiled in Table 10 below in order to provide a general overview of the most recent works conducted in the realm of dubbing.

Table 10. List of the latest research avenues in dubbing

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[43] For a detailed account of research lines in dubbing before the turn of the new century, see Chaume (2012, 2013).

AUDIOVISUAL TRANSLATION: DUBBING		
AVENUE OF RESEARCH	**FOCUS OF ANALYSIS**	**AUTHORS**
THE LANGUAGE OF DUBBING	(Un)naturalness	Santiago Araújo (2004), Pavesi (2005), Pérez-González (2007), Romero-Fresco (2006, 2007, 2009a, 2009b), Marzà (2016)
	Prefabricated and fictive orality	Chaume (2001, 2004a), Duro Moreno (2001), Marzà et al. (2006), Baños (2009, 2013a, 2013b, 2014), Gomà et al. (2008), Matamala (2008), Baños-Piñero & Chaume (2009), Marzà & Chaume (2009), Formentelli et al. (2014), Pavesi (2016a)
	Spoken language in dubbed dialogue	Pavesi (2005, 2008, 2009a, 2016b)
	Interjections	Cuenca (2006), Bruti & Pavesi (2008), Matamala (2008, 2009)
	Discourse markers	Chaume (2004a), Romero-Fresco (2009b), Freddi & Malagori (2014)
	Adverbial intensifiers	Baños (2013b)
	Transition markers	Romero-Fresco (2012)
	Expletives	Valdeón (2006)
	Pronouns and demonstratives	Pavesi (2007, 2009b, 2013, 2015)
	Phraseological units	Torralba et al. (2012)
	Phrasal verbs	Valentini (2013)
	Anglicisms and pragmatic interferences	Chaume & García del Toro (2001), Gómez Capuz (2001)
	Non-standard tags	Bonsignori (2009)
	Specialised terminology	Lozano & Matamala (2009)
PROFESSIONAL PRACTICE	General overview of professional issues	Chaves (2000), Chaume (2007, 2012), Le Nouvel (2007)
	Professional norms or conventions	Karamitroglou (2000), Castro Roig (2001), Marzà & Torralba (2013), Cerezo Merchán et al. (2016)
	Translation strategies and techniques	Chaume (2005a)
	New technologies	Chaume (2013)

RECEPTION AND PERCEPTION STUDIES	Audience's perception of characters	Palencia Villa (2002), Darder (2014)
	Quality and reception	Chaume (2005b)
	Italian audiences	Bucaria & Chiaro (2007), Antonini (2008), Antonini & Chiaro (2009)
	Perception of cultural references	Antonini (2009)
	Reception and perception of humour	Fuentes Luque (2000), Chiaro (2006), Zabalbeascoa (2016)
	Perception of formulaic language	Bucaria (2008)
	Age-related processing in dubbing vs. subtitling	Perego et al. (2015)
	Cognitive and visual reception	Perego et al. (2016), Di Giovanni & Romero-Fresco (forthcoming)
	Audience response to redubs	Zanotti (2015)
INTERTEXTUALITY AND PARATEXTUALITY	Intertextual elements	Botella (2011)
	Paratextual elements	Matamala (2011), Cerezo Merchán (2016)
MULTILINGUALISM	Cinematic multilingualism and its translation	Heiss (2004, 2014), Baldo (2009), Corrius & Zabalbeascoa (2011), Díaz Cintas (2011), De Bonis (2014, 2015), de Higes Andino (2014), Voellmer & Zabalbeascoa (2014), Zabalbeascoa & Corrius (2014), Sanz Ortega (2015)
	Representation of languages	Valdeón (2005)
	Code-switching	Monti (2016)
	Dialects and accents	Alemán Bañón (2005), García Luque (2007)
CULTURAL STUDIES	Cultural references in film and TV	Ballester Casado (2003), Antonini (2007), Ranzato (2013, 2016)
CORPUS LINGUISTICS	A corpus view of dubbing	Baños et al. (2013), Freddi (2013)
HUMOUR	The translation of humour	Zabalbeascoa (2001), Martínez Sierra (2003, 2005a, 2005b, 2008), Iaia (2015)

	Dark humour	Bucaria (2009a)
	The visual component	Martínez Sierra (2009), Martínez Tejerina (2012)
	Dialects and accents	Arampatzis (2011)
	Humour based on polysemy	Martínez Tejerina (2008)
	Semiotically expressed humour	Balirano (2013)
	The perception of humour	Bucaria (2005)
DIDACTICS	Professionalisation through teaching	Bartrina & Espasa (2001)
	Teaching synchronisation	Chaume (2008)
GENRE-RELATED ISSUES	Influence of genre on dubbing	Pettit (2004), Baumgarten (2005)
CENSORSHIP AND MANIPULATION	Censorship and manipulation in films	García Luque (2005), Díaz Cintas (2012), Mereu Keating (2012, 2016a, 2016b), Zanotti (2012, 2016), Parini (2014), Kenevisi et al. (2016)
	Censorship and manipulation in TV series	Bucaria (2007, 2009b)
	Semantic and ideological manipulation	Martínez Sierra (2006), Di Giovanni (2016, 2017), Khoshsaligheh & Ameri (2016), Yahiaoui (2016)
	Linguistic and cultural manipulation	Fawcett (2003)
	Gayspeak and gay subjects	Valdeón (2010), Ranzato (2012), Sandrelli (2016)
	Taboo language	Iaia (2011), Parini (2013), Beseghi (2016)
NON-VERBAL INFORMATION	The visual component	Chaume (2002), Baumgarten (2008)
	Ortographic and prosodic transcription	Bonsignori (2009)
PERFORMANCE	Influence of voice choice on characterisation	Bosseaux (2008, 2012, 2015)
	Influence of voice cast on dubbing	Sánchez Mompeán (2015)
	Influence of dubbing on the representation of characters	Pujol (2015)
FANDUBBING AND NON-EXPERT DUBBING	Socio-cultural and technical issues	Nord et al. (2015)

The data included in the preceding table provide a picture of the orientation of most recent work in dubbing as well as of incipient and future lines of research in this specific area. A closer look at the predominant languages under study reveals that a large number of publications seem to focus on English-Spanish and English-Italian dubbing. The supremacy of Spanish and Italian authors in this field is hardly surprising if regarded as a reflection of this mode generally being the leading form of AVT in both countries[44] (Zabalbeascoa et al., 2001; Antonini & Chiaro, 2009; Ranzato, 2015). Interdisciplinary approaches have also become a fertile ground to examine dubbed texts and topics such as humour, censorship, multilingualism or the language of dubbing have been tackled from a variegated perspective. Reception and perception studies also appear to have witnessed an upsurge in popularity with a view to evaluating and achieving more quality in dubbed dialogue. Although this academic landscape opens up challenging and burgeoning research scenarios in dubbing, the scarcity and even lack of investigation in other areas such as the one covered in the present thesis certainly prompts discussion for new avenues of research.

3.2.2. What needs to be done?

Even though, as shown in Table 10, research on dubbing appears to be more and more prolific in recent years and incipient fields (for instance, fandubbing) are now expanding and receiving the attention of some academics, there are several avenues that are still awaiting further investigation. A case in point is the rendition of intonation in dubbing, which is precisely the focus of analysis in the present thesis. With the exception of the empirical study conducted by Mompeán & Monroy (2010) and Komar (2013) on nuclear tone usage in a corpus of English TV commercials, available works on intonation have not been applied so far to audiovisual material. The interest of linguists and phoneticians has generally lay in the tone variability of real spoken interactions (Crystal, 1969; Monroy, 2002; Hidalgo Navarro, 2006; Devís Herraiz, 2011; Ballesteros Panizo, 2012) and yet the significant role of this suprasegmental trait

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[44] Despite this clear trend, scholars such as Zabalbeascoa et al. (2001), Díaz Cintas (2003) and Chaume (2012) point out that the subtitling industry has experienced an exponential growth over the last years in these traditionally dubbing countries, in which the number of subtitled movies screened in theatres have raised significantly.

not only in dubbing but also in other audiovisual modes such as voiceover or audio description for the blind and the partially sighted remains largely unexplored to date.

The field of Linguistics has been tackled from a multi-angled perspective in dubbing, especially at a lexical, syntactic, pragmatic and discursive level. But, as put by Mateo (2014), who tries to arise more interest in a core discipline "which has hardly been explored by translation researchers or practitioners" (p. 111), the domain of phonetics and phonology in general and the prosodic level in particular have not received the scholarly attention that they deserve in dubbing. Great strides have been made in an attempt to lend further authenticity to dubbed versions and to achieve more natural dialogues and successful translations. The focus of analysis, however, has frequently been placed on what characters say, that is, on the language they use, whereas how characters say what they say is very often relegated to the sidelines, perhaps by virtue of the inherent difficulty of studying "comparative intonation across languages" (Cruttenden, 1997, p. 139). In dubbing, where the voice becomes the only device that actors can make use of to convey the attitudes and emotions of the original character, intonation is essential not only to deliver more natural dubbed dialogues but also to produce more accurate translations. As best explained by Mateo (2014):

> The phonetic and phonological component of languages is crucial in spoken discourse, and oral texts occupy a prominent place in human communication — including translation — today. We therefore need to incorporate this field into the multidisciplinary study of translation as well as in its practice. (p. 114)

The qualitative and quantitative analysis proposed here is then needed to explore the interplay of intonation, dubbing and translation and to contribute towards bridging the gap between these two distinct yet interconnected areas of research (see Figure 10).
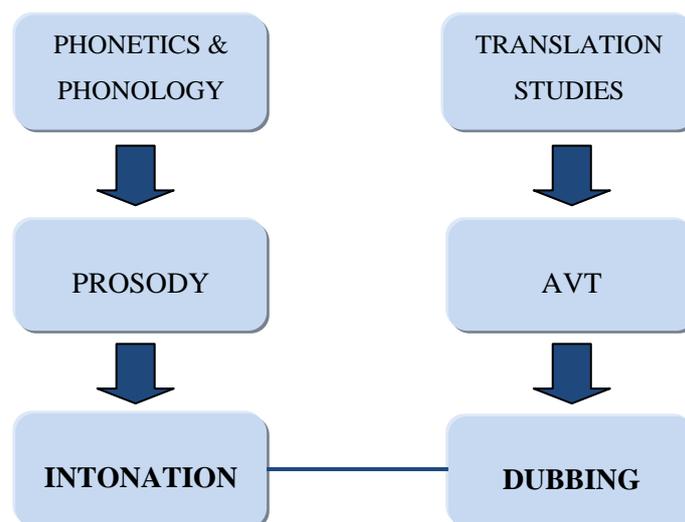
Figure 10. Areas of research in this thesis

3.2.3. What is to be done?

This corpus-based study explores the rendition of intonation in dubbed dialogue by adopting a twofold approach that takes into consideration both its oral (dubbing dimension) and written delivery (translational dimension). Whereas the first part of the research (see Chapter 5) investigates what characteristics of intonation might widen the gap between dubbed dialogue and spontaneous conversation in terms of naturalness and plausibility, the second part of the research (see Chapter 6) is devoted to the translation of the implicatures attached to the original actor's intonation with a view to ascertaining whether or not the underlying meaning added by tonality, tonicity and tone is successfully transmitted by the translator and/or the dialogue writer in the TT. In other words, Chapter 5 looks at the work of the dubbing actors (oral delivery), whilst Chapter 6 looks at the work of the translators and the dialogue writer (written delivery) of the sitcom under analysis.

The present empirical and interdisciplinary research brings to the fore the close relationship between intonation, dubbing and translation in an attempt to show how pitch patterns can wield a dramatic impact on both the conveyance of natural dubbed dialogues and the achievement of accurate translations. Attention is thus paid to how characters say what they say, still an understudied area of research in AVT.

The two models of analysis proposed in this thesis, namely the dubbing dimension and the translational dimension, involve the comparison between the original and dubbed dialogue of the sitcom under scrutiny as well as between the dubbed dialogue and naturally-occurring conversation. This study adopts an eminently target-oriented approach aimed at unveiling, on the one hand, the intonational features that might reduce the naturalness of dubbed speech and, on the other hand, the influence of intonation upon translation practice and upon translation choices. Nonetheless, despite the priority accorded to the TT in this research, the ST is not treated here as a mere comparative tool, as it performs an active role in determining the communicative value, the semantic content and the implicit meaning attached to the intonation used by original actors within the particular context of the scene. The observation of regular patterns in the source intonational behaviour can thus help draw solid conclusions regarding the naturalness and accuracy of the oral and written delivery in the DV.
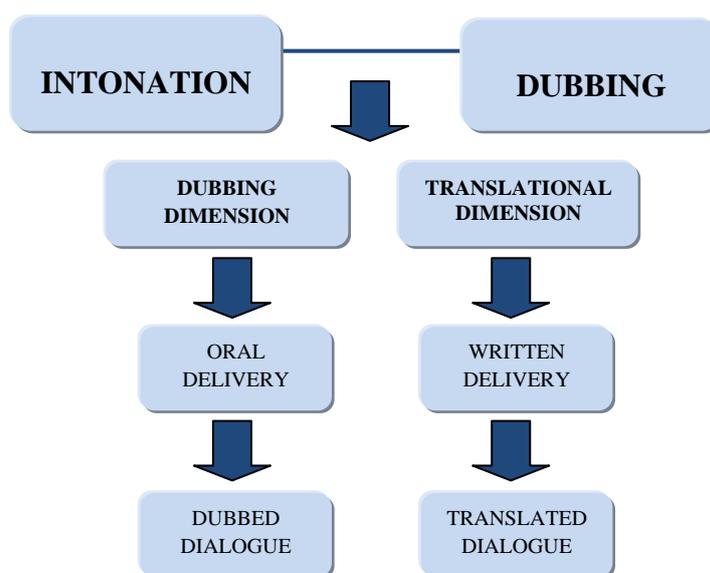
Figure 11. Focus of analysis in this thesis

3.3. Dubbing dimension

The first part of the corpus-based analysis carried out in this empirical research seeks to explore the rendition of intonation in dubbed dialogue regarding its naturalness or lack thereof. The upcoming subsections offer an overview of the most relevant

aspects that will be borne in mind when examining dubbing intonation in the sitcom under study. The notion of naturalness, which occupies a central position in this thesis, is applied here to the analysis of pitch contours in dubbed utterances. The attitudinal and illocutionary function of intonation is also brought up for discussion in this section given its considerable sway over the production of (un)natural patterns by the voice talents. Finally, due reference is made to the concepts of characterisation and humour within the audiovisual context insofar as they can directly impinge upon the naturalness of (Spanish) dubbing intonation.

3.3.1. The idea of naturalness in dubbing

Although the notion of naturalness in dubbed dialogue has been discussed by a number of scholars, it has not been until recently that this topic has started being tackled empirically, which is precisely posited as the way forward for the investigation of (un)naturalness in dubbing (Romero-Fresco, 2009a). The concept of naturalness has traditionally been applied to the language used in dubbing in order to establish what features set dubbese apart from spontaneous speech (Whitman-Linsen, 1992; Herbst, 1995; Duro Moreno, 2001). The influence that the ST exerts on the translated text is usually stated as the most apparent reason behind the presence of unnatural features in dubbed dialogue, since calques and anglicisms are more likely to occur. This view is not supported by Pavesi (2008), who concludes that, at least in the case of Italian dubbese, the role played by target language norms heavily outweighs the role performed by source language interference. A similar opinion is held by Pérez-González (2007), who emphasises the autonomy of the TT from the ST and its position as part of a dynamic system, "where the internal rearrangement of meaning within the new text becomes paramount" (p. 9). From this standpoint, it seems that the ST should not be held fully accountable for the lack of naturalness of dubbed dialogue and other factors should then be taken into consideration when carrying out an in-depth analysis of (un)natural features.

The idea of naturalness in Spanish dubbese has often been associated with that of orality insofar as the inclusion of written features in dubbed dialogue is bound to make the oral text less natural and in turn less spontaneous (Baños-Piñero & Chaume, 2009). The absence of oral traits or the recourse to a simulated spoken language (Rossi,

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1999) —also referred to as false spontaneous (Marzà & Chaume, 2009) or prefabricated orality (Baños, 2009; Chaume, 2012)—, where the characteristics of both oral and written language intertwine, could thus account for the lack of naturalness in the TT. Yet, given that the presence of oral features does not necessarily entail the naturalness of the dubbed dialogue or, in other words, "what is natural in writing need not to be natural in speech" in the same way that "what is natural in a formal conversation may not be natural in a colloquial one" (Romero-Fresco, 2009b, p. 4), Romero-Fresco (ibid.) decides to choose naturalness, and not orality, as the mainstay of his research on Spanish dubbese, thus shifting the focus from the mode of discourse (oral vs. written) to its register (formal vs. informal/colloquial).

This scholar, who is the first author to undertake a quantitative and qualitative corpus-based study of the naturalness of discourse markers in Spanish dubbese, employs the term *naturalness* as a synonym of *idiomaticity* in the sense of "nativelike selection of expression in a given context" (Romero-Fresco, 2009a, p. 63). The reference to the context, of special relevance in this thesis (see § 5.2), touches precisely upon the key idea of register, which becomes of utmost importance in his research, for he analyses the naturalness, or lack thereof, of Spanish dubbed dialogue in the American sitcom *Friends* "by comparing it to the register and type of discourse it imitates –spontaneous colloquial conversation" (p. 63).[45] He concludes that one of the reasons behind the unnaturalness of the dubbed text is the common recourse to discourse markers that are essentially formal and pedantic, which, when merged with colloquial terms, intensify the lack of naturalness of Spanish dubbese.

The naturalness of dubbed dialogue has also been analysed from an empirical perspective in Valencian Spanish by Marzà (2016) and in Italian language by Pavesi (2005, 2008) and, more recently, by Valentini (2013), all of whom scrutinise the naturalness of multiple linguistic features by resorting to three different types of corpora, namely parallel (original and dubbed dialogue), comparable (domestic and dubbed fictional dialogue) and reference (spontaneous conversations in the target language). Regardless of the target language under study, these scholars seem to agree

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[45] Romero-Fresco (2009b) examines the (un)naturalness of discourse markers in dubbese by comparing their occurrence in domestic (comparable corpus) and dubbed (parallel corpus) fictional dialogue and in spontaneous colloquial conversations (reference corpus) extracted from the *Corpus de Referencia del Español Actual* (abbreviated as CREA).

on the inclusion of several linguistic elements in the translated text that curtail the naturalness of dubbese and undermine its spoken purpose while accentuating its written origin. This results in a wider gap between dubbed fictional dialogue and spontaneous speech but also between the former and non-translated fictional dialogue. In this light, Baños (2014) goes as far as to state that "we will never be able to bring the language of dubbing [or dubbese] to the same level [of naturalness] as that of domestic products or spontaneous conversation" (p. 91).

The pursuit of naturalness is regarded as one of the most relevant factors to assure the quality of dubbed dialogue, which needs to sound "realistic, credible, and plausible" in order to avoid distracting the viewer from the storyline (Chaume, 2012, p. 83). Nevertheless, the few empirical studies available on this issue explore the idea of naturalness in the language used in dubbing, whereas the (un)naturalness of the intonational patterns (and other prosodic subsystems) adopted by the voice talents in the DV remains largely under-researched. The present thesis intends to fill this gap by performing the first corpus-based study for the analysis of the naturalness of Spanish dubbing intonation.

3.3.2. The idea of naturalness applied to the study of intonation

As mentioned above, research on naturalness has exclusively focused on the enhancement of what characters say, that is, of the language they use, in an attempt to bring dubbed dialogue closer to spontaneous interactions. The way in which characters say what they say, that is, the nonverbal features of speech, and more specifically the prosodic traits attached to the character's words, has never been examined in terms of (un)naturalness. Since the audiovisual text is characterised by the interaction of verbal and nonverbal signs transmitted through both the acoustic and the visual channel (Zabalbeascoa, 1997), nonverbal features also merit a great deal of attention to achieve more natural dialogues at different levels.

The notion of naturalness is applied in this thesis to the study of intonation in Spanish dubbed dialogue. For this purpose, the oral delivery as performed by dubbing actors is examined and compared to the pitch contours that are typically adopted in (Spanish) naturally-occurring speech. According to Poyatos (2002), naturalness consists

in being able to make use of nonverbal features "as if they were spontaneous and neither more nor less frequently than we would observe them in everyday life" (p. 118). Following from this, naturalness is equated here with both the idea of **spontaneity** in the way in which characters say what they say and the idea of **frequency** in the use of certain intonational patterns and prosodic traits as compared to their occurrence in spontaneous interactions.

The **register** that dubbed dialogue imitates is also taken into consideration in the present research insofar as the sitcom to be analysed features colloquial conversations, which are predominantly informal. This means that the (un)naturalness of dubbing intonation is to be evaluated in accordance with the spontaneity and frequency of similar patterns in a prototypical colloquial conversational exchange. The inclusion of the specific register under scrutiny in an empirical study of this type is, in Romero-Fresco's (2009a) view, "key when assessing the naturalness of dubbed dialogue" (p. 64). Moreover, given that the examination and interpretation of pitch contours usually hinge on contextual factors (Crystal, 1969; Hirst & Di Cristo, 1998), the utterance types under study are necessarily to be analysed in relation to the particular **context** they have been uttered in. The close connection between the context and naturalness has been emphasised by Warren (2006), who points out that the naturalness of sentences cannot be assessed out of the context of the conversation. Drawing on Mateo (2014), the notion of context will be used here to allude not only "to the actual setting and participants of the communicative act, but also to the co-text and linguistic conventions of the language involved in it" (p. 121). In other words, the concept of context as applied in this thesis would involve, following Cutting's (2015) taxonomy, the situational context, the background knowledge context and the co-textual context.

The idea of context is also associated with the **attitudinal and illocutionary content** underlying the character's use of contours. In fact, the meaning attached to an intonational pattern can vary according to the attitude and the intention that the speaker wishes to convey in that particular situation (Pike, 1945). For this reason, the attitudinal function attached to the intonation adopted by the character as well as its illocutionary force are of utmost importance when determining whether the patterns used in dubbing are natural within the specific situational context in which the sentence occurs (see § 3.3.3).

All in all, the first part of the analysis carried out in this research, which corresponds to the dubbing dimension, attempts to ascertain whether the pitch contours adopted by the main voice talents of the sitcom are the most natural tones to reflect the attitude and the intention that the original character aims to convey in that given context. To this end, the study of naturalness proposed here involves a quantitative and qualitative comparison between the source and target oral dialogue on the basis of similar tonal patterns that are likely to occur in Spanish spontaneous colloquial speech.

3.3.3. Attitudinal and illocutionary factors

Based on the premise that intonation is systematic (O'Connor & Arnold, 1973), it is possible to establish a one-to-one correspondence between intonational marking and attitudinal meaning. According to Warren (2006), it is in fact the attitudinal approach to the description of intonation that "ascribes to tones a set of meanings, depending on the function of the utterance" (p. 63). This relationship allows a direct correlation between a specific pitch contour and a limited set of attitudes or intentions (Mompeán & Monroy, 2010) in such a way that the recourse to a particular tone can hint at a particular attitudinal and illocutionary content. Intonation, however, is not the only indicator of attitude. Other prosodic traits as well as paralinguistic and kinetic features also play a significant part in signalling the character's attitude and intention and, for this reason, their inclusion in the study of tonal patterns will be crucial to draw more objective and definite conclusions in the present thesis.

Both the attitude and the intention of the character are to be predominantly reflected in the intonation and other prosodic features (i.e., pitch-range, tempo, loudness and rhythmicality) attached to the speaker's words, since, as put by Crystal (1969), "it seems impossible to pronounce any utterance in such a way that it will be interpreted as carrying no attitude whatever" (p. 272). Thus, the communicative and pragmatic value of intonation to provide the listener with attitudinal and illocutionary information cannot be taken for granted in dubbing research and practice. This is inextricably related to the way in which the voice talents are to deliver their lines but also to their interpretation of the attitude intended by the original speaker in the fictional dialogue. Intonation is viewed as an additional source of input that makes it easier for the receiver to understand the attitudinal meaning that the interlocutor intends to express (Roach,

2009). Dubbing actors, under the supervision of the dubbing director, need to grasp the semantic and connotative nuances superimposed on the character's utterances in order to reflect the same attitude and intention in the DV. Yet, as has been explained in the preceding chapter, different languages do not necessarily have to convey the same meaning through the same repertoire of tones (Wells, 2006) and, consequently, both commonalities and divergences will be found in the conveyance of attitudes in English and in Spanish.

Intonation is also particularly relevant in terms of performance. It goes without saying that dubbing actors will have to resort to their own intonational system to make the target version "not simply a 'correct' or 'precise' one but, equally important, a *plausible* one" (Mateo, 2014, p. 130). Imitating the same tones as the original actor might actually have a detrimental effect on the naturalness of the dubbed text. This suggests that, at least as far as intonation is concerned, the ST delivery might sometimes lead dubbing actors to opt for unnatural choices. Chaves (2000) complained about movies being spoilt by the intonation adopted by voice talents, who used to mirror the patterns of the original actors, thus sounding fairly unnatural and foreign to the audience's ears. This author's remark points to the need not only to comprehend the attitudinal and illocutionary cues underlying the source language intonation but also to the importance of conveying the same implicatures through the resources offered by the target language. The naturalness of the DV is indeed enhanced by this double facet, namely speech perception and speech production, which is vital to construct and edit both plausible translations (Hervey, 1998) and natural oral deliveries in the target language.

Example 3.1, extracted from S01E17 of *HIMYM*, shows how English and Spanish speakers can draw upon different tones to convey the same pragmatic content. In this case, a shift in the trajectory of the pitch does not change the connotative meaning intended by the on-screen character. For the sake of representativeness, the pitch contours used in every case by both the original and the dubbing actors of the sitcom have been illustrated in Images 8 and 9.

Example 3.1	TCM 00:07:47
It's ↘**great**!	🎧 EN_3.1
¡Es ge↗**nial**!	🎧 SP_3.1

HIMYM (S01E17)
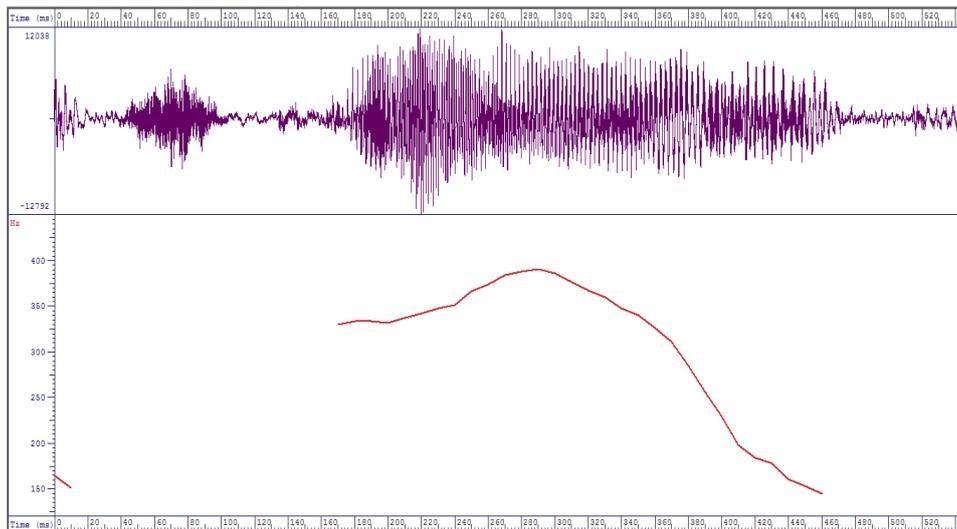
Image 8. SFS/WASP screenshot of the exclamation *It's great!*
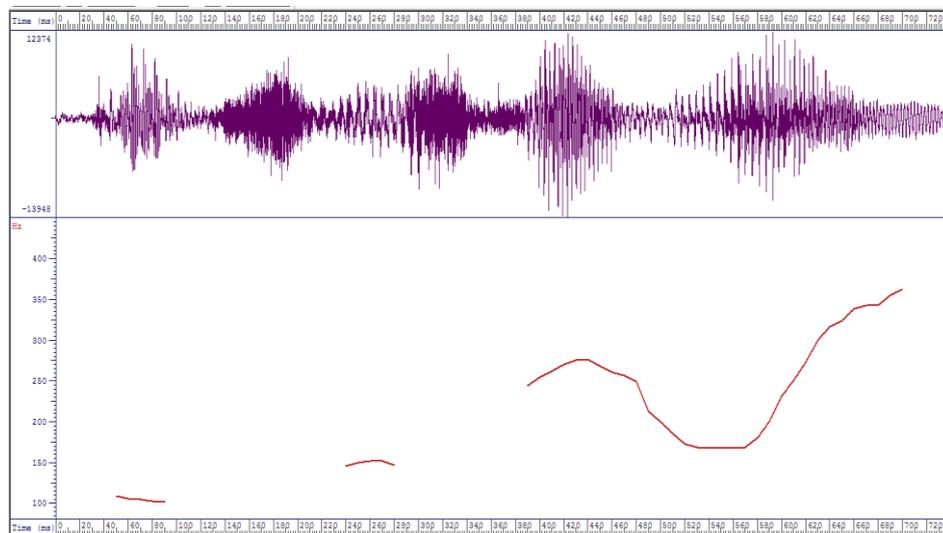
**Image 9.** SFS/WASP screenshot of the exclamation *¡Es genial!*

An erroneous interpretation or an inaccurate delivery cannot only affect the natural rendition of the final result but also lead to shifts in characterisation and in character perception (Pérez-González, 2014) as well as in the intended comic effect of the text (Hidalgo Navarro, 2011). Further insights into the interplay of intonation,

characterisation and humour in dubbed dialogue are provided in the two following subsections.

3.3.4. Intonation and characterisation

The concept of characterisation in AVT has been defined by Bosseaux (2008) as "the way characters are created on screen through features such as actors' performance, voice quality, facial expressions, gestures, camera angle and soundtrack" (p. 85). All these elements contribute to creating an impression of a particular fictional character in the viewer's mind. Characterisation is fully exploited in sitcoms, since characters can develop and reinforce their own personality along the series and are individuated by their verbal and nonverbal mannerism. Characters' attributes are soon recognised by the audience by virtue of their behaviour and actions, their interaction with other characters and especially their idiosyncratic representation, since, as put by Culpeper (2001), "the text is assumed to provide the verbal component and the actor the nonverbal component" (p. 40). Intonation and other prosodic traits such as rhythmicality, loudness, tempo and pitch-range play a foremost role in characterisation and trigger a number of evaluations and judgements in the spectator about a particular character (ibid.). Pavesi (2005) suggests that oral cues are part and parcel of fictional texts given their impact on "la personalità, la collocazione sociale e la provenienza geografica dei personaggi, cui vengono attribuiti dialetti, inflessioni, idioletti o tic linguistici" (p. 31). Perceiving and reflecting these specific features in the dubbing actor's delivery becomes then paramount to produce coherent and natural performances and to abide by the principle of characterisation within the series' communicative context.

As noted in Chapter 2, prosodic traits can be employed in conversation as a means to a particular end. Example 2.8 illustrated how variations in loudness are used by the main character of the film *Any Given Sunday* (Oliver Stone, 1999) to represent the emotional and semantic content of his speech. By raising his voice the character intensifies positive verbs such as "win" or "fight", whereas he lowers the volume of his voice when expressing negative concepts such as "lose". In this sense, the verbal component correlates with the original actor's nonverbal mannerism and contributes to his characterisation in the filmic diegesis. This strategic use of prosody to achieve a more dramatic impact has been easily grasped and conveyed by the Spanish dubbing

actor (Ricardo Solans). However, mirroring the actor's idiosyncrasies and diction can sometimes pose a great deal of difficulty for the voice talent, thus making the accurate representation of intonational and prosodic traits virtually unfeasible. This is the case of some biopics and other motion pictures in which characters adopt a particular manner of speaking to create their roles. Leonardo DiCaprio in *J. Edgar* (Clint Eastwood, 2011), Javier Bardem in *No country for old men* (Joel & Ethan Coen, 2007) or Philip Seymour Hoffman in *Capote* (Benett Miller, 2005) can serve as remarkable examples of characterisation by means of nonverbal representation.

The use of intonation and prosody in terms of characterisation can also affect translation choices. For example, in the movie *Blue Jasmine* (Woody Allen, 2013) the main character resorts to sequences of fast-paced speech to reflect her emotional instability and neuroticism. Variations in tempo are intentionally introduced in the fictional dialogue to characterise the protagonist, Jasmine, at the same time as allowing the viewership to make inferences on the character's mood and personality. Shifts in speed need to be reflected by dubbing actors in their oral delivery and by the translator (and the adapter) in the written text. In fact, techniques such as condensation or amplification might be necessary to comply with the principle of isochrony in the DV.

3.3.5. Intonation and humour

Intonation is also a key constituent in humour and humour is a key constituent in sitcoms. This genre is often characterised by the inclusion of punch lines, jab lines and canned laughter[46] that accentuate as well as support the comic purpose of the text (Attardo et al., 2011). The production of humorous speech cannot only rely on the verbal component but nonverbal elements such as tonal patterns and other prosodic traits also supply additional cues to trigger laughter-provoking plots (Zabalbeascoa, 1997, 2001). Martínez Sierra (2008) proposes a clear taxonomy of eight humorous elements. He singles out "paralinguistic elements" (including intonation, tone of voice, accent, etc.) as a pivotal source of humour in dubbed texts and admits that jokes very often hinge on factors that surpass the linguistic code to elicit laughter. It goes without

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[46] According to Romero-Fresco (2009b), the presence of canned laughter in the scene might be regarded as an example of "vulnerable translation" (p. 25), since the jocular effect intended by the character cannot be lost in translation or included in a different part of the dubbed dialogue.

saying that the conveyance of humour, irony or sarcasm complicates the translator's task but the level of difficulty involved can substantially increase when the jocular effect is founded on prosodic or on intonational cues. The following joke, extracted from Beer & Tench (2002, my emphasis) is a case in point:

A panda walked into a pub and ordered a packet of crisps. He ate the crisps, turned around, shot the person next to him and left. The next day the panda came in again, ordered a packet of crisps, ate the crisps, turned around, shot the person next to him and left. The following day the panda came in again and ordered a packet of crisps. The barman refused to serve him and said 'I can't serve you. You come in here order a packet of crisps, eat them, shoot someone and then leave'. The panda, looking a little puzzled, said 'But I'm a panda, see here, that's what we do'. He then pointed to the entry for panda in an encyclopaedia: 'panda: **eats shoots and leaves**'.

The previous extract shows an example of intonation-based jokes. Humour is triggered here both by the homophonic use of the terms "shoot" and "leave" and, most importantly, by the semantic variation implied by tonality or pitch segmentation, since the meaning of the utterance varies depending on the number of boundaries within the IP. Whereas the encyclopaedia resorts to one clause and employs the two terms as nouns (i.e., panda eats shoots and eats leaves), the panda divides the sentence into three different clauses, thus turning the terms "shoot" and "leave" into verbs (i.e., panda eats | shoots | and leaves ||). In order to make the audience laugh, which is ultimately the top priority of these types of texts (Chaume, 2012), the receiver needs to "identify the humorous intention of the speaker and therefore trigger the inferential work necessary to the processing of humour" (p. 148). If this joke is to be translated into Spanish, other devices need to be utilised to achieve the jocular purpose of the original text. Based on the obstacles posed by the source script, the translator will have to establish a scale of priorities to decide how, or if, the humorous extract should be rendered in the target version while trying to preserve the same nuances. The translation of humour then becomes, as best described by Zabalbeascoa (1996), a question of priorities and restrictions.

In the sitcom under analysis in this research, the way in which the characters say what they say really helps to accentuate funny situations. This means that verbal and nonverbal units complement each other in the fictional dialogue to prompt the viewers' laughter. The dubbing actors' performance is also a fundamental part of the process insofar as talents' oral delivery can hold the key to making the translated script humorous, ironic or sarcastic, as illustrated in Examples 3.2 and 3.3. In the first scene, Barney finds out that the girl she likes wrote a book to help women scare away the kind of guys who just want to have a brief and casual relationship. He then sees this girl as an exciting challenge and decides to put in a great deal of effort to sleep with her, even if he has to wait for seventeen dates to make it happen. As far as intonation is concerned, the character intentionally emphasises the second verb (to sleep) in order to express his willingness and determination. Nonverbal signs are then strategically used in speech to stress the verbal content conveyed by the character (Poyatos, 2002). Although Barney utters the same sentence twice, the latter clause is more likely to make the audience laugh thanks to his use of tonicity. Thus, the way in which he says what he says is vital here to increase the jocular effect of the character's line.

Example 3.2	TCM 00:06:10
My plan was to sleep with her, but this changes everything. New plan: I'm going to SLEEP with her. 🎥 EN_3.2	
Mi plan era acostarme con ella, pero esto lo cambia todo. Nuevo plan: voy a acostarme con ella. 🎥 SP_3.2	
Audiovisual cues: Canned laughter	

HIMYM (S05E17)

In Example 3.3, intonation also helps the character sound more hilarious. In this case, Barney resorts to a checking question (uttered with a high rising tone) with a twofold meaning: as an interjection to check whether his answer is correct and as an adjective to indicate the position of the gas pedal. Since this double entendre would not be feasible in Spanish and isochrony seems to hamper a more elaborated translation, the audiovisual translator must opt for one of the two interpretations. To retain the jocular

effect, the checking question (also uttered with a high rising tone) has been prioritised and maintained in the DV. Nevertheless, although this option serves the questioning purpose of the original utterance, it unavoidably downgrades the comical tone in Spanish and gets rid of the semantic and pragmatic nuances attached to the original clause.

Example 3.3	TCM 00:16:11
Ted: Which pedal is the gas? **Barney:** [...] Middle, left, ↗right?	🎥 EN_3.3
Ted: ¿Cuál es el acelerador? **Barney:** [...] El central izquierdo, ¿ver↗dad?	🎥 SP_3.3
Audiovisual cues: Canned laughter	

HIMYM (S02E17)

Having described the most relevant theoretical aspects that need to be taken into consideration when studying the rendition of intonation in dubbed dialogue, attention is now turned to the second part of the empirical analysis carried out in the present thesis, which corresponds to the translational dimension and seeks to explore the rendition of intonation in translated dialogue.

3.4. Translational dimension

The second part of the corpus-based study carried out in this empirical research explores the rendition of intonation in the translated dialogue on the basis of the (un)successful conveyance of the implicatures attached to the ST intonation. This suprasegmental trait remains one of the most valuable linguistic resources for speakers to convey a wide variety of meanings, since a shift in intonation can imply a change in the semantic content of the utterance (Halliday, 1970). The following subsections aim to demonstrate by way of examples how the different use of tonality, tonicity and tone in the dialogue can alter the meaning intended by the character and, most importantly, its translation into Spanish. The focus is thus placed on those particular cases in which a

shift in intonation might bring about a change in the semantic load of the utterance or, to put it another way, on "how speakers use this pitch variation to convey linguistic and pragmatic meaning" (Wells, 2006, p. 1). Every single variable under analysis in Chapter 6 (see Figure 12), adapted from Wells (ibid.), is also individually described within each category in order to assess the impact of intonation on the denotative content of words and on translation choices.

TONALITY	Emphasis	Lack of intonation break
	Signalling the structure	Vocative
	Intonation break	

TONICITY	Intensifying word	Reusing the other speaker's words
	Contrastive focus on polarity	Contrastive focus on tense
	Contrastive focus	Focus of information + Focus of interest
	Personal pronoun in contrast	
	Old information	Self-correction
	(De)accent	Prospective and implied giveness
	Narrow focus	Reflexive pronoun in contrast
	Correction	Shared knowledge
	Numerals	

TONE	Clause type	Scope of negation
	Confirmation	Open list
	Tag question	Constant-polarity tag
	Checking	The dependent fall-rise
	Incomplete sentence	

Figure 12. Variables under analysis per intonation subsystem

3.4.1. Tonality

3.4.1.1. The translation of pitch segmentation

Tonality or pitch segmentation refers to the division of the dialogue or the utterance into different IPs, each of which comprises one piece of information. The use

of tonality in speech closely correlates with the syntactic and grammatical structure of a sentence,[47] since the location of an intonation break tends to signal a syntactic boundary (Wells, 2006). This association is of utmost importance from a translational point of view. Given that variations in pitch segmentation can alter the meaning of a particular utterance (Tench, 2011), translators will need to pay attention to the role that tonality features in the communicative situation and will have to vary their translation accordingly, especially when this subsystem becomes paramount to discriminate between the various meanings attached to the speaker's intonation.

Moreover, the differences found between the pair of languages under study here, namely English and Spanish, are bound to put an additional limit on the translator's task (Sánchez Mompeán, 2016). Whereas English is extraordinarily flexible in terms of intonation and resorts to this suprasegmental trait to convey a wide variety of meanings, other syntactic alternatives such as word order or a change in the lexical repertoire might be favoured in Spanish to reflect the semantic content superimposed on English tonality (Hervey, 1998). Examples 3.4 and 3.5 show how the same sentence can be disambiguated by means of pitch segmentation in English and how the way the material is divided into chunks and the exact location of the intonation breaks can determine the translation of the utterance into Spanish.

Example 3.4	
She came to hear about it ‖	Lo escuchó por casualidad.
She came ǀ to hear about it ‖	Vino (expresamente) para escucharlo.

Example 3.5	
He didn't come because of the money ‖	Si no vino, no fue por culpa del dinero.
He didn't come ǀ because of the money ‖	No vino por culpa del dinero.

---

[47] The idea of the relationship between intonation choices and grammar is not partaken by all scholars. Brazil (1997), for instance, rejected the systematic link between both realities on the grounds of them basically depending on the speaker's contextual and referenced perceptions. Other authors such as Cruttenden (1997) also refuted the grammatical function of intonation.

In the same way that the use of tonality proves a useful tool to guide the listener and, by extension, the translator to the right interpretation intended by the character, an incorrect interpretation of tonality might certainly lead to an unsuccessful translation. What if one of the most famous and quoted lines in the history of cinema was actually the result of a failure in the translation of pitch segmentation? This is the case of the widely-known "E.T. phone home" uttered by the main character of the motion picture *E.T. the Extra-Terrestrial* (Steven Spielberg, 1982). In the OV, this sentence is made up of a single IP consisting of three elements: a subject, a verb and a direct object. In the Spanish DV, however, the translated utterance comprises a total of three different IPs. With these new boundaries the verb "to phone" (*llamar*) in the source language turns into a noun (*teléfono*) in the target language, thus changing not only the intention of the speaker but also the grammatical eligibility of the Spanish line, which becomes a run-on sentence. Although the idea that E.T. wants to phone home is made clear in both versions, reverse inferences might be drawn on the part of the source and target audiences.

Example 3.6	
E.T. phone home ‖	🎧 EN_3.6
E.T. ǀ teléfono ǀ mi casa ‖ **BT:** E.T. ǀ phone ǀ my house ‖	🎧 SP_3.6

E.T. the Extra-Terrestrial (Steven Spielberg, 1982)

The translation of pitch segmentation thus requires that audiovisual translators be able to locate the exact place where an intonation break occurs within the sentence and to ascertain whether there is a variation in the meaning intended by the character. To do so, they will necessarily have to pay careful attention to the aural channel that, together with visual signs and contextual factors, can help translators opt for the best solution in the target language.

3.4.1.2. Variables under analysis

A total of five variables[48] have been included within the category of tonality. This selection is based on the types of examples identified in the OV of the nine episodes of *HIMYM* analysed in the second part of this research. All those instances featuring a case of pitch segmentation that could imply, for instance, a shift in the meaning intended by the addresser or a different interpretation of the same sentence depending on the number as well as on the location of the boundaries have been categorised into one of these variables.[49] For the sake of brevity, only a brief description of each variable is provided here. The examples found per variable type in the dubbed dialogue have been collected in an Excel spreadsheet (see Appendix 3), which allows for a classification system based on filters that makes it possible to determine the exact number and the kind of variables uttered by every character in every episode. Ultimately, the examples provided intend to show the influence that tonality can wield on the syntactic and grammatical structure of the sentence, on its semantic nuances and on translation choices.

(1) *Emphasis.* Pitch segmentation can fulfil an emphatic function within the utterance. This means that the insertion of an intonation break can put the emphasis on a particular portion of the clause or on each one of the information units of the sentence (Tench, 2011) in order to draw attention to those bits that the speaker wants the listener to focus on. The use of tonality with emphatic purposes can also carry several implications about the character's attitude and intention.

(2) *Signalling the syntactic structure.* Perhaps the most obvious function of tonality is related to the indication of the syntactic structure of the utterance. The number of IPs within the clause can vary the semantic nuances intended by the addresser. Pitch segmentation in speech can be equated with the use of punctuation in writing. However, as pointed out by Wells (2006), an intonation break does not necessarily have to coincide with a punctuation mark and vice versa.

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[48] As mentioned above, most of the variables included under the realm of tonality have been adapted from Wells (2006), with the caveat of the variable "emphasis", which has been extracted from Tench (2011).

[49] Both the model of analysis followed in this part of the research and the selection criteria of the variables under scrutiny are fully described in Chapter 6.

(3) *Intonation break.* Despite the fact that the intonation break is part and parcel of the two previous variables, it is singled out here as an individual category due to its vital role as an indicator of suspense in the fictional dialogue. The presence of an intonation break that is not compulsory in the clause can be strategically introduced by the character to keep the audience in a moment of suspense or to fit neatly in the audiovisual construct in an attempt to match the oral intervention with the on-screen image.

(4) *Lack of intonation break.* When the right interpretation of an utterance relies on intonation, the presence or absence of an intonation break can certainly have the key to resolving the potential ambiguity. The lack of an intonation break can thus contribute to conveying a specific meaning at the same time as pushing the listener (and the audiovisual translator) towards the correct interpretation.

(5) *Vocative.* The presence or absence of a boundary between a name or a pronoun and the rest of the clause can help the listener decide whether the intonation unit is working as a vocative or as an apposition. Needless to say, this difference can bring about a shift in the semantic content of the utterance and becomes paramount to pin down the distinct pieces of information.

3.4.2. Tonicity

3.4.2.1. The translation of pitch prominence

The focus of information (or nucleus) within the IP is marked by pitch prominence or tonicity. This is in fact one of the most recurrent mechanisms in the English intonation system to convey underlying meaning and to imply different semantic nuances (Gutiérrez Díez, 1995). Although the last lexical word tends to bear the nucleus by default, the position of the stressed syllable in English can vary depending on the speaker's intention. Nucleus placement is of utmost importance from a linguistic point of view (Roach, 2009). The location of the nucleus can indeed serve multiple purposes in English conversation such as indicating information status, providing contrasts in meaning, conveying predictability, signalling the focus of interest or intensifying the pragmatic value of a word. The frequent usage of intonation for

expressing underlying as well as illocutionary meanings in speech has made English gain the accolade of being an intonation-oriented language (Hervey, 1998). Spanish, however, does not usually hinge on tonicity to express this information. This language tends to behave differently and other syntactic or lexical devices are often favoured to reflect the accentual function of intonation (Ortiz-Lira, 2000). In fact, the Spanish language admits several variations in terms of syntax and grammar but very few changes as far as its intonation system is concerned. Conversely, English presents more rigidity in its syntactic structure but a lot more flexibility in terms of intonation (Hervey, 1998). This divergence, which becomes of particular interest for this research, speaks volumes of the linguistic and pragmatic choices translators have to face with and underscores the significant implications that intonation can carry for translation.

The translation of pitch prominence poses a number of challenges for practitioners, who must become aware of the semantic and pragmatic nuances attached to tonicity in the source version and manage to reflect them in the translated text. Contrasts in meaning by (de)accenting a given word are particularly relevant from a translational perspective due to the impact that the placement of the tonic segment can exert on the interpretation of the whole utterance. In Example 3.7, adapted from Hirst (1977, p. 31), the word "little" can function as an adjective or as an adverb depending on the location of the stress. If the noun "pudding" bears the nucleus (which is the last lexical item and tends to be accented by default), "little" refers to the quantity of pudding eaten. However, if "pudding" is deaccented and the nucleus is placed on "little", this adjective makes reference now to the size of the pudding that Max has eaten.

Example 3.7	
Max ate a LITTLE pudding.	Max se comió un pudin <u>pequeño</u>.
Max ate a little PUDDING.	Max (se) comió <u>un poco de</u> pudin.

By the same token, in Example 3.8 the adverb "happily", if deaccented, can allude to the mood of the subject taking the action or, if accented, to the opinion of the person uttering the sentence. In order to infer the right meaning of the clause in every case, English receivers will have to rely on intonation, whereas Spanish addressees will

easily disambiguate the semantic content of the utterance by means of syntax, grammar or lexical choice.

Example 3.8	
They didn't COME happily.	No llegaron <u>de buen humor</u>.
They didn't come HAPPILY.[50]	<u>Menos mal</u> que no vinieron.

Contrastive focus can also be used to refute the other speaker's words or to deny the truth of an assertion. Example 3.9 shows how the adjective "red" can be brought into focus to make a contrast between the colour suggested by the previous speaker (in this case, "green") and the colour proposed by the new interlocutor (in this case, "red"). The noun "dress" is thus treated as old information and the nucleus falls on the preceding word, which is the one that the speaker wishes to emphasise (Wells, 2006). This contrast is paramount in terms of translation insofar as this distinction would be indicated in Spanish by means of word order. In this language, where the rule is to place the tonic segment "on the very last word, regardless of the nature of such word" (Gutiérrez Díez, 2005, p. 132), the pragmatic value of the source sentence can be reinforced by resorting to a relative clause and by changing the order of the elements in the IP. What translators should be aware of is that a literal translation could perfectly reflect the meaning of the utterance here but the underlying nuances implied in the ST would be completely lost in translation. Only a more elaborated translated version, based on the connotations attached to tonicity, could thus transmit the semantic contrast implied by the speaker's clause, as illustrated in the following sample.

Example 3.9	
Sue was wearing a RED dress (not green).	El vestido <u>que</u> llevaba Sue era rojo (no verde).
Sue was wearing a red DRESS.	Sue llevaba un vestido rojo.

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[50] In this particular example, tonality could also help to disambiguate the meaning intended by the speaker by introducing a boundary (or a brief pause) before the adverb.

Accenting or deaccenting old and new information can really affect translation choices. Example 3.10, extracted from Wells (2006, p. 115), is a case in point. In the first sentence, the word "Duke" is stressed and then regarded as fresh information, while the word "joke" is intentionally deaccented by the speaker insofar as it is considered as old or given. In the second clause, however, the nucleus falls on "joke" by default and the word "Duke" is automatically brought out of focus. The location of the tonic segment carries important implications for the meaning of these two utterances. The first sentence implies that the queen was joking when she said she was delighted to be in Scunthorpe and the duke did nothing but tell another joke (reason why this word is treated as old information), whereas the second clause suggests that the duke made a joke after the queen's comment (reason why "joke" is treated as brand-new input). A shift in pitch prominence thus involves a change in meaning in English, but not in Spanish.

Example 3.10	
The Queen said how delightful she was to be in Scunthorpe, and then the DUKE made a joke.	La reina dijo que estaba encantada de estar en Scunthorpe, y <u>entonces</u> el duque contó <u>otro</u> chiste.
The Queen said how delightful she was to be in Scunthorpe, and then the Duke made a JOKE.	La reina dijo que estaba encantada de estar en Scunthorpe, y <u>luego</u> el duque contó <u>un</u> chiste.

All these examples attest to the inextricable link between intonation (and, in this particular case, tonicity) and translation choices. Pitch prominence has proved a valuable resource not only to interpret the right meaning of the words uttered by the speaker but also to achieve a suitable and coherent translation. Hence the need to bear the flexibility or rigidity of intonation in mind when translating an audiovisual text from English into Spanish (Hervey, 1998).

3.4.2.2. Variables under analysis

A total of 17 variables[51] have been included for analysis under the realm of tonicity. This selection is based on the types of examples identified in the nine episodes

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[51] These variables have been extracted and adapted from Wells (2006).

of *HIMYM* examined in the second part of this research (see Chapter 6). All those cases of pitch prominence leading to a shift in the meaning intended by the speaker or to a different interpretation depending on both the role and the location of the tonic segment have been classified into one of these variables. For the sake of brevity, only a brief description of each variable is provided here. As mentioned in the previous section, the instances found per variable type in the DV have been collected in an Excel worksheet (see Appendix 3), thus enabling the listener to ascertain the exact number and the sort of variables uttered by every character in every episode.

(1) *Intensifying word.* The nucleus can be intentionally or strategically placed on a word that would not bear the accent by default with the purpose of intensifying the relevance of that word within the IP or as a way of reinforcing the degree of an adjective or a feeling. Attention is thus directed to the stretch of speech brought into focus by the interlocutor.

(2) *Contrastive focus on polarity.* A positive or a negative particle can be accented by the speaker in order to emphasise the polarity of a given verb (Wells, 2006). By stressing the negative particle (marked negative) the character can contradict or deny the truth of the assertion made, whereas by putting the emphasis on the positive particle (marked positive) the speaker can refute the truth of a negation.

(3) *Contrastive focus.* Any word within the IP can be stressed for contrast. Contrastive focus can be explicit or implicit depending on whether or not the material in contrast is included in the proposition uttered by the speaker or in a different sentence uttered by the previous interlocutor. In both cases the term in contrast can be easily inferred by the receiver in English.

(4) *Personal pronoun in contrast.* Personal pronouns, which are not generally accented by default for they are function words (Wells, 2006), can be intentionally brought into focus by the addresser to draw a contrast between two different people.

(5) *Old information.* When a word or part of an IP has been already mentioned in a previous sentence, the repeated material can be deaccented because it contains old information. This means that the nucleus tends to fall on the last lexical item of the utterance that includes the new piece of information.

(6) *(De)accent.* By accenting or deaccenting a given word in the IP the meaning of another word in the same sentence can be intensified or downgraded by the speaker. The location of the nucleus can thus determine the semantic content of the whole utterance in those cases leading to potential ambiguity.

(7) *Narrow focus.* Unlike broad focus, in which the focus domain is placed on the whole utterance, narrow focus selects a single focus of interest. The aim here is not so much to intensify the degree of a feeling or an adjective but to reinforce the stance and the attitude of the speaker towards what s/he is saying. Both content (i.e., nouns, adjectives, verbs, adverbs) and function (i.e., articles, prepositions, pronouns, auxiliary verbs) words might receive the nucleus.

(8) *Correction.* The interlocutor can put the emphasis on a particular word with the intention of correcting the other speaker's words. In this case, the speaker does not attempt to imply a contrast but rather to prove that what the other person said was wrong or not entirely accurate.

(9) *Numerals.* Pitch prominence can underscore the value of a given number within the context of situation at the same time as reinforcing the attitude of the speaker. Numerals are generally accented when talking about a span of time to highlight a long or a short period.

(10) *Reusing the other speaker's words.* The speaker can repeat the material uttered by another interlocutor with the purpose of making a query or a particular comment on it (Wells, 2006). In this sense, the echoed words, albeit reused, would not be treated as old information but as new input.

(11) *Personal determiner in contrast.* Like personal pronouns, personal determiners can be brought into focus to draw an implicit or an explicit contrast between something that belongs to another person or to the speaker.

(12) *Contrastive focus on tense.* Auxiliary or modal verbs, which are not generally accented by default, can be intentionally underscored in the conversation to draw a contrast between, for instance, the past and the present or the present and the future. Even if they can be omitted, they are sometimes included in the sentence to accentuate this contrast.

(13) *Focus of information + Focus of interest.* The focus of information and the focus of interest do not necessarily have to fall on the same word. In fact, the speaker can decide to put the emphasis on two different parts of the IP (especially when asking a question) in order to show more interest in the listener's answer.

(14) *Self-correction.* Instead of correcting the words uttered by another person, the speaker can correct him/herself by putting the emphasis on the correct material and deaccenting the rest of the elements in the IP.

(15) *Prospective and implied giveness.* Tonicity can also signal prospective and implied giveness. If the accent is placed on a word such as "that", this could suggest that part of the story has already been told by the interlocutor and that what the speaker is telling seems to be the last item in a succession of events.

(16) *Reflexive pronoun in contrast.* Like personal pronouns and personal determiners, reflexive pronouns can be brought into focus to draw an implicit or an explicit contrast between two different pronouns.

(17) *Shared knowledge.* Shared knowledge can lead the speaker to deaccent those parts of the utterance that are already known by both the addresser and the addressee. This material can thus be unstressed on the grounds that "it is 'given' by the context in which it is uttered" (Wells, 2006, p. 180) and there is no need to repeat it.

3.4.3. Tone

3.4.3.1. The translation of pitch movement

The nucleus of the IP is always associated with a particular tone or pitch movement. Perhaps the most obvious role of tone in oral interactions is to identify clause types (Couper-Kuhlen, 1986) and to indicate finality and non-finality (Chun, 2002). On the one hand, due to the lack of punctuation in oral language, pitch contours can become the only available means to discriminate between an interrogative or an exclamatory sentence or to determine whether, for instance, the speaker wants to state a fact or to ask a question, especially in those cases in which no subject-verb or subject-auxiliary inversion is provided (see Example 3.11). On the other hand, the trajectory of the nuclear tone can reveal whether the addresser's utterance is finished or unfinished.

Whereas complete and definitive sentences generally take a fall, incompleteness tends to be reflected by rising and level movements (Wells, 2006). The same holds true for enumerations as well as for closed and open lists (Monroy, 2012), which can indicate the status of information by adopting descending, ascending or level movements (see Example 3.12).

Example 3.11	
She wants to quit her ↘job.	Quiere dejar su trabajo.
She wants to quit her ↗job?	¿Quiere dejar su trabajo?

Example 3.12	
You can have tea or ↘coffee.	Puedes tomar té o café.
You can have tea or ↗coffee... (or whatever you like)	Puedes tomar té o café... (o cualquier otra cosa)

In the light of these examples, it could be argued that the use of pitch movement in speech does not seem problematic from the point of view of its translation, given that Spanish behaves very similarly to English as far as clause type and (in)completeness are concerned. Like in English, Spanish recipients would need to rely on the nuclear tone adopted by the speaker in order to decipher the intended meaning. Pitch movement thus becomes a valuable tool in oral conversation to activate turn-taking functions and to encourage cooperation among discourse partners (Chun, 2002). On other occasions, however, disambiguation cannot be based on intonation alone. A semantic contrast motivated by tone in English can require a different translation into Spanish and hence the recourse to additional linguistic devices offered by the target language.

For instance, Example 3.13, extracted from Wells (2006, p. 30), shows how the speaker can imply different connotations just by varying the utterance's pitch movement (Monroy, 2012). The answer "Yes", if uttered with a falling tone, conveys the opinion of the speaker with no reservations but, if uttered with a falling-rising tone (also known

as the implicational fall-rise), can add an unexpressed implication. Due to the fact that, unlike English, Spanish tends to present more rigidity in terms of intonation (Ortiz-Lira, 2000), it is not always possible to simply transfer the contour assigned to the source utterance into the translated sentence. This shift in the original pitch movement should rather be represented in Spanish by a change in the whole utterance, thus signalling that the interlocutor agrees with them just to a certain point.

Example 3.13	
Do you agree with them?	¿Estás de acuerdo con ellos?
↘Yes.	Sí.
⌄ Yes.	No del todo.

The pivotal role that tone can play in translation is also illustrated in Example 3.14. Here, a shift in the original intonation makes it necessary to resort to two different words in Spanish. In English, the falling-rising tone in a negative sentence can impose a limit within the negation, whereas the same utterance produced with a falling tone would involve an unlimited scope. Such semantic divergence, however, can only be drawn in Spanish by the use of different wording.

Example 3.14	
I promise I will not tell ↘anyone.	Te prometo que no se lo diré a nadie.
I promise I will not tell ⌄anyone.	Te prometo que no se lo diré a cualquiera.

Following from this, it seems logical to believe that pitch movement proves indispensable in the practice of translation and should not be ignored during the decision-taking process, since tonal patterns can hold the key to achieving an accurate translation and a successful result in dubbing.

3.4.3.2. Variables under analysis

A total of 9 variables[52] have been subsumed under the realm of tone. This selection is based on the types of examples identified in the OV of the nine episodes of *HIMYM* examined in the second part of the present research (see Chapter 6). All those cases of pitch movement that could result in a shift in the meaning intended by the speaker or in a different interpretation on the part of the recipients have been categorised into one of these variables. For the sake of brevity, only a brief description of each variable under study is offered here. The instances identified per variable type in the dubbed version have been collected in an Excel worksheet (see Appendix 3) in order to gain a better understanding of the data obtained in the corpora analysed.

(1) *Clause type.* The direction of the nuclear tone can very often help to determine clause type. In general terms, it could be argued that falls tend to be the default tone for statements, wh-questions, exclamations and commands, whereas yes-no questions, requests or checking questions frequently take a rise (Cruttenden, 1997).

(2) *Confirmation.* Pitch movement can indicate whether the speaker intends to put in a request for information or to seek confirmation. Requests for confirmation usually expect either an affirmative or a negative answer on the part of the listener that can confirm the addresser's question. This type of interrogative does not necessarily entail a subject-auxiliary inversion.

(3) *Tag question.* Tag questions can add different implicatures to the utterance depending on the tone assigned to the nucleus at the same time as reflecting variations in the degree of certainty of the speaker. Question-tags uttered with a falling tone (high or low) seek confirmation on the part of the recipient, whereas an ascending movement suggests that the speaker does not feel entirely certain about the response and needs to ask for information (Monroy, 2012).

(4) *Checking.* Checking questions such as *right?*, *huh?*, *yeah?* or *O.K.?* tend to serve a confirmatory-seeking role in conversation and reveal the level of confidence attached to the interlocutor's words. These question types are to be used in oral speech to check the veracity of the speaker's words or to confirm whether the listener understood what s/he said (Wells, 2006).

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[52] These variables have been extracted and adapted from Wells (2006).

(5) *Incomplete sentence.* Unlike complete declaratives, which tend to be uttered with a falling tone to indicate that there is no more to come, incomplete sentences usually resort to rising and level movements to reflect that the utterance is unfinished.

(6) *Scope of negation.* As illustrated above, the trajectory of the nuclear tone can restrict the scope of negation of a particular sentence and imply a significant shift in meaning. This scope can be limited by resorting to the so-called implicational fall-rise (Wells, 2006), but unlimited if uttered with a falling tone.

(7) *Open list.* A list can be intentionally left open by the interlocutor with the use of a rising or a level nuclear tone. This pattern then shows that the list of items is incomplete and implies that other elements might be included or that other options might be possible, even if they have not been mentioned in the utterance. On the contrary, if the list is closed, the last item takes a fall, thus indicating that there are no other possibilities.

(8) *Constant-polarity tag.* Constant-polarity tags differ from typical tag questions in that they do not reverse the polarity of the sentence to which they are attached. Rather, this type of clauses comprises a positive clause and a positive tag. Constant-polarity tags are generally uttered with a rise and tend to enhance the speaker's degree of certainty.

(9) *The dependent fall-rise.* The dependent fall-rise is usually included in those compound sentences consisting of two different IPs. This tone generally precedes a falling tone to show that the utterance is complete. Therefore, the dependent fall-rise signals non-finality and leaves the listener waiting for the sentence to come to an end.

3.5. Concluding remarks

This chapter has been dedicated to the study of the interplay of intonation, dubbing and translation, which indubitably has a direct bearing on the data analysis carried out in this research. The relevance of dubbing intonation for both the oral and written delivery of the fictional dialogue has been discussed throughout the first section, paying special attention to the points of view and contributions of several scholars that openly highlight the need to take this suprasegmental trait into account in dubbing

practice and research. Notwithstanding the lack of empirical research on this issue, several authors have pointed at the contrived nature of dubbed speech, often labelled as overacted, monotonous, aloof and unnatural. A number of reasons have been offered in the literature to account for the alleged lack of naturalness of dubbing intonation, but none of them has provided empirical evidence to single out those specific features that might reduce its naturalness. Such research gap is intended to be bridged in the present corpus-based study. The perpetuation of some unnatural prosodic patterns has been explained by the suspension of (prosodic) disbelief, which could lead both target viewers and dubbing practitioners to compare prosodic cues to other dubbed dialogues rather than to real speech.

The second section has precisely focused on the research gap to be filled, putting the emphasis on what has been done so far in the realm of AVT in general and of dubbing in particular. By taking stock of the current academic landscape, it has been possible to determine the most common avenues of research in dubbing as well as those areas that merit further investigation, such as the dubbing and translational dimension of intonation.

The dubbing dimension has brought the notion of naturalness to the fore. This concept is far from new in AVT and yet its application has generally been restricted to the language used in dubbing. This section, however, sets forth the idea of naturalness as applied to the study of intonation in (Spanish) dubbed dialogue. Naturalness has thus been explained in terms of spontaneity, frequency, register and context, which become key factors when understanding the theoretical and methodological foundations of this research. The attitudinal and illocutionary functions of intonation have also been included in this section insofar as they play a foremost role in the conveyance of more natural and plausible dubbed dialogues. Last but not least, intonation has been associated with two significant components in the audiovisual construct, namely characterisation and humour, for this suprasegmental trait can help to individuate characters as well as to elicit laughter from the audience.

The translational dimension has dwelled on the impact that the ST tonality, tonicity and tone can exert on the semantic and pragmatic content of the translated utterance. The comparison between the two languages under analysis has revealed a key difference in their use of intonation. Whereas the Spanish language is remarkably

flexible from a syntactic, grammatical and lexical viewpoint but much more rigid in terms of intonation, the English language presents more rigidity in its syntactic, grammatical and lexical structure but a lot more flexibility as far as its intonation system is concerned. This divergence calls for attention on the part of audiovisual translators and dialogue writers, who, when translating from English into Spanish, may need to resort to the linguistic repertoire offered by their own language in order to render the underlying meaning attached to the intonation adopted by the actors in the OV. Finally, a brief description of every variable analysed in Chapter 6 (5 pertaining to tonality, 17 to tonicity and 9 to tone) has been provided in this last section.

The impact that intonation exerts on dubbed dialogues and on translation choices makes this issue an eligible topic for investigation in the field of AVT. The capital importance of intonation for the oral and written dimensions of dubbed texts is precisely the reason why this suprasegmental trait merits further attention on the part of researchers and practitioners. This chapter has shown that the study of intonation cannot only be discussed from a theoretical point of view but its application to the professional realm is essential to help link research to practice. Before moving to the examination of the intonational data obtained from the sitcom under scrutiny, it is first necessary to provide a full description of the objectives, the methodology and the corpus used in the analysis.

4

Objectives and methodology

"Esa semilla que crees ínfima contiene
un árbol que contiene un bosque."

(Jodorowsky, 2015)

In this fourth chapter, both the objectives and the methodology of the study are presented. The first section introduces the aim and objectives and the research questions of the thesis. The next section is devoted to the description of the methodological framework applied to achieve these goals. Here, the type of research, the type of analysis, the type of data and the methods adopted for the analysis are defined and fully explained. Section 4.3 throws light upon the instruments employed to undertake the intonational and statistical analysis and to elicit data by way of questionnaires. In section 4.4, the focus is placed on the procedure that will be followed in the two parts of the research, namely the dubbing dimension and the translational dimension. Finally, the last section of this chapter revolves around the corpus included in the present thesis and addresses some theoretical and practical considerations concerning the classification and selection criteria and the corpus design.

4.1. Aim and objectives of the study

The **broad aim** of the present study is to explore and analyse the intonation used in the Spanish dubbed version of the American sitcom *How I met your mother* on the basis of its (un)naturalness and (un)successful translation from English into Spanish.

With the purpose of reaching this aim, the following **specific objectives** and **research questions** have been formulated and addressed:

- $O_{1.1}$: To explore the theory behind the interplay of intonation and dubbing and to identify the research gap to be bridged in the present thesis.

  - ✓ Why is the study of intonation worthy of investigation in dubbing research?

- $O_{1.2}$: To develop a coherent, comprehensive and reliable methodological framework and a suitable model of analysis that shed light on the rendition of intonation in dubbing.

  - ✓ How can intonation be examined in dubbed dialogue by using a justifiable and reliable method of analysis?

- $O_{1.3}$: To describe the most salient features typifying Spanish dubbing intonation in the corpus under study by means of an aural and visual inspection of pitch contours and to compare the intonation used by the dubbing actors to that used by the original actors and in spontaneous speech in terms of its (un)naturalness.

  - ✓ Is dubbing intonation mostly natural or unnatural in the Spanish version?

  - ✓ What features could affect its naturalness or lack thereof?

- $O_{1.4}$: To determine whether the implicatures attached to the ST intonation are grasped and reflected in the dubbed version successfully or whether, on the contrary, they are to some extent lost in translation.

  - ✓ Is the underlying content attached to intonation transmitted in the TT?

✓ Can those potential cases of loss of information negatively affect the target viewers' comprehension?

All in all, this study pursues one broad aim and four specific objectives and raises six research questions. The present thesis adopts a comparative and a descriptive-explanatory analysis that seeks regularities in dubbing intonation by exploring and describing the results obtained from the inspection of pitch contours. The aforementioned research goals and questions will be used to shed light on the issue under investigation.

4.2. Methodological framework

This section provides a general overview of the methodological framework adopted for the analysis of intonation in Spanish dubbed dialogue. In what follows, the type of research, the type of analysis, the type of data and the methods applied to test the topic under study will be thoroughly described and justified. The tools employed for the collection and analysis of data will be presented in § 4.3 below. The core concepts that will be developed in the following section and subsections have been gathered in Figure 13.

Type of research	Inductive / Deductive Empirical / Naturalistic Product-oriented
Type of analysis	Comparative Descriptive-explanatory
Type of data	Primary Secondary
Methods	Quantitative Qualitative
Tools	SFS/WASP Questionnaires SPSS Statistics

Figure 13. Key concepts within the methodological framework

4.2.1. Type of research

Saldanha & O'Brien (2013) put forward three fundamental questions that need to be addressed by researchers in order to delineate the type of research their study subscribes to. The first question is related to "logical positioning", that is, whether a piece of research "is being conducted from an inductive or a deductive positioning" (p. 14-15). The second question refers to the specific nature of the research, which can be categorised as empirical, conceptual, experimental, explorative, evaluative, action research and ethnographic. Finally, these authors propose one more type of classification that is determined by the ultimate goal pursued by the researcher. Under this view, a piece of research can be defined as process-, product-, participant-, and context-oriented. Drawing on Rojo (2013), two other questions should be borne in mind when deciding the type of research to be followed, namely the researcher's personal experience and the audience directly addressed by the study.

If the type of research devised in the present thesis is to be described in accordance with the aforementioned questions, this study would adopt, first of all, an **inductive** reasoning, which, unlike deductive positioning, moves from the more specific

to the more general so as to develop "theories and hypotheses from the data collected" (Saldanha & O'Brien, 2013, p. 14). The data obtained from the corpus-based study are analysed and observed to detect regular patterns or prevailing trends. Then, general conclusions and theories can be drawn. Yet, the research at hand also adopts a **deductive** approach, insofar as it attempts to explore through empirical data the idea that dubbing intonation is unnatural and differs from naturally-occurring speech, as argued by authors such as Whitman-Linsen (1992), Herbst (1997) and Lindo (2013). Taking theory as a starting point is regarded by Williams & Chesterman (2002) as an essential prerequisite, for "you cannot observe anything without some kind of preliminary theory (concept) of what you are observing" (p. 58). In this sense, the present study seeks not only to discover patterns and regularities by observing the data under analysis but also to test the veracity of the impressionistic views of some of the scholars mentioned in the literature review. The stepwise process in both inductive and deductive approaches is represented in Figure 14.
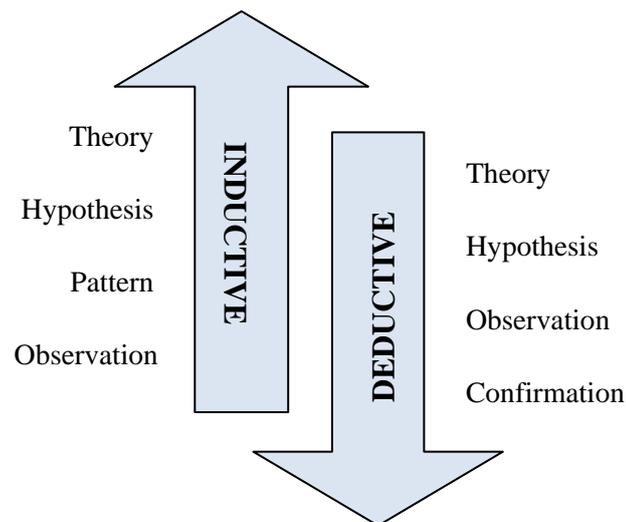
Figure 14. Representation of deductive and inductive reasoning

Focusing now on the specific nature of the research, this study is characterised as **empirical**, whereby the researcher examines and interprets the information extracted for the observation of raw data. It can also be described as **naturalistic** or observational, in opposition to experimental, since "the observer tries not to interfere with the process (as far as possible), but simply observes it and notes certain features of it" (ibid., p. 62).

Regarding the final question proposed by Saldanha & O'Brien (2013), this research can be regarded as **product-oriented**, given that the focus is placed on the TT as the resulting product of the translation activity. It should be noted, though, that this approach does not preclude the possibility of drawing conclusions about the process itself. In fact, as stated by these authors (ibid.), "the analysis of texts in their context of production and reception offers evidence of translators' decision making, which allows some insight into the translation process" (p. 50).

Finally, according to Rojo (2013), the research methodology adopted can also be influenced by the researcher's personal experience as well as by the potential audience of the study. In this sense, the present research favours a mixed-methods approach (see § 4.2.4) and aims to reach an audience from different fields of knowledge, especially from those interested or specialised in AVT and/or Linguistics. The interdisciplinary nature of this thesis, which examines intonation in dubbed dialogue, intends to bridge the gap between these two areas of research by approaching the field of intonation to translation experts and the field of dubbing to specialists in intonation.

4.2.2. Type of analysis

Research on dubbing intonation has been undertaken in two different stages depending on the text type the focus is placed on. Whereas the first analysis revolves around the rendition of intonation in oral speech and thus inspects the oral dubbed version of the TT as delivered by the voice talents of the sitcom, the second part of the analysis concentrates on the rendition of intonation in written speech and thus examines the written dubbed version of the TT as delivered by the translator and the dialogue writer. Despite this obvious distinction, both approaches perform the same type of analysis. After an in-depth and much-needed literature review of the two fields under scrutiny (theoretical level), which certainly provides the backdrop for the subsequent empirical study (practical or empirical level), research on intonation has been carried out via a **comparative** analysis between the original and the dubbed version of *HIMYM* and a **descriptive-explanatory** analysis of the dubbed text, regarded by Saldanha & O'Brien (2013) as one of the leading approaches in product-oriented research. In Toury's (1995) words, the use of a descriptive-explanatory analysis helps to obtain a more objective view of translational behaviour and forms "a vital link in the elaboration

of translation theory itself" (p. 264), for instance, through the description and explanation of regularities in the data obtained. Figure 15 depicts the steps followed in the analysis of data I (see Chapter 5) and II (see Chapter 6).
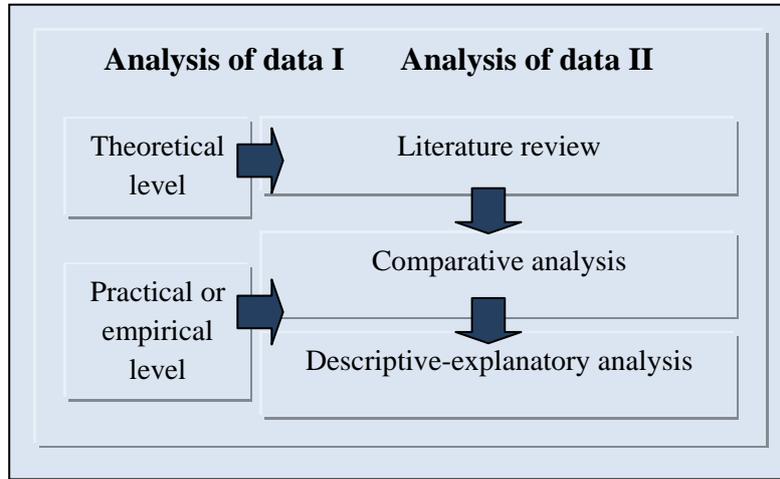

Figure 15. Steps followed in the analysis of data

4.2.3. Type of data

After identifying the type of research and the type of analysis used in the study, it is necessary to gather appropriate data. Drawing on Saldanha & O'Brien's (2013) categorisation, the data collected here can be divided into primary and secondary data. The **primary** data analysed in the present research are aural instances of non-dubbed and dubbed speech consisting of dialogue uttered by the actors and voice talents of the American and Spanish versions of the sitcom *HIMYM*. The **secondary** data are collected by means of four different questionnaire surveys designed by the researcher herself (see § 4.3.1). The type of data employed helps to favour a quantitative or a qualitative approach to analyse all the empirical data collected (ibid.). The following subsection is precisely devoted to the description and justification of the methods adopted in this research.

4.2.4. Methods

The methods of analysis have been defined by Chesterman (2007) as "the ways in which one actually uses, develops, applies and tests a theory in order to reach the understanding it offers" (p. 1). Empirical research generally involves quantitative and/or

qualitative methods for the collection and analysis of data (Künzli, 2013). Researchers usually opt for one of the two approaches according to their purposes and research questions. In the past few years, however, the combination of quantitative and qualitative methods, also referred to as mixed-methods approach, has been gaining ground in AVT research (e.g., Romero-Fresco, 2009a; Orrego-Carmona, 2015) for a number of reasons. On the one hand, the use of a mixed-methods approach can offer "a better understanding of research problems than either approach alone" (Creswell & Plano Clark, 2007, p. 5), since it gives the possibility of testing data from a twofold standpoint. On the other hand, mixed methods become a greater source of information and allow researchers "to find common aspects and contradictions in the data, thus producing a rich and interesting interpretation of the phenomenon under study" (Orrego-Carmona, 2015, p. 70-71). One more reason for the integration of quantitative and qualitative methods is put down by Saldanha & O'Brien (2013), who see this mixture "as a way of combining the best of both paradigms and overcoming their weaknesses" (p. 201). The use of two different approaches to the investigation and analysis of data is also called *methodological triangulation* (Bryman, 2004; Saldanha & O'Brien, 2013), regarded by many researchers as one of the most effective methods to test and study a research topic.

With the purpose of achieving more comprehensive and productive results, the present research adopts both quantitative and qualitative approaches, that is to say, a **mixed-methods approach**. A quantitative approach is used to obtain structured and measurable data that can be "represented numerically and analyzed statistically" (ibid., p. 21). In this study, the quantitative analysis of the data collected plays a fundamental part in the production of more solid results and conclusions and provides a firm basis for the comparison of the variables under examination. As for the qualitative approach, this is introduced by way of questionnaires as well as by the discussion of the information extracted from the aural and visual inspection of pitch contours. The instruments used for the quantitative and qualitative analyses and the procedure followed in the two dimensions of the research at hand (i.e., dubbing dimension and translational dimension) are fully explained in § 4.3 and § 4.4, respectively.

4.3. Instruments

This section is devoted to the description of the tools employed in the quantitative and qualitative data collection and elicitation. The three following subsections seek to provide information on the software used for the acoustic analysis, the four questionnaire surveys designed for the research project and the statistical methods chosen for the analysis of data.

4.3.1. SFS/WASP

SFS (Speech Filling System) is free computer software designed for speech research and analysis. One of the most popular versions of SFS is WASP (Waveforms Annotations Spectrograms and Pitch), authored by Mark Huckvale from the University College London. This application can be easily downloaded[53] and run by users interested in the nature of speech production. It enables the introduction as well as the recording of audio files in order to obtain their waveform, wideband spectrogram, frequency and pitch track. The latest version of SFS/WASP (v. 1.54), which has been the one employed in this study, was launched in July 2013.

In the present thesis, this user-friendly program has been applied to the acoustic analysis of both English and Spanish utterances. The steps followed in the inspection of contours are as follows:

1. The audiovisual clips under scrutiny are converted to audio format (wav files) with an online converter (http://www.files-conversion.com/video/wav).

2. The clips under analysis are transcribed and manually divided into IPs.

3. Every IP in audio format is then cut out with Audacity[54] (v. 2.1.0).

4. Utterances are individually uploaded to SFS/WASP to obtain their pitch track (or intonation contour).

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[53] Available online in the following link: http://www.phon.ucl.ac.uk/resource/sfs/wasp.php.

[54] Available online in the following link: http://audacity.es.

5. An auditory and visual inspection of contours is conducted by the researcher to check the reliability of the results obtained[55] and identify the different elements of the IP (i.e., pre-head, head, nucleus and tail).

6. Tonemic marks are then used to transcribe pitch movements (both nuclear and pre-nuclear patterns) and the IPs are categorised per utterance type, namely statements, questions, exclamations and commands.
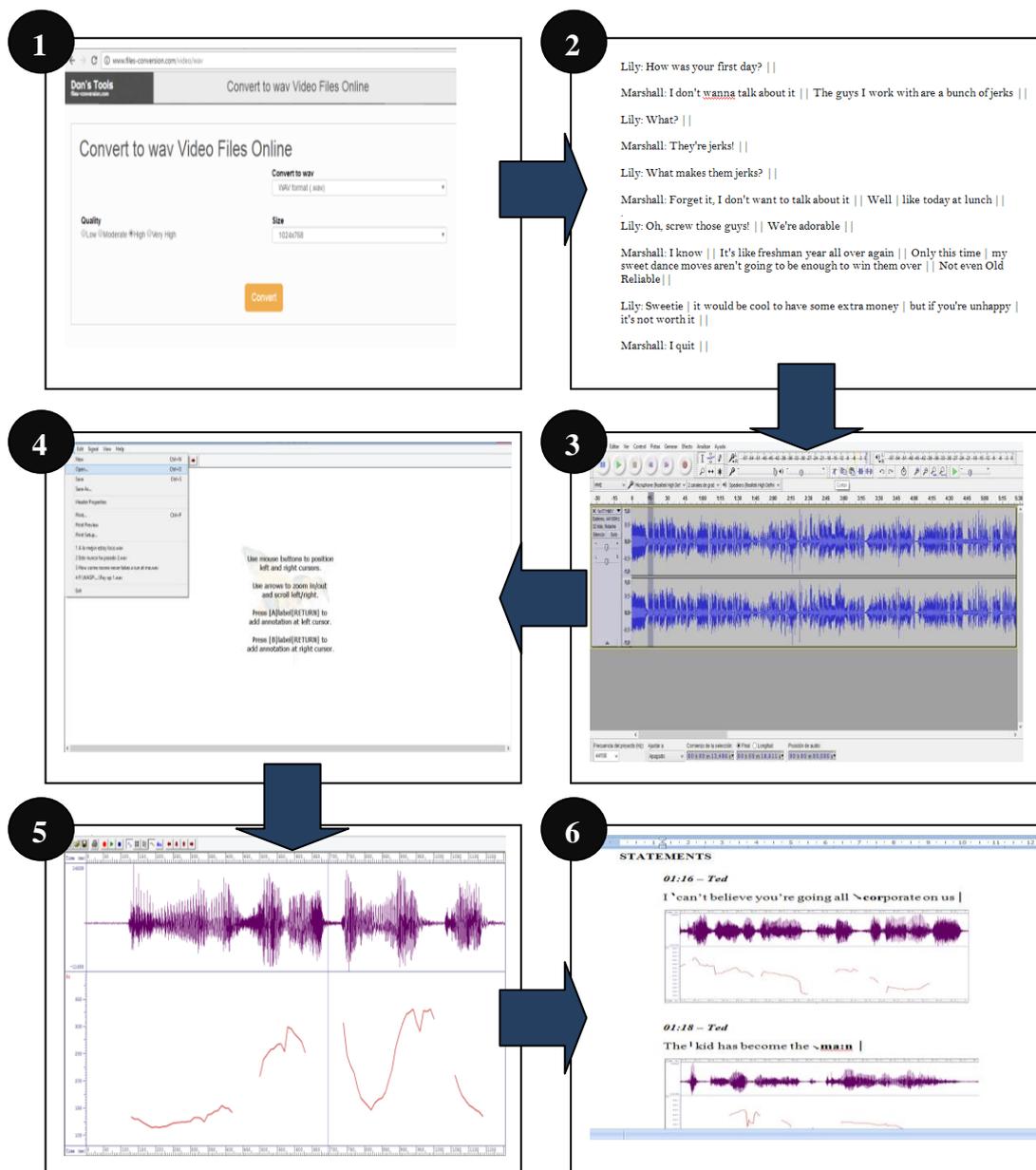

Image 10. Stages in the production and analysis of pitch contours

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[55] Double-checking is always advisable to assure accuracy, as background noises can sometimes vary the pitch track obtained.

This approach begs an important question as to how the researcher can turn the data obtained with SFS/WASP into a measurable entity. Such interrogation is related to the concept of *operationalisation* (Williams & Chesterman, 2002; Saldanha & O'Brien, 2013), which refers to "the operations involved in measuring the dependent variable" (ibid., p. 24). In this particular case, the (un)naturalness of dubbed utterances can be operationalised by the pitch contours produced by the dubbing actors, which will serve as a major indicator of a natural or an unnatural delivery in accordance with attitudinal/illocutionary and contextual/pragmatic factors (see § 5.1 and 5.2).

A brief note is due on a similar speech analysis computer program known as Praat (v. 6.0.23),[56] created by Paul Boersma and David Weenink of the Institute of Phonetics Sciences of the University of Amsterdam. This software has been employed in this thesis only to show particular cases of loudness, since, at least as far as the researcher is concerned, the variation of decibels (dB) in utterances is shown more clearly in Praat (see Image 11) than in SFS/WASP.
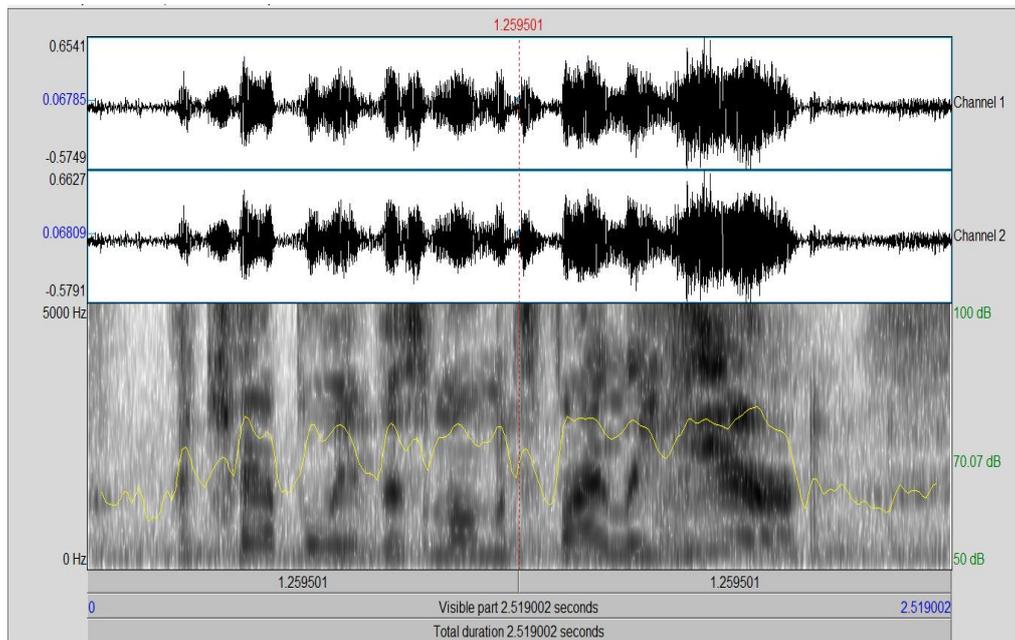
Image 11. Example of a Praat screenshot with dB in green colour (right-hand side)

4.3.2. Questionnaires

Questionnaires are usually regarded as one of the most effective and common research tools in TS (Toury, 2012; Pérez-González, 2014). Generally speaking, they are

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[56] Available online in the following link: www.fon.hum.uva.nl/praat/.

used to collect and elicit structured or semi-structured data that can help researchers find quantifiable answers and make generalisations about the topic under analysis. For the purpose of this thesis, four sets of questionnaires, directed to different participants, were designed. Questionnaire A (QA) was addressed to the source and target audiences of *HIMYM*, whereas Questionnaires B, C and D (QB, QC and QD) sought the opinion and personal experience of the professionals taking part in the Spanish dubbing: voice talents, dubbing director, dialogue writer and translators.

The four questionnaires were internet-mediated. This means that either the attachment (QA) or the links to an online survey (QB, QC and QD) were sent by email prior consent of the participants. The number of questions in every survey was calculated according to the average amount of time necessary to answer the whole questionnaire. The purpose was to prevent respondents from leaving some questions unanswered or losing concentration while listening to the audio tracks. All the questions were carefully designed so that the participants could answer freely and their responses were not motivated or led in any way by the researcher or the type of research. This is the reason why very few details were provided in the introductions to the questionnaire.

The four questionnaires included in the thesis are used as an additional source of input to gain information on the respondents' opinion. The data obtained in QA are quantified and facilitate the comparison between the source and target audiences' perception. Although the information extracted from QB, QC and QD are not quantified, they constitute an intrinsic part of the qualitative analysis and play a pivotal role in the validation of empirical data. A detailed description of every type of questionnaire designed for the research is included below.

4.3.2.1. QA

This survey had two different versions (QA$_1$ and QA$_2$), depending on the native language of the audience replying to the questionnaire. QA$_1$ was addressed to 20 English native speakers, whereas QA$_2$ was addressed to 20 Spanish native speakers,[57]

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[57] QA$_1$ and QA$_2$ can be found in Appendix 1 at the end of this thesis. Audio tracks have been compiled in Appendix 4 on the DVD and labelled as "Questionnaire A".

all of them belonging to or involved in academia.[58] For QA_1, data were collected in England, more specifically at the University of Roehampton (London). The QA_2 was answered by Spanish participants from the University of Murcia. In both languages, 10 out of the 20 informants were lecturers or senior lecturers, whilst the other 10 respondents were undergraduate and postgraduate students. This allowed an average age range from 20 to 55 years.

Respondents were asked to listen to a number of audio tracks[59] or utterances extracted from the original and dubbed versions of *HIMYM* (S08E17, randomly chosen among the total number of episodes analysed) and to mark the attitude that they thought the character was trying to convey intonationally. The survey included 15 closed questions, thus restricting the possible answers from respondents (Saldanha & O'Brien, 2013). Every one of these questions was accompanied by four possible adjectives,[60] from which participants could pick only one. The four options selected for every answer aimed to collect the commonest attitudes that, according to the literature, could be expressed by the speaker when using a particular pitch contour and yet only one of them could perfectly match the attitude of the character in every situation. Given the relevance of contextual factors, every utterance was accompanied by a brief description explaining the situation going on in that particular scene, although respondents were only given aural access to the sentence in isolation. In this case, the visuals were not deemed relevant since the purpose was to pinpoint just the information that the audience could perceive directly from the acoustic channel.

The survey (in word format) and the audio files were sent by email to the participants and returned to the researcher after completion. In every closed-ended question, respondents could gain information on the time code and character uttering the

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[58] Participants involved in academia were selected simply because it was easier for the researcher to get in touch with this group of people. Respondents did not actually have to meet any specific criteria to answer the questionnaire.

[59] The utterances selected gathered a representative collection of data consisting of 5 statements, 5 questions, 3 exclamations and 2 commands. The total number of questions (15) was chosen according to the total amount of time that respondents needed to answer the whole survey. The use of more than 15 questions was then discarded in an attempt to avoid a possible lapse or lack of concentration on the part of respondents and to prevent them from diverting attention while undertaking the survey.

[60] The adjectives used were extracted from the list given by Crystal (1969) and O'Connor & Arnold (1973) when dealing with the most possible attitudes that could be expressed intonationally per tune type in English. In Spanish, the choices made were mainly grounded on García-Lecumberri (1995), Gutiérrez Díez (1995) and Monroy (2002), for their theories are based on experimental research conducted on Spanish colloquial intonation.

sentence, a brief context of the situation, the utterance to be assessed and the four adjectives describing the (possible) attitude intended by the speaker, as illustrated in Image 12.

6	00:01:51 – Barney			
	(Flashback) Ted and Becky are kissing on the sofa and Barney is right there.			
	Get a room you two!			
	Attitude:			
	Friendly	Annoyed	Protesting	Proud

6	00:01:51 – Barney			
	(Flashback) Ted y Becky se están besando en el sofá y Barney está presente.			
	¡Que estoy delante!			
	Actitud:			
	Amigable	Molesto	Protestón	Orgulloso

Image 12. Example of question in QA_1 and QA_2

4.3.2.2. QB

The addressees of this second questionnaire were the Spanish dubbing actors of the sitcom analysed. QB was designed with the online tool Google Forms, a friendly-user application to create online questionnaires for free.[61] The survey consisted of 16 closed-ended questions divided in four main sections focusing on the profession, the script, the preparation and the dubbing process, and 4 open questions seeking the opinion of the participants. The estimated time to complete the whole questionnaire was around 5-6 minutes, which sticks to the principle of briefness and economy recommended by Saldanha & O'Brien (2013). A progress indicator was included so that respondents could know the time needed to answer the survey and several pages were used to divide the different sections.

Closed-ended questions comprised rating scale or Likert scale questions, dichotomous questions and multiple-choice questions (Cohen et al., 2007). The former question type allowed responses in a five-point scale (from 1 to 5) along a continuum of "very high" to "very low" or "always" to "never" (see Image 13). In dichotomous

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[61] QB is available in the following link: https://goo.gl/forms/lRlzUfYunZCIgQSo1 and included in Appendix 1.

questions, the participants' answers were restricted to just two categories, i.e., either positive or negative (see Image 14), whereas in multiple-choice questions they could select several responses from a battery of statements regarding their personal experience as dubbing actors (see Image 15). Most of these closed questions provided an "other" box to allow respondents to elaborate, if necessary, the reasons for their choice or to give other options. Moreover, a free-text box was also included at the end of the questionnaire to offer them the opportunity to add further comments.

Image 13. Example of rating scale questions in QB

Image 14. Example of dichotomous questions in QB

Image 15. Example of multiple-choice questions in QB

The main purpose was to contact the actors dubbing the five protagonists of the sitcom and, if possible, with other actors dubbing secondary characters. One of the major difficulties of this study was precisely to reach them, especially because their contact details were not easily accessible to the general public. This restricted a far-reaching dissemination of the survey. After an extensive search, it was possible to locate 11 dubbing actors by the social network *Facebook* and yet only 3 of them answered the questionnaire. Six other actors were contacted thanks to the *snowball sampling* technique (Taylor & Bogdan, 1984) or the *chain-referral* method (Heckathorn, 1997), which enabled the researcher to contact potential respondents who were recruited by other participants. In sum, a total of 9 voice talents (5 dubbing the main characters of the sitcom and 4 dubbing subsidiary characters) agreed to reply to the survey. Thus, the response rate to the questionnaire was 53%.

Table 11. Dubbing actors participating in QB

DUBBING ACTOR	ORIGINAL CHARACTER	ORIGINAL ACTOR	TAG
Ricardo Escobar	Ted Mosby	Josh Radnor	*QB_RE*
Miguel Ángel Garzón	Barney Stinson	Neil Patrick Harris	*QB_MAG*
Cecilia Santiago	Robin Scherbatsky	Cobie Smulders	*QB_CSA*
Eduardo Bosch	Marshall Eriksen	Jason Segel	*QB_EB*
Pilar Martín	Lily Aldrin	Alyson Hannigan	*QB_PM*
Mar Bordallo	Naomi	Katie Holmes	*QB_MB*
Ana Serrano	Several characters	Several actors	*QB_AS*
Cheyenne Summers	Several characters	Several actors	*QB_CS*
Emma Cifuentes	Several characters	Several actors	*QB_EC*

4.3.2.3. QC

This questionnaire was answered by just one person, namely the dialogue writer and the dubbing director of *HIMYM*. Since both professional tasks were carried out by the same practitioner, namely Santiago Aguirre (*QC_SA*), the survey intentionally included questions regarding his job as adapter and director. Like QB, it contained mixed questions (9 closed and 3 open questions) as well as a free-text box to qualify or explain his responses. This questionnaire was also designed with Google Forms,[62] whose link was emailed to the participant.

4.3.2.4. QD

The fourth survey was directed to the translator of the sitcom. In this case, two people translated the nine seasons of *HIMYM* into Spanish: Alfredo Mañas (*QD_AM*) was in charge of the first three seasons and Alicia Losada (*QD_AL*) translated the six remaining seasons. The questionnaire, also created with the online application Google Forms,[63] consisted of 10 mixed questions focusing on the translation process itself.

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[62] QC is available in the following link: https://goo.gl/forms/9hy8jLJIEiGDhIoy1 and included in Appendix 1.

[63] QD is available in the following link: https://goo.gl/forms/dpfSRzoRE7vh60Uo2 and included in Appendix 1.

Table 12. Comparison of the four questionnaires designed for the research

		Participants	No. of participants	No. of questions	Type of questions
QA	A₁	English audience	20	15	Closed
	A₂	Spanish audience	20	15	
QB		Dubbing actors	9	20	Closed / Open
QC		Dialogue writer Dubbing director	1	12	
QD		Translators	2	10	

4.3.3. SPSS Statistics

Before moving on to the procedure followed in the research, a note on statistical methods is due for a better understanding of the analytical process. IBM SPSS Statistics (v. 22.0.0) was used as a means to reinforce the quantitative analysis and achieve more objective results. This computer program constitutes an effective and useful tool for managing and calculating research data. Despite the multiple statistical possibilities that SPSS offers, the main purpose here was to test as well as quantify the relationship between some of the variables under study. To this end, the following statistical procedures were adopted to analyse categorical data (Field, 2013):

(1) *Contingency or Cross Tabulation tables:* They show the association between categorical variables and display both frequency counts and relative frequencies. These tables are particularly helpful to carry out comparative analyses between the elements contained in each row and column (the dependent and the independent variables) and to calculate the total number of samples found within each category examined.

(2) *Pearson's chi-square:* This non-parametric test is frequently used in social sciences and linguistics to measure the degree of association between the variables. The chi-square test is described by Cantos Gómez (2013) as "a comparison of the difference between the actual observed frequencies in the texts, and those frequencies that we would expect if the only factor operating had been chance" (p. 76) and is regarded as "by far the most common type of significance test" (p. 79). By applying this formula it

is possible to ascertain whether or not the relationship between the variables is statistically significant, assuming a 95% confidence interval and an error threshold of 5% ($p < 0.05$) (ibid.). If the p value is less than 5, we can conclude that the association is significant and thus two more formulas can be calculated, namely Cramer's V and the uncertainty coefficient.

Chi-Square tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	86.932[a]	21	.000
Likelihood Ratio	91.776	21	.000
Linear-by-Linear Association	4.806	1	.028
N of Valid Cases	360		

Image 16. Example of chi-square test calculated with SPSS Statistics

(3) *Cramer's V:* It enables the researcher to measure the strength of association or dependency between the variables. The value of Cramer's V can range from 0 to 1, where 0 indicates the absence of any association and 1 indicates that the level of association is perfect. If, for instance, the value of Cramer's V, calculated with SPSS (see Images 17 and 18), is .290, the relationship between the variables can be interpreted as low.

Symmetric Measures

		Value	Approx. Sig.
Nominal by Nominal	Phi	.502	.000
	Cramer's V	.290	.000
N of Valid Cases		360	

Image 17. Example of Chamer's V calculated with SPSS Statistics

| = 0	null
0 - .20	very low
.20 - .40	low
.40 - .60	moderate
.60 - .80	strong
.80 - 1	very strong
1	Perfect

Image 18. Values of association for Cramer's V (Arboleda, 2015, p. 308)

(4) *Uncertainty coefficient:* The uncertainty coefficient is a measure of association used to calculate the proportional reduction in error or uncertainty in the prediction of the dependent variable. The highest the percentage obtained, the lowest the threshold of tolerance for error.

4.4. Procedure

As explained in Chapter 3, the rendition of intonation in dubbed dialogue will be studied here from a twofold perspective that takes into consideration both its oral (as delivered by the dubbing actors of the sitcom) and written (as delivered by the translator/dialogue writer) performance. For ease of research, the whole analysis has been split into two distinct parts and thus presented in two different chapters: Chapter 5 is devoted to the dubbing dimension and Chapter 6 is devoted to the translational dimension. The procedure followed for the analysis of data in each part as well as the similarities/disparities between them are depicted in Figure 16 and discussed in the following subsections.

Figure 16. Representation of the two parts of the research

```
                        Source audience      ──▶    Questionnaire A₁

                                ↕
                        Original intonation

        ┌─I─┐                                                      ┌─II─┐

  HIMYM   Literature   CCAVM                    HIMYM   Literature   CCAVM

   Actor            Dubbing actor                Actor            Translator

                                                          Questionnaires C&D

        Oral Delivery         Questionnaires B&C    Oral delivery    Written delivery

           TONE ----------------------------------- Tone   Tonicity   Tonality

  Fall  Rise  Level  Rise-  Fall-                      English  ◀─┬─▶ Spanish
                     Fall   Rise                                  │
                                                                  ▼
  Statements  Questions  Exclamations  Commands              Discrepancies

  Rhythmicality                                (Un)natural    (Un)successful
                  Attitudinal &                dialogues      translation        Semantic
  Speech tension  Illocutionary                                                  implications
                  function                       Dubbing intonation
  Tempo
                  Reading intonation           Target audience  ──▶  Questionnaire A₂
```

4.1. Analysis of data (I): Dubbing dimension

The most salient features typifying the first part of the analysis are listed below:

- **Research questions:** Is dubbing intonation mostly natural or unnatural in the Spanish version? What features could affect its naturalness or lack thereof?

- **Focus of research:** (Un)naturalness.

- **Object of study:** Tone.

- **Functions of intonation:** Attitudinal/illocutionary and contextual/pragmatic.

- **Agents involved:** Dubbing actors.

- **Type of delivery:** Oral.

The first stage of the empirical research entails a general quantitative and statistical analysis of the five basic nuclear tones found in the (Spanish) dubbed and (English) original utterances under study and the subsequent comparison between both corpora on the basis of the relative frequency of pitch contours. The main purpose is to explore the similarities and differences in the repertoire of basic tones between non-dubbed English and dubbed Spanish. An acoustic and visual inspection of every IP, carried out by listening to the audio tracks individually and by inserting them in the speech analysis software SFS/WASP, is necessary to classify utterances according to their descending, ascending or level movement. Considering that the notion of (un)naturalness is associated in this thesis with the attitudinal and illocutionary content transmitted by the character's use of contours (see § 3.3.1), the second stage is to expand the repertoire of tones beyond the basic primary tonal system and to draw a comparison between the source utterances and their Spanish counterparts.

Before the comparative analysis, the results obtained in QA_1 and QA_2 are expounded in order to assess whether the source and target audiences of the sitcom grasp the implicational meaning of intonation and receive the same underlying content (see § 5.3). Then, the original and dubbed corpora are analysed both quantitatively and qualitatively per utterance type (i.e., statements, questions, exclamations and commands). The comparison of pitch contours (including 7 heads and 9 nuclear tones)

is underpinned by the theoretical and practical insights described in the relevant literature on intonation, especially those in Navarro Tomás (1944), Crystal (1969, 1975), Halliday (1970, 1985), O'Connor & Arnold (1973), García-Lecumberri (1995, 2003), Gutiérrez Díez (1995), Monroy (2002, 2005, 2012), Collins & Mees (2003), Wells (2006), Cruttenden (2008) and Tench (2011). With the aid of the pitch contours extracted from the software and repeated listenings to the audio tracks, the researcher analyses every utterance intonationally, thus indicating the type of head, nuclear tone and pitch-range. When necessary, the supervisor of this thesis, Prof. Rafael Monroy Casas, is in charge of revising the choices made by the researcher so as to ensure accuracy.

After the data collection and elicitation, the next stage of the research includes a descriptive-explanatory analysis of Spanish dubbing intonation based on the results obtained in the comparative study. This analysis makes it possible to quantify the natural and unnatural examples found in the dubbed corpus and to place dubbing intonation in a natural-unnatural continuum. In order to give a detailed account of the oral rendition of dubbing actors, some prosodic features jeopardising the naturalness of the final product are also examined due to their close resemblance to reading intonation.

Finally, the answers given by the dubbing actors in QB and by the dubbing director in QC play a pitoval role in the last part of the research insofar as their personal opinion on the (un)naturalness of dubbed dialogue and on dubbing intonation are used as a key mainstay in the interpretation of results.

4.4.2. Analysis of data (II): Translational dimension

The most salient features typifying the second part of the analysis are listed below:

- **Research questions:** Is the underlying content attached to intonation transmitted in the TT? Can those potential cases of loss of information negatively affect the target viewers' comprehension?

- **Focus of research:** (Un)successful translation.

- **Object of study:** Tonality, tonicity and tone.

- **Functions of intonation:** Grammatical, accentual and discourse.

- **Agents involved:** Translator and dialogue writer.

- **Type of delivery:** Written.

First of all, this study focuses on the ST intonation, especially on those cases requiring special attention on the part of the translator and/or the dialogue writer because they carry semantic or pragmatic implications, contain implicit information, underlie functional contrasts or fulfil a major stylistic function (see § 6.2.1). Once the corpus was acoustically examined and visually inspected, the instances meeting these criteria were identified in the oral text and divided into the three Ts (i.e., tonality, tonicity and tone). A quantitative analysis was then performed in order to determine the total number of samples detected per intonation subsystem and per variable type (Wells, 2006). Then, these data were compared to the translation given in the TT to ascertain whether or not the implicatures transmitted intonationally in the original version were reflected in the dubbed dialogue successfully.

After an exhaustive comparative analysis, the results obtained in the TT were classified as "transmitted" and "not transmitted".[64] To ascertain whether the implicatures attached to the ST intonation were conveyed in the TT by either written (grammatical, lexical or syntactic devices) or oral (intonation or other prosodic and paralinguistic cues) resources, the first category was divided into transmitted "by the translator/dialogue writer" or "by the dubbing actors". The latter category was also divided into "with loss of information" or "with no loss of information" to evaluate how much input might be lost in translation and whether or not this loss might affect the target audience's comprehension. All the examples shown in Chapter 6 have been arranged in tables containing the following information:

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[64] When deciding whether or not these nuances were transmitted or not transmitted in the TT, other factors holding sway over the audiovisual dialogue (e.g., paralinguistic and kinetic cues, the synchronies at play or the types of shots) were necessarily taken into consideration insofar as they could constrain the practitioners' task or even offset any loss of information (see § 6.2.2).

EXAMPLE 6.18			
Ted Mosby (narrator)	S08E17		TCR 00:00:37
Who I ended up... | befriending ||			EN_8.1
Con la que llegué a hacer muy buenas migas ||			SP_8.1
TONALITY	Intonation break		
The intonation boundary placed between both clauses creates suspense about what is to follow.			
Audiovisual cues: Image / Canned laughter.			

1. Number of example.
2. Name of the character uttering the sentence.
3. Number of season and number of episode.
4. TCR.
5. English sentence.
6. Translation given in Spanish.
7. Video file (if applicable).
8. Audio file.
9. Type of intonation subsystem.
10. Type of variable.
11. Comments.
12. Audiovisual cues (if applicable).

Figure 17. Example of the tables shown in Chapter 6

A quantitative and qualitative assessment of the data elicited in the analysis was undertaken in order to identify dominant trends regarding the (un)successful translation of intonation in English-Spanish dubbing. The answers provided by the dialogue writer in QC and by the translators in QD were also used at the end of the research in an attempt to understand the rationale behind some of their decisions.

Finally, the results obtained in the quantitative and qualitative analysis were included in a spreadsheet in Microsoft Excel[65] (see Image 19). This is generally viewed by researchers as a useful tool to gather and classify data, especially thanks to the application of filters (Baños, 2009). Filters enable the user to display only the cells containing the value selected in the drop-down menu and to quantify the number of items attached to that value. In the Excel spreadsheet created for this second part of the

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[65] The spreadsheet created for the analysis can be found in Appendix 3.

research, data can be filtered, among other options, per character or per intonation subsystem (see Image 20).

Image 19. Excel spreadsheet used for the analysis

Image 20. Use of filters in the Excel spreadsheet

Data were organised into different columns with tag fields indicating the information contained in every header row as follows:

- Number of audio track in the folder (Appendix 4 > Excel spreadsheet).
- Number of season.
- TCR.
- Name of the character.
- Excerpt in the ST.
- Translation given in the TT.
- Type of intonation subsystem.
- Type of variable.
- Any comments on the ST.
- Any comments on the TT.
- Other paralinguistic and kinetic variables.
- Types of shots.
- Transmitted or not transmitted.
- Implicatures lost in the translation.
- Other possible translation (proposed by the researcher).
- (If not transmitted) Important for comprehension.

4.5. The corpus

This section presents the corpus used for the data analysis, "seen primarily as a research tool, enabling us to study translations in a number of ways and through a variety of methods" (Olohan, 2004, p. 1). Section 4.5 is divided into four different subsections. The first subsection reviews some of the corpus-based approaches adopted in translation research and the second one offers an overview of the corpora chosen for the study. The next subsection outlines the criteria followed in the selection and compilation of the fictional corpora. Finally, a full account of the corpus design and the total amount of audiovisual material analysed is provided in § 4.5.4.

4.5.1. The use of corpora in academic research

Corpus-based approaches have benefited from a prolific development over the past two decades. In the 1990s the use of corpora in academic research started gaining ground within TS thanks to Baker's valuable contributions (1993, 1995, 1996). In the new century, several authors (Olohan, 2004; Fernandes, 2006; Saldanha, 2009) followed this author's lead and attested to the importance of corpus-based studies in search of more empirical and objective answers in the field of TS. Some of the advantages offered by corpora are expounded by Biber (1993), who considers that they

are "a solid empirical foundation for general purpose language tools and descriptions" as well as for "analyses of a scope not otherwise possible" (p. 243). Other benefits of working with corpora are put forward by Biel (2010), who highlights the reduced level of subjectivity, the authenticity of data and the possibility of verifying hypotheses systematically. The new avenues for research offered by corpus-based approaches have also inspired most recent work in AVT. Examples of this can be found in investigations conducted in several language pairs such as English-Spanish (Baños, 2009; Romero-Fresco, 2009b; de Higes Andino, 2014), English-Catalan/Valencian (Matamala, 2009; Marzà 2016), English-Italian (Freddi, 2009; Pavesi, 2009b; Ranzato, 2016) and French-Italian (Valentini, 2007), among many others.

Broadly speaking, the main types of corpora used for translation research have been mostly inspired in the threefold taxonomy proposed by Baker in 1995, which is based on parallel, comparable and multilingual corpora. This trio has been defined by the aforementioned author as follows:

- Parallel corpora: "original, source language-texts in language A and their translated versions in language B."

- Comparable corpora: "two separate collections of texts in the same language: one corpus consists of original texts in the language in question and the other consists of translations in that language from a given source language or languages."

- Multilingual corpora: "sets of two or more monolingual corpora in different languages, built up either in the same or different institutions on the basis of similar design criteria." (p. 230-234)

Unlike the parallel and the comparable corpora, which have become widespread in academic research (Olohan, 2004), the multilingual variant has raised some objections from a number of scholars. According to Fernandes (2006), a possible reason for this is that "the term *multilingual* does not have any contrastive feature that could make it distinctive from the other two types of corpora" (p. 90). Rather, the multilingual corpus should be viewed as a subcategory of any of the two first types or, conversely, as the umbrella term under which the parallel and the comparable corpora can be included

(Bowker & Pearson, 2002). A similar discussion is held about the so-called *monolingual* or *translational* (Freddi, 2013) corpus, classified by authors like Sinclair (1996) and Biel (2011) as an independent category instead of as a linguistic variant of the parallel and the comparable corpora.

In addition to Baker's (1995) tripartite typology, other categories have been set up to tackle the study of translated texts empirically, mainly of audiovisual kind. The *multimedia*, the *draft* and the *reference* corpora are a case in point. First of all, multimedia corpora carry out a linguistic analysis of the audiovisual text by taking into account not only the verbal component of speech but also the audio and the visual codes at play in the construction of meaning. A representative example of this type of corpora is The Forlì Corpus of Screen Translation, also known as Forlixt 1 (see Valentini, 2008; Valentini & Linardi, 2009), compiled by the Department of Interdisciplinary Studies in Translation, Languages and Cultures of the University of Bologna. As for draft corpora, these are made up of preproduction scripts or preliminary versions of the audiovisual products under study. Draft corpora have been developed by scholars such as Matamala (2010) and Baños (2014) with the purpose of delving into the process of AVT along with the variations introduced in the final version. The third one of the corpora mentioned above, the reference corpora, consist of a collection of monolingual spontaneous conversations stored on a large database that enable the comparison between real speech and fictional texts. Examples of reference corpora are the Corpus de Referencia del Español Actual (CREA) in Spanish and the Corpus Oral de Conversa Col·loquial (Payrató & Alturo, 2002) in Catalan, used in the research projects undertaken by Romero-Fresco (2009b) and Matamala (2009), respectively.

4.5.2. Building the corpora for the present research

Given that the choice of either a particular or a group of corpora will necessarily depend on the specific research goals of the study, the objectives set in the introduction of this chapter call upon the usage of a parallel corpus (a), which will be complemented by other secondary (b) and extratextual (c) sources, as described below:

a) A bilingual **parallel corpus** consisting of audio files from the American TV series *How I met your mother* and their corresponding dubbed versions into

Spanish (*Cómo conocí a vuestra madre*). This unidirectional corpus from English into Spanish lies at the very core of the two parts of the research at hand (Analysis of data I and Analysis of data II) and yet they differ in the number of episodes analysed. Whereas the first study (Chapter 5) comprises 6 episodes, the second study (Chapter 6) examines a total of 9 episodes. The rationale behind this choice is explained in § 4.5.4.

b) A sound theoretical foundation is built on **secondary sources**, which are basically made up of the discussions and descriptions included in a wide range of books and papers published by numerous experts in the field of intonation in both English and Spanish. This theoretical background will be used as the yardstick against which the naturalness and accuracy, or lack thereof, of dubbed texts is to be investigated. For the sake of relevance, priority will be mainly given to those theories underpinned by a solid empirical ground.

c) **Extratextual sources** consisting of the answers offered by the dubbing practitioners of the sitcom in the four questionnaires described above (secondary data). They are analysed either quantitatively or qualitatively and used to explain or justify some of the remarks made and the results obtained throughout the present thesis.

Parallel corpus	
HIMYM *CCAVM*	
Secondary sources	**Extratextual sources**
English theories Spanish theories	QA QB QC QD

Figure 18. Corpora used in the present research

Drawing on the definition of *corpus* offered by Olohan (2004) as "a collection of texts selected and compiled according to specific criteria" (p. 1), the aim of the next section is precisely to justify the set of criteria followed in the selection and compilation of the corpora chosen for this research.

4.5.3. Selection criteria

The selection of the right corpora should not be arbitrary and certain criteria should be fulfilled when making such an important a decision (Pearson, 1998). The corpus chosen in the research at hand remains a "repository" (p. 49) whereby a theory aims to be validated and tested. The main questions justifying the selection of the parallel corpus used in this thesis are listed below:

- Why a TV series?: The most obvious step was to seek an English audiovisual product with an official dubbed version in Spanish. The selection of a single or a collection of films was automatically discarded in favour of a text as part of a running series with the purpose of ensuring certain degree of applicability and consistency throughout several episodes and seasons.

- Why a sitcom?: Given the ancillary role of intonation as a valuable orality marker, the second stage was to find source dialogues giving the impression of reality from a prosodic standpoint and sounding spontaneous in spite of the prefabricated nature of the audiovisual construct. The situation comedy (or sitcom) was thus selected for the analysis on the grounds of it being the genre that most faithfully represents naturally-occurring interactions (Baños, 2013a), real-life conversations (Padilla & Requeijo, 2010) and very often resorts to intonational devices to trigger jocular situations (Zabalbeascoa, 2001).

- Why *HIMYM*?: Some of the issues considered prior to compilation were related to the popularity, the country of origin and the time period covered. This nine-year-long sitcom became one of the greatest hits in American television. It reaped huge popularity among the public and got impressive ratings on prime-time schedule. It was first broadcast in September 2005 and was seen by many as the perfect successor to the acclaimed show *Friends* (Marta Kauffman & David Crane, 1994-2004). David Bauder, from the online journal Associated Press[66] (February 2, 2012), wrote that

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[66] https://sg.news.yahoo.com/met-mother-enjoying-best-ever-133730833.html [Last accessed on 21 November 2016].

> "How I Met Your Mother" is the closest TV has to a modern-day "Friends". It started at a time, in 2005, when networks were desperate to replace that beloved NBC series.

The script of *HIMYM* was characterised by a high degree of colloquialness and the predominant use of informal language in an attempt to mirror spontaneous-like conversations. Dialogue writers endeavoured to simulate day-to-day situations through common thematic issues such as friendship, relationships, work and family. Scripts were creatively written to entertain the audience with humorous and eloquent lines and yet also included narrative conflicts or cliffhangers (Grandío & Diego, 2009). How characters said what they said could become more important than the words themselves and this was largely due to the high semantic content of prosodic elements in general and of intonation in particular.

The reason why an American sitcom was selected for the research project was motivated by the huge demand for Anglo-American fictional products in Spain and their major influence on the series produced in this country (ibid.). Furthermore, *HIMYM* was a modern TV show that portrayed present-day society and language use and we can assume that this should be also reflected in the Spanish dubbed version.

Table 13, adapted from Baños (2009) and Romero-Fresco (2009b), gathers the most relevant details of the parallel corpora chosen for the study.

Table 13. Most remarkable features of the ST and TT under analysis

	ST	TT
NAME	How I met your mother	Cómo conocí a vuestra madre
GENRE	Situation comedy Comedy-drama	
CATEGORY	Fictional non-dubbed	Fictional dubbed
LANGUAGE	English (American variant)	Spanish (Castilian variant)
BROADCASTING CHANNEL	CBS	Fox España[67] Neox
RUNNING TIME	22 minutes approx.	
TIME SLOT	Monday 8 p.m. Monday 8.30 p.m.	Wednesday 10.20 p.m. (Fox España) Thursday 10.30 p.m. (Neox)
FIRST EPISODE AIRED	2005	
LAST EPISODE AIRED	2014	
NUMBER OF SEASONS	Nine	
AVERAGE VIEWERS	9,055,000[68]	556,000[69]
MAIN THEMES	Friendship, family, work, relationships	
SYNOPSIS	In the year 2030, the main character, Ted Mosby, recounts to his two children the events that led him to meet their mother. Through a number of flashbacks and flash-forwards, he introduces the social and romantic lives of his four best friends (Marshall, Barney, Lily and Robin) and the different adventures they embark on together.	

4.5.4. Corpus design

The parallel corpora include audio files extracted from the original sitcom in English and their corresponding dubbed versions in Spanish. Although the focus is primarily placed on oral samples, the visual component is also taken into consideration, since the visual and the acoustic channel intertwine in the audiovisual construct and work together in the production of meaning. When designing the corpus, the idea was to

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[67] Whereas domestic series tend to be broadcast in Spanish private-owned stations, foreign (dubbed) TV shows are generally seen in channels affiliated to private national stations such as Neox or in generic channels such as Fox España. Unlike privately owned national stations, which frequently congregate a higher number of spectators in prime-time (Grandío & Diego, 2009), affiliated and generic channels usually get lower ratings.

[68] Figures obtained from http://www.sensacine.com/series/serie-446/audiencias/ [Last accessed on 21 November 2016].

[69] Figures obtained from http://vertele.eldiario.es/audiencias-canales/analisis-espana/ [Last accessed on 21 November 2016].

gather a representative sampling, and representativeness seems to be inextricably related to size (Saldanha & O'Brien, 2013). In Saldanha & O'Brien's (ibid.) opinion, "if we do know in advance the variables we want to measure in a corpus, it is possible to calculate the sample size required" (p. 74). Since analysing intonation is a time-consuming and arduous task, the size of the corpus was calculated according to the total amount of time necessary to examine a sample of 60 utterances per episode, including the selection, conversion and cutting of every individual IP. Yet, the object of study in each part of the research led to a subtle difference in the size of the corpora.

In the first part of the analysis, the bilingual parallel corpora consisted of 12 episodes: six episodes in English and six dubbed episodes in Spanish. Episode 17 of the first and last three seasons (S1, S2, S3 and S7, S8, S9) was randomly selected for the prosodic analysis. The recurrence in the number of the episode expected to maintain the level of consistency throughout the different seasons analysed. The first 20 statements, 20 questions, 10 exclamations and 10 commands[70] of every episode under study were singled out for the research, thus featuring a total of 60 utterances scrutinised per episode. The rationale behind the difference in the number of utterance types lies in the higher presence of statements and questions in the fictional products as compared to the frequency of occurrence of exclamations and commands. Thus, the number of utterance types under scrutiny is proportional to the total number of utterance types in the whole episode. The amount of utterances analysed in the first part of the analysis is 720 in total, 360 in the original series (ST) and 360 in the dubbed sitcom (TT), as illustrated in Table 14.

Having a look at the sample size used by other scholars that have examined the role of intonation in audiovisual products (see Mompeán & Monroy, 2010 and Komar, 2013, who focus on TV commercials), the corpus design largely depends on the research goal and the time available for the study. For instance, Mompeán & Monroy (2010) analysed 20 advertisements (around 1 minute each), whereas Komar (2013) inspected 1 advertisement (1 minute 17 seconds).

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[70] When a sentence can be interpreted as both a command and an exclamative sentence, commands are prioritised over exclamations, given that, in general, the number of commands is lower than the number of exclamations in the corpora under analysis.

Table 14. Corpus design in the first part of the analysis

PARALLEL CORPUS					
ENGLISH					
Season/Episode	**ST**	**QU**	**EX**	**CO**	**Total**
S01E17	20	20	10	10	60
S02E17	20	20	10	10	60
S03E17	20	20	10	10	60
S07E17	20	20	10	10	60
S08E17	20	20	10	10	60
S09E17	20	20	10	10	60
TOTAL	120	120	60	60	**360**
SPANISH					
Season/Episode	**ST**	**QU**	**EX**	**CO**	**Total**
S01E17	20	20	10	10	60
S02E17	20	20	10	10	60
S03E17	20	20	10	10	60
S07E17	20	20	10	10	60
S08E17	20	20	10	10	60
S09E17	20	20	10	10	60
TOTAL	120	120	60	60	**360**
TOTAL					
	No. of episodes	**ST**	**QU**	**EX**	**CO**
ENGLISH	6	120	120	60	60
SPANISH	6	120	120	60	60
TOTAL	**12**	**240**	**240**	**120**	**120**
					Total: 720

In the selection of the utterances under analysis, some exceptions need to be made. As mentioned above, the first 20 statements, 20 questions, 10 exclamations and 10 commands in each episode were singled out for the analysis. However, dialogue fillers (i.e., you know, huh?, well...), greetings or farewells (i.e., sorry, hello, goodbye...) and one-word answers (i.e., yeah, no, O.K....) were intentionally ruled out so as to prioritise sentences with a higher semantically lexical content. Narrated excerpts were also dismissed because their inclusion would exceed the scope of this thesis.

As far as the second part of the analysis is concerned, the bilingual parallel corpora contain 18 episodes, 9 episodes in English and 9 in Spanish, analysed in full length. With an average duration of 22 minutes per episode, the corpora comprise approximately 400 minutes of dialogue in both languages, featuring a total of 3173 utterances examined in English and 3152 in Spanish.

The episodes of *HIMYM* analysed in the research at hand are listed in Table 15. The episodes that are not included in the first part of the data analysis (Chapter 5) are shown in italics.

Table 15. Episodes under analysis in English and Spanish

Season	No. in season	No. in series	Air date	Title	Title in Spanish
1	17	17	20/03/2006	Life among the Gorillas	La vida entre gorilas
2	17	39	26/02/2007	Arrivederci, Fiero	Arrivederci, Fiero
3	17	61	28/04/2008	The Goat	La cabra
4	*17*	*81*	*16/03/2009*	*The Front Porch*	*La prueba del porche*
5	*17*	*105*	*8/03/2010*	*Of Course*	*Por supuesto*
6	*17*	*129*	*21/02/2011*	*Garbage Island*	*La isla de basura*
7	17	153	20/02/2012	No Pressure	Sin presiones
8	17	177	18/02/2013	The Ashtray	El cenicero
9	17	201	3/02/2014	Sunrise	Amanecer

4.6. Concluding remarks

This chapter has been devoted to the description of the methodology and the corpus used for the research. As can be inferred from the above lines, the first and the second part of the analysis adopt the same methodological framework. They follow an empirical methodology, involve systematic observation in a naturalistic setting and combine both quantitative and qualitative methods. The application of methodological triangulation enables the researcher to gain direct knowledge from a multi-angled perspective and "offers the prospect of enhanced confidence" (Bryman, 2004, p. 1142), as it is possible to explore different aspects of the same phenomenon simultaneously. In order to achieve the objectives of this study, both parts adopt a comparative and descriptive-explanatory approach and employ similar analytical tools such as SFS/WASP, questionnaires and the application of statistical methods, thus involving the triangulation of data, which implies the collection of data through a variety of sampling strategies at different times, in different social situations and on different people (ibid.).

Notwithstanding their commonalities, the research questions addressed in each part of the study have entailed the use of a different procedure to meet the objectives of the present thesis. Both parts revolve around the rendition of intonation in dubbed

dialogue and yet they differ in the stage of the process examined (i.e., translation/dialogue writing vs. dubbing) and the type of delivery under analysis (i.e., written vs. oral). Given that the focus is placed on different subsystems (tone vs. tonality, tonicity and tone), the findings achieved will lead to a distinct set of conclusions regarding the (un)naturalness of pitch contours in dubbing and the (un)successful translation of source dialogues from English into Spanish. The corpus design has also varied slightly due to the time needed to conduct each part of the investigation. Whereas the first study analyses 720 utterances in 12 episodes in both languages, the second study examines 18 episodes in full length. The original idea was to inspect the same sample in both parts, but the time-consuming and laborious task of analysing every single utterance intonationally reduced this initial purpose. Even so, the parallel corpora selected as well as the size of the sample still constitute a representative body of data to draw solid and objective conclusions (Saldanha & O'Brien, 2013).

After discussing the methodology and the corpora used for the research, the following two chapters are exclusively devoted to the analysis of data and the evaluation of the results obtained.

5

Analysis of data (I): Dubbing dimension

> "Words mean more than what is set down on paper. It takes the human voice to infuse them with the shades of deeper meaning."
>
> (Angelou, 1970, p. 82)

This chapter sets out to describe the most outstanding features characterising dubbing intonation through an empirical study. The first sections present the model of analysis followed in this chapter, the quantitative data obtained after an analysis of heads and basic nuclear tones and the results from the questionnaires measuring attitudinal and illocutionary markers in a selection of utterances extracted from the sitcom under examination. The next section illustrates the quantitative and qualitative findings emerging from the comparative analysis of statements, questions, exclamations and commands and provides an overview of the results achieved per utterance type. Then, other prosodic traits that might exert a considerable impact on the (un)naturalness of the dubbed product are scrutinised. Finally, the last two sections account for the natural-unnatural intonation continuum and offer an overall summary of the results obtained in the corpus-based study.

5.1. A model of analysis for the study of intonation in dubbed dialogue

The first part of this corpus-based study devotes attention to the rendition of intonation as delivered by the voice talents from the standpoint of its naturalness or lack thereof. Although the interest of this study predominantly lies in the aural dimension of speech, the interplay between what is heard and what is seen on screen (i.e., the visual channel) will be obviously regarded of key importance for the semantic interaction and coherence of the discourse (Chaume, 2004). The visual component will be deemed as an additional source of information able not only to complement the aural input but also to offset appreciable losses (Martínez Sierra, 2009). Such audio-visual tandem will thus not be judged here as problematic but rather as an added advantage when it comes to rendering the meaning attached to intonation in the dubbed dialogue.

Only speech produced by the five main characters (Ted, Barney, Marshall, Robin and Lily) of the sitcom under scrutiny will be taken into consideration here with a view to achieving more consistent results throughout the corpora. The purpose, however, is not to determine what character provides the most natural rendition of intonation in Spanish but to ascertain whether the pitch contours used by the dubbing actors are natural in accordance with the criteria described in § 5.2 below, namely contextual and pragmatic factors, attitudinal cues and illocutionary force.

Based on the three major premises on intonation postulated by O'Connor and Arnold (1973) (see § 2.5), it is possible to formulate three fundamental principles underpinning and justifying the procedure followed in the first part of this empirical analysis:

- Intonation is **significant** and, therefore, the same sentence uttered with distinct tonal patterns might reflect variations in the semantic and attitudinal content that the speaker wishes to convey. This confirms the close connection between intonation and the attitudinal load of utterances in speech, thus making it difficult to conceive the one without the other. In fact, drawing on Monroy (2005), who points out that "from a purely linguistic standpoint, intonation seems to be the basic means to convey attitudinal meaning" (p. 308), and on Wells (2006), who states that "the most obvious role of intonation is to express

our attitudes and emotions" (p. 11), it could be argued that any research on tonal patterns should give the attitudinal component due consideration.

- Intonation is **characteristic** and, therefore, the meaning or effect transmitted by the tonal patterns of a given language might not be the same as the meaning or effect conveyed by the pitch contours of a different language. This means that, despite the fact that English and Spanish can indeed share several tunes, they might differ from each other in the attitude and intention that the speaker wishes to express with the use of a particular contour. Such premise points to the useful comparison between both the source and the target oral texts in an attempt to pinpoint whether or not the underlying meaning superimposed on the character's intonation has been successfully reflected by the dubbing actor.

- Intonation is **systematic** and, therefore, there is a limited repertoire of tunes that can be used by interlocutors depending on the main purpose or intention behind their words. This premise enables the association between a specific tonal pattern and its particular usage in speech or, in other words, it makes it possible "to describe frequently recurring patterns of pitch and to give rules for their use" (O'Connor & Arnold, 1973, p. 1). Following from this, it becomes necessary to resort to the whole gamut of theoretical and empirical approaches to intonation available in the literature.[71] The purpose is to establish a direct correlation between the pitch contour adopted by the on-screen character and the semantic, pragmatic, attitudinal/illocutionary content that might be conveyed with the use of that particular tune in English and in Spanish.

Following the premise that intonation is significant, the present analysis looks at nuclear and pre-nuclear tone variability in a wide range of utterance types in order to find out what associations there are between (un)naturalness, attitudinal/illocutionary content and tone type in the language of dubbing. Drawing on the idea that intonation is characteristic, a comparison between the original and the dubbed version of the sitcom seeks possible cross-language similarities and differences in the use of intonation as well as in the attitude or communicative intention of the speaker. Finally, following the premise that intonation is systematic, it is necessary to abide by a limited number of

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[71] The theoretical and empirical studies carried out by scholars about intonation have been included throughout this thesis under the heading of *secondary sources* (see § 4.5.2).

"non-arbitrary, meaningful patterns" (Mompeán & Monroy, 2010, p. 230) that exhibit a limited number of attitudes or intentions. The correlation between a type of tone and the attitudinal and pragmatic content of an utterance has been established by diverse linguists in both English and Spanish and their theories and data analyses are unavoidably taken as a backdrop against which the results obtained from this analysis are to be discussed.

The first part of this research, centred on the oral dimension of the dubbed dialogue, adopts a twofold approach based on, firstly, a **comparative analysis** between the source and target oral discourse in terms of attitudinal, illocutionary and pragmatic content, and secondly, on a **descriptive-explanatory analysis** of the most distinctive features typifying the rendition of intonation in dubbing with the aim of determining what might lie at the root of its (un)naturalness. Drawing on the four different stages involved in the dubbing process according to language, type of text and agents involved (see Figure 19), the focus of analysis will be placed in this chapter on the last phase of the process, that is, on the Spanish DV as delivered by the dubbing actors.

Source Text

| ENGLISH | WRITTEN | SCRIPTWRITER |
| ENGLISH | ORAL | ACTOR |

Target Text

| SPANISH | WRITTEN | TRANSLATOR DIALOGUE WRITER |
| **SPANISH** | **ORAL** | **DUBBING ACTOR** |
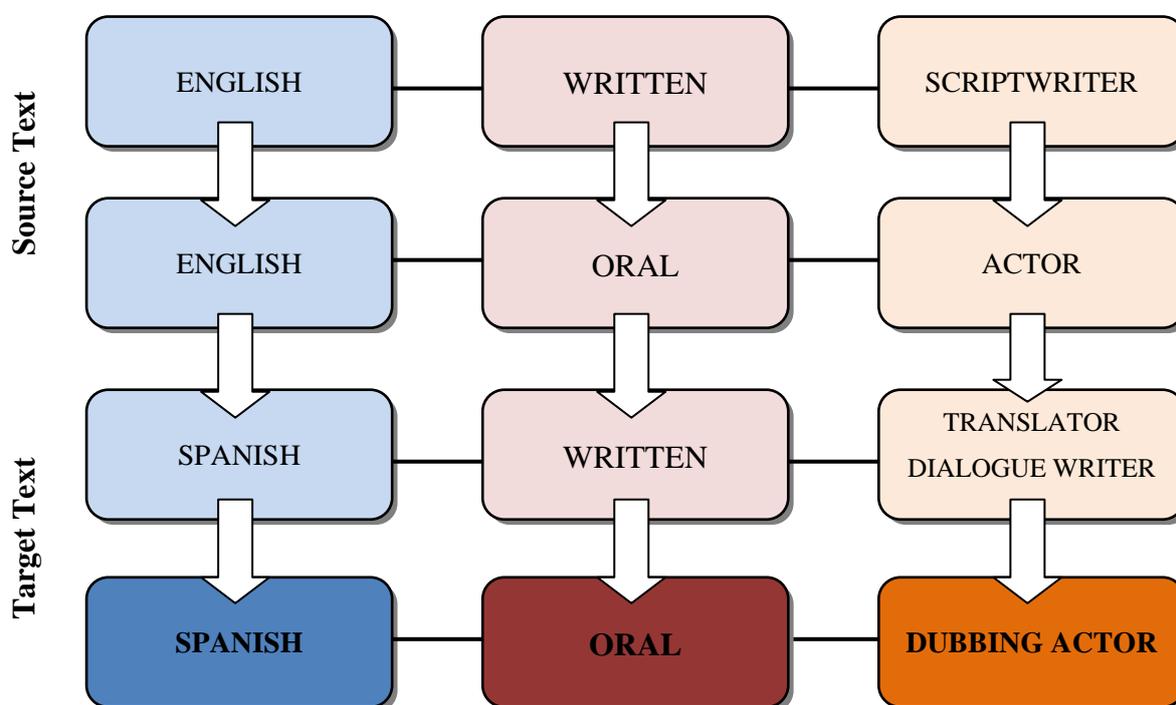
Figure 19. Phases in the dubbing process with focus on the fourth stage

5.2. General quantitative findings

After carrying out both an aural (audio files) and visual (SFS/WASP software) inspection of the pitch contours of the 360 Spanish dubbed utterances under analysis, the data obtained have been compiled in Table 16 below. The chart provides a general overview of the exact number of basic nuclear tones found in the dubbed corpus per utterance type. These quantitative data shed a great deal of light on the most frequent intonation patterns used per type of utterance in the six episodes under analysis and point to dominant trends in the pitch contours generally produced by Spanish dubbing actors.

Table 16. Number of basic nuclear tones per utterance type in the dubbed version

			Nuclear tone DV				
			Fall	**Rise**	**R-F/F-R**	**Level**	Total
Utterance type	**Statement**	Count	74	10	8	28	120
		% within Utterance type	61.7%	8.3%	6.7%	23.3%	100.0%
		% within Nuclear tone DV	36.8%	12.8%	44.4%	44.4%	33.3%
		% of Total	20.6%	2.8%	2.2%	7.8%	33.3%
	Question	Count	46	52	0	22	120
		% within Utterance type	38.3%	43.3%	0.0%	18.3%	100.0%
		% within Nuclear tone DV	22.9%	66.7%	0.0%	34.9%	33.3%
		% of Total	12.8%	14.4%	0.0%	6.1%	33.3%
	Exclamation	Count	37	10	6	7	60
		% within Utterance type	61.7%	16.7%	10.0%	11.7%	100.0%
		% within Nuclear tone DV	18.4%	12.8%	33.3%	11.1%	16.7%
		% of Total	10.3%	2.8%	1.7%	1.9%	16.7%
	Command	Count	44	6	4	6	60
		% within Utterance type	73.3%	10.0%	6.7%	10.0%	100.0%
		% within Nuclear tone DV	21.9%	7.7%	22.2%	9.5%	16.7%
		% of Total	12.2%	1.7%	1.1%	1.7%	16.7%
Total		Count	201	78	18	63	360
		% within Utterance type	55.8%	21.7%	5.0%	17.5%	100.0%
		% within Nuclear tone DV	100.0%	100.0%	100.0%	100.0%	100.0%
		% of Total	55.8%	21.7%	5.0%	17.5%	100.0%

Pearson's chi-square test shows that the relationship between the two variables analysed, namely utterance type and nuclear tone, is statistically significant at $p < 0.05$ (X_2=66.754; df=9; p=.000 in the DV). Given that "the chi-square test can be used to estimate the likelihood that the values observed occurred by chance" (Cantos Gómez, 2013, p. 76), the results obtained allow to conclude that the differences found between utterance type and tone type are not due to chance. Cramer's V is employed to measure the strength of association between the two nominal variables after the chi-square test has determined significance. SPSS indicates that the degree of intensity between utterance type and nuclear tone is .249. Taking into account the table of coefficient correspondences exhibited in § 4.3.3, the magnitude of association between the two variables is low. The value of the Uncertainty coefficient reveals that the threshold of tolerance for error when predicting the criterion variable is 8.9%.

A first look at the figures included in Table 16 reveals clear tendencies that seem to agree with the default tones posited by scholars in the literature per utterance type. As regards nuclear tones, these data meet the expectations that falls are typical tones for statements, exclamations and commands (Navarro Tomás, 1944; Cortés Moreno, 2002; Estebas-Vilaplana & Prieto, 2009; Monroy, 2012), while interrogative sentences normally adopt a falling tone with *wh*-questions and a rising tone with *yes/no* questions as well as with other types of questions such as *echo* and *checking* questions (Navarro Tomás, 1944; Hidalgo Navarro, 2006; Monroy, 2012). As for compound tones (fall-rise and rise-fall), they have proved to be fairly uncommon in the corpus. In fact, according to Monroy (2002), these two tones are unusual in Spanish intonation and their presence in speech frequently carries underlying implications (i.e., specific attitudinal or expressive connotations attached to the speaker's words). Considering the absolute rate of occurrence of nuclear tones in the corpus under analysis (see Figure 20), falls account for a significant 55.8%, followed by rises (21.7%). Level tones are found in 17.5% of the IPs and compound tones in a meagre 5%.
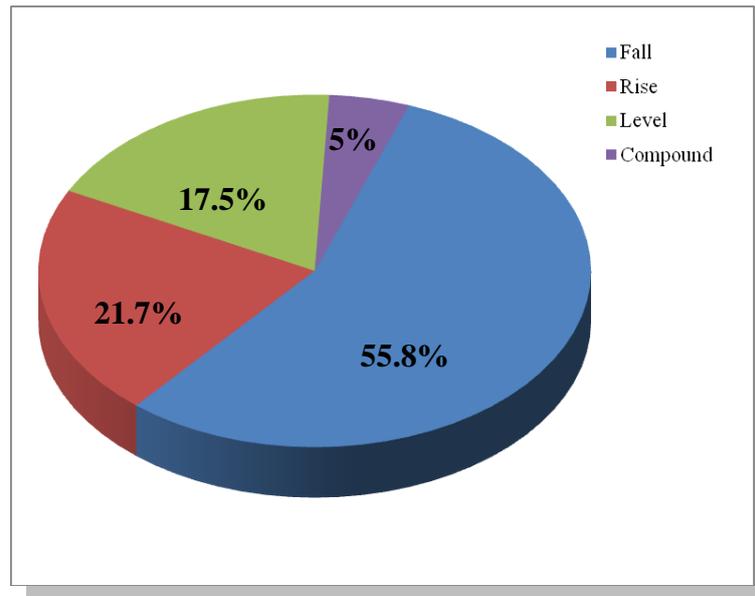
Figure 20. Occurrences of tone type in the dubbed corpus

As regards the number of tones exhibited by utterance type in the American corpus (OV), the findings obtained show that, similar to the results achieved in the dubbed speech, falling tones are the most predominant contours in the original text (58.1%), followed by rises (19.7%) and level tones (15.6%). Once more, compound tones feature the lowest rate of occurrence with only 6.7%. The chi-square test reveals that the relationship between the two variables examined here is also statistically significant at a critical level of 0.5 (X_2=78.334; *df*=9; *p*=.000 in the OV). Cramer's V shows that the degree of intensity between both variables is .269, thus the strength of association between utterance type and nuclear tone in the OV is also low. In this case, the value of the Uncertainty coefficient indicates that the error committed would be 9.8%.

Table 17. Number of basic nuclear tones per utterance type in the original version

| | | | Nuclear tone OV | | | | |
			Fall	**Rise**	**R-F/F-R**	**Level**	Total
Utterance type	**Statement**	Count	79	14	10	17	120
		% within Utterance type	65.8%	11.7%	8.3%	14.2%	100.0%
		% within Nuclear tone OV	37.8%	19.7%	41.7%	30.4%	33.3%
		% of Total	21.9%	3.9%	2.8%	4.7%	33.3%
	Question	Count	45	52	3	20	120
		% within Utterance type	37.5%	43.3%	2.5%	16.7%	100.0%
		% within Nuclear tone OV	21.5%	73.2%	12.5%	35.7%	33.3%
		% of Total	12.5%	14.4%	0.8%	5.6%	33.3%
	Exclamation	Count	38	3	9	10	60
		% within Utterance type	63.3%	5.0%	15.0%	16.7%	100.0%
		% within Nuclear tone OV	18.2%	4.2%	37.5%	17.9%	16.7%
		% of Total	10.6%	0.8%	2.5%	2.8%	16.7%
	Command	Count	47	2	2	9	60
		% within Utterance type	78.3%	3.3%	3.3%	15.0%	100.0%
		% within Nuclear tone OV	22.5%	2.8%	8.3%	16.1%	16.7%
		% of Total	13.1%	0.6%	0.6%	2.5%	16.7%
Total		Count	209	71	24	56	360
		% within Utterance type	58.1%	19.7%	6.7%	15.6%	100.0%
		% within Nuclear tone OV	100.0%	100.0%	100.0%	100.0%	100.0%
		% of Total	58.1%	19.7%	6.7%	15.6%	100.0%

A comparison between the total number of tone types frequently produced in both the Spanish version and the American version of the sitcom under scrutiny (see Figure 21) shows a great deal of similarity. However, these percentages can only prove that both languages are closely analogous in terms of the most common types of tone usually produced per utterance type.
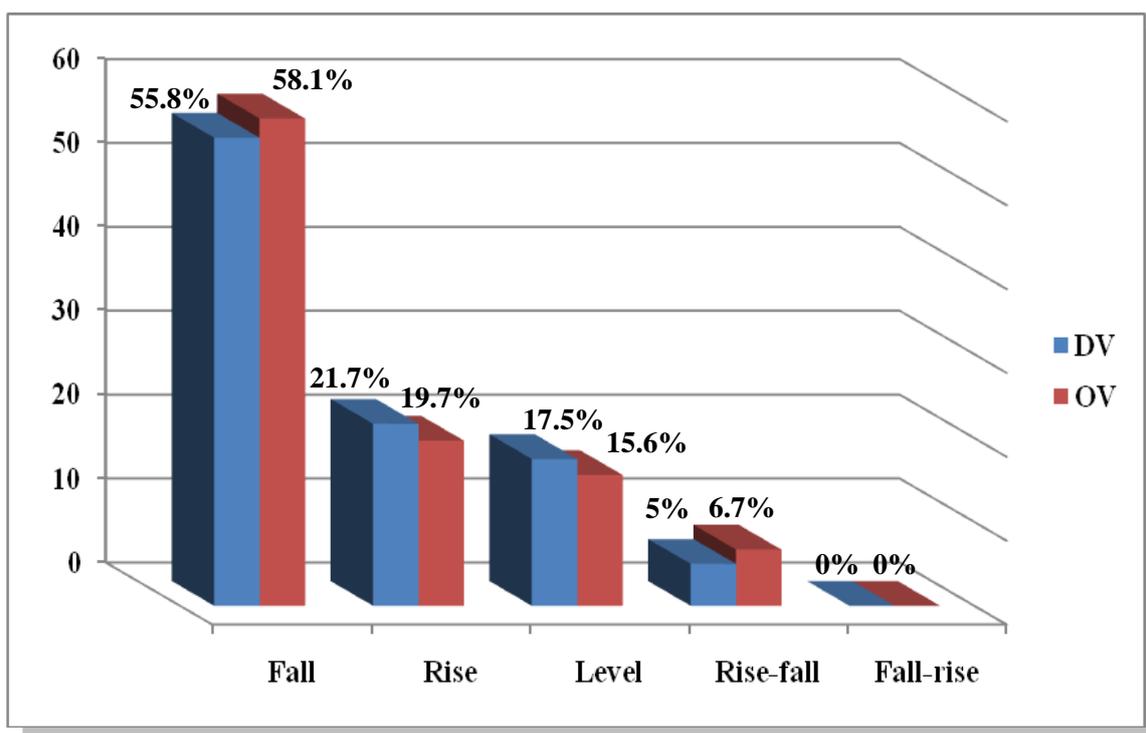
Figure 21. Occurrences of tone type in the two corpora

The general findings obtained from such quantitative analyses suggest that dubbing intonation seems to resemble both spontaneously-produced intonation in Spanish and the intonation used in the American version, at least regarding the repertoire of basic tones. According to these data, there might be grounds for believing that the similarities between the intonation of dubbed dialogue and that of naturally-occurring speech and of non-dubbed dialogue surpass the differences. Nevertheless, any results drawn from the previous analyses, far from being conclusive, need to be seen as merely approximative and in turn interpreted with caution.

Although valuable from a more holistic point of view, this approach is still incomplete, given that, for the purpose of this thesis, a full description of dubbing intonation cannot be restricted to the relative frequency of simple tones alone. Rather, each IP should be scanned intonationally by taking contextual and pragmatic aspects into consideration (Mateo, 2014). In the same way that the verbal content of utterances is better understood in the particular context they are used in (Hirst & Di Cristo, 1998), the correct interpretation of pitch contours is largely dependent on contextual and pragmatic elements. In fact, "the same utterance can have opposite interpretations, depending on the context in which it is processed" (Gutt, 1998, p. 49). For instance, as put by Tench (2011, p. 177), a declarative sentence such as "It's the↘**po**lice" uttered

with a high falling tone could imply an atitude of surprise, relief or shock depending on situational factors. Any mismatch between the situational context and the intonation used by the speaker could even bring about an ironic effect or a breakdown in communication (Cruttenden, 1997). For this reason, and to avoid vague generalisations, the examination of the pitch contours under study here needs to be conducted in relation to the context they have been uttered in.

The idea of context is closely related to another key factor in intonation: the illocutionary and attitudinal content behind the speaker's pitch contours. Tones cannot be detached from their original purpose or studied only in terms of rate of occurrence. The meaning of an intonation contour can vary depending on the intention and the attitude of the speaker in that particular situation (Pike, 1945). Following Navarro Tomás' (1989) words ("por el tono con que se pronuncie, una palabra de reproche puede convertirse en un elogio, un cumplimiento en una ofensa, una felicitación en una burla" [p. 209]), the illocutionary and attitudinal force of an utterance is as important to the overall meaning as the words themselves and, in case of contradiction, the former usually prevails (O'Connor & Arnold, 1973). Even if intonation is correct from a contextual and pragmatic perspective, it might be erroneous or inaccurate from an attitudinal standpoint. In other words, what might seem right in a particular context might sound artificial in case of conflict with the intention and the attitude that the speaker wishes to convey. This means that the (un)naturalness of intonation is best analysed by bearing in mind the attitudinal as well as the illocutionary markers in the specific context the utterance has been uttered in.

The interplay between intonation and attitude makes it necessary to expand the repertoire of tones beyond the basic primary system (i.e., falling, rising, falling-rising, rising-falling and level). In Tench's (2011) view, the attitudinal component of intonation is to be represented in what he calls "secondary" tones, that is, variations in degree to the primary tones and "also to levels and movements in the pretonic segment (i.e., pre-head and head)", which "indicate something of the speaker's attitude or strenght of feeling in expressing their message" (p. 176). The primary tones would then be reserved to "the ideational, interactional and textual functions of language" (Monroy, 2005, p. 309). This confirms the significance of including both different degrees of nuclear tones (low, mid and high) and heads when analysing the intonation of dubbed dialogue in the present research. The comparison between the original and the dubbed

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version also makes the nuclear and pre-nuclear patterns selected for analysis even more pertinent, due to the fact that, as suggested by Monroy (ibid.),

> […] when one compares the intonation patterns of English and Spanish, one finds phonetic similarities between the two systems beyond the falling and rising basic tunes. But there are differences, as we shall see, in pitch range at nuclear level as well as in pre-nuclear positions. (p. 307)

The discrepancies found between these two languages can certainly hold the key to investigating the (un)naturalness of dubbing intonation. The idea is thus not so much to determine whether the tonal patterns used in dubbing intonation are quantitatively "natural" in Spanish, but to ascertain whether the pitch contours used in the dubbed sitcom are the most natural tones to reflect the attitude and the intention of the original character successfully. It is only through an empirical analysis of this kind that will be possible to gain a better understanding of the reasons behind the (un)naturalness of intonation in dubbed dialogue. This approach, however, raises a key question as to how the attitudinal and illocutionary load of a sentence can be assessed without falling prey to subjectivities. The perceptual survey proposed in the upcoming subsection should help cast further light on this question.

5.3. Questionnaires measuring attitudinal and illocutionary markers

> "La parole est moitié à celui qui parle,
> moitié à celui qui l'écoute."
>
> (de Montaigne, 1595, p. 301)

Finding an objective method of assessment when dealing with the illocutionary force and attitudinal function attached to the intonation of the speaker can be regarded as an arduous task to accomplish. In fact, Monroy (2005) argues that there is a great deal of disagreement amongst scholars as to "the interpretation of the attitudinal meaning conveyed by the tones" (p. 308) and mentions as an example the different

attitudes that have been attributed to the rise-fall in the literature.[72] Questionnaires, such as the ones designed in this part of the research, can be deemed as one of the most reliable instruments to overcome such difficulty, given that "in our field [AVT], eliciting views and gauging perceptions of audiences, practitioners and scholars are common ways of securing data" (Pérez-González, 2014, p. 151).

Securing data is precisely the main reason behind the conception of the present survey. But it is also the possibility of looking at dubbing "from the point of view of its recipients rather than the translator or the text in an attempt to identify their attitudes, opinions and above all the perception of what they watch" (Antonini & Chiaro, 2009, p. 100) that motivates the inclusion of questionnaires in this study. The close-ended survey employed in the research at hand attempts to gain access to audiences' perception with two prime goals. On the one hand, it aims at curtailing the tentative nature and obvious level of subjectivity attached to the analysis of attitudinal content in speech by supporting or refuting the researcher's view and the primary sources used (theoretical and empirical foundations). On the other, it intends to detect potential similarities and differences between the attitudes transmitted intonationally by characters in both English and Spanish.

As explained in § 4.3.3, QA_1 was addressed to a total of 20 English native speakers, whereas QA_2 was replied by 20 Spanish native speakers. Respondents had to listen to 15 audio tracks taken from the original and dubbed versions of S08E17. The responses given by English and Spanish participants are presented below.

5.3.1. QA₁ (English)

A comparison between the answers given by the participants of QA_1 and the responses previously selected by the researcher[73] of this thesis reveals, on average, a meaningful 93% match. Out of the four adjectives linked to the potential attitude transmitted by the character in the utterances under analysis, all the participants (100%) opted for the same response on seven occasions, a significant majority (90-95%) singled

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[72] Monroy (2005) points out that, for instance, by drawing upon a rise-fall the speaker can be "committed, insistent, asserting" in Halliday's (1970) view, "impressed, challenging, antagonistic" in O'Connor and Arnold's (1973) opinion, and even "the reverse, depending on kinesic accompaniment" in Crystal's (1975) words (p. 308).

[73] In Tables 18 and 19, the answers selected by the researcher according to the literature (secondary sources) have been emphasised in bold.

out the same option in six cases and many of them (75-80%) perceived the same attitudinal content on two occasions. This means that at least three quarters of all respondents always agreed on the attitude that the different characters were intended to reflect with their use of intonation. Table 18 includes the results of the English questionnaire with the corresponding percentages obtained per answer in every question.

Table 18. Results obtained in QA_1

1	Haughty	0%	**Detached**	**90%**	Mocking	0%	Interested	10%
2	Hesitant	0%	Uninterested	0%	**Sceptical**	**100%**	Worried	0%
3	Confident	0%	**Impressed**	**100%**	Puzzled	0%	Confused	0%
4	Sarcastic	20%	Protesting	0%	Scornful	5%	**Sceptical**	**75%**
5	**Self-satisfied**	**100%**	Irritated	0%	Apologetic	0%	Protesting	0%
6	Friendly	0%	**Annoyed**	**90%**	Protesting	10%	Proud	0%
7	Proud	0%	Reproachful	10%	**Protesting**	**90%**	Haughty	0%
8	**Enthusiastic**	**90%**	Sarcastic	0%	Proud	10%	Dispassionate	0%
9	Apologetic	0%	Protesting	0%	**Worried**	**100%**	Calm	0%
10	Informative	0%	**Astonished**	**100%**	Annoyed	0%	Reproachful	0%
11	**Censorious**	**80%**	Arrogant	0%	Scornful	20%	Impatient	0%
12	Annoyed	0%	Satisfied	0%	**Impressed**	**100%**	Scornful	0%
13	Antagonistic	0%	Worried	0%	Interested	0%	**Surprised**	**100%**
14	Apologetic	0%	Interested	0%	**Reproachful**	**95%**	Annoyed	5%
15	Astonished	5%	**Interested**	**90%**	Sceptical	0%	Protesting	5%

The conclusions that can be drawn from QA_1 are particularly revealing from an empirical viewpoint. On the one hand, it could be argued that the participants' responses generally support the criteria followed by the researcher in the study of the attitudinal component of intonation (93% match on average) and, in turn, contribute to reducing the tentative nature of an empirical analysis of this type. On the other hand, judging by the figures obtained, it seems that the attitudinal function of intonation may be perceived and interpreted by the English audience of the sitcom in a similar manner (at least 75% match).

The high percentage of common responses in all questions (75-100%) enables the subsequent comparison with the answers given by the Spanish participants in order

to determine whether each group has managed to perceive the same attitudes on the basis of the characters' intonation alone. Before discussing the main similarities and differences spotted between the answers offered by both groups, an overview of the results obtained in QA$_2$ is provided below.

5.3.2. QA$_2$ (Spanish)

As was the case in the questionnaire answered by English native speakers, the data obtained from the Spanish survey are remarkably consistent. Out of the four possible options provided for every utterance, the same attitude was selected by all the participants (100%) on six occasions, by 90-95% of the respondents in seven cases and by 80% of the people taking part in the questionnaire on two occasions. Once again, the ratio of coincidence between the answers given by the participants of QA$_2$ and the responses previously selected by the researcher of the present thesis is 93% on average. The results achieved in QA$_2$ are illustrated in Table 19 with the corresponding percentages obtained per answer in each one of the 15 utterances proposed.

Table 19. Results obtained in QA$_2$

1	Arrogante	0%	Desinteresado	0%	**Burlón**	**100%**	Interesado	0%
2	Dudoso	0%	**Desinteresado**	**100%**	Incrédulo	0%	Preocupado	0%
3	Seguro	0%	**Impresionado**	**90%**	Perplejo	10%	Confundido	0%
4	Sarcástico	0%	Protestón	0%	Despreciativo	5%	**Incrédulo**	**95%**
5	Orgulloso	0%	**Molesto**	**90%**	Arrepentido	5%	Protestón	5%
6	**Amigable**	**80%**	Molesto	10%	Protestón	0%	Orgulloso	10%
7	Orgulloso	0%	**Reprochador**	**90%**	Protestón	10%	Arrogante	0%
8	**Entusiasmado**	**100%**	Sarcástico	0%	Orgulloso	0%	Impasible	0%
9	Arrepentido	0%	Protestón	0%	**Preocupado**	**100%**	Relajado	0%
10	**Informativo**	**95%**	Asombrado	5%	Molesto	0%	Reprochador	0%
11	Censorio	0%	Arrogante	0%	**Despreciativo**	**100%**	Impaciente	0%
12	**Molesto**	**90%**	Satisfecho	0%	Impresionado	10%	Despreciativo	0%
13	**Antagónico**	**80%**	Preocupado	0%	Interesado	0%	Sorprendido	20%
14	Arrogante	0%	Interesado	0%	Reprochador	0%	**Molesto**	**100%**
15	Asombrado	5%	Interesado	5%	Escéptico	0%	**Protestón**	**90%**

The data included in Table 19 show a clear connection between the responses given by the Spanish participants and the answers previously selected by the researcher of this thesis[74] (93% match on average). Such similarity provides further empirical evidence that substantiates the researcher's criteria as well as the crucial role that primary sources play in the association of attitudes and tone types. Like English respondents, the Spanish receivers taking part in the questionnaire tend to agree on the attitudinal and illocutionary function of intonation in dubbed dialogues, given that at least 80% of all participants always opted for the same answer. However, when drawing a comparison between the options selected in each one of the questionnaires, English and Spanish respondents appear to gain a different aural perception of the attitudes intended by the characters, as shown in the following subsection.

5.3.3. Ratio of coincidence between QA₁ and QA₂

A comparison of the results achieved in each survey shows little consensus between the most rated attitudes signalled by English and Spanish respondents. Surprisingly enough, only four answers have obtained a ratio of coincidence higher than 80% and only on one occasion (Question 9) 100% of participants have selected the same adjective to describe the attitude of the character. This means that source and target audiences have perceived differently the attitudinal content superimposed on the speaker's words in a total of eleven out of fifteen questions or, to put it another way, the average ratio of coincidence between the answers given in QA₁ and in QA₂ is only 26.7%, with three answers showing a 0% ratio of coincidence. For instance, having a look at Question 10, 100% of English participants agreed that the character was conveying an astonished attitude. On the contrary, 95% of Spanish respondents considered that the character clearly showed an informative attitude. Similarly, in Question 5 English participants judged the character's attitude as self-satisfied. This contrasts with the adjective chosen by the majority of Spanish participants, who regarded the attitude of the same character as irritated. In Question 15, 90% of English respondents selected "interested", whereas 90% of Spanish respondents went for "protestón" (protesting).

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[74] The answers selected were based on García-Lecumberri (1995), Gutiérrez Díez (1995) and Monroy (2002), who conducted experimental research on Spanish colloquial intonation.

The differences found between both surveys are particularly meaningful for the purpose of the present thesis. In fact, they seem to confirm that (a) the use of intonation is directly related to the attitudinal content of utterances; (b) the attitudinal function of intonation can indeed vary the end-user perception of the dialogue; (c) the attitudes conveyed by dubbing actors do not always reflect the original intention of the character, thus having a potential impact on the natural and plausible rendition of utterances. Even if the target audience is not in the position to compare both the DV and the OV, they might feel that there seems to be an apparent mismatch between the contextual framework and the attitude conveyed by the on-screen character. On others occasions, the character's intention will simply end up being misinterpreted in the DV and any possible mismatch virtually overlooked.[75] The summary of findings and the ratio of coincidence per answer between QA$_1$ and QA$_2$ is provided in Table 20 and Figure 22 below.

Table 20. Ratio of coincidence between QA$_1$ and QA$_2$

	QA$_1$		QA$_2$		Ratio of coincidence (%)
Q1	Detached	90%	Burlón (mocking)	100%	0%
	Interested	10%			
Q2	Sceptical	100%	Desinteresado (uninterested)	100%	0%
Q3	Impressed	100%	Impresionado (impressed)	90%	90%
			Perplejo (puzzled)	10	
Q4	Sceptical	75%	Incrédulo (sceptical)	95%	80%
	Sarcastic	20%	Despreciativo (scornful)	5%	
	Scornful	5%			
Q5	Self-satisfied	100%	Molesto (irritated)	90%	0%
			Arrepentido (apologetic)	5%	
			Protestón (protesting)	5%	
Q6	Annoyed	90%	Amigable (friendly)	80%	10%
	Protesting	10%	Molesto (annoyed)	10%	
			Orgulloso (proud)	10%	
Q7	Protesting	90%	Reprochador (reproachful)	90%	20%

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[75] Reception studies would be really useful here in order to delve into the Spanish audience's perception when the attitude transmitted by the dubbing actor differs from the attitude expressed in the original sitcom.

	Reproachful	10%	Protestón (protesting)	10%	
Q8	Enthusiastic	90%	Entusiasmado (enthusiastic)	100%	90%
	Proud	10%			
Q9	Worried	100%	Preocupado (worried)	100%	100%
Q10	Astonished	100%	Informativo (informative)	95%	5%
			Asombrado (astonished)	5%	
Q11	Censorious	80%	Despreciativo (scornful)	100%	20%
	Scornful	20%			
Q12	Impressed	100%	Molesto (annoyed)	90%	10%
			Impresionado (impressed)	10%	
Q13	Surprised	100%	Antagónico (antagonistic)	80%	20%
			Sorprendido (surprised)	20%	
Q14	Reproachful	95%	Molesto (annoyed)	100%	5%
	Annoyed	5%			
Q15	Interested	90%	Protestón (protesting)	90%	15%
	Astonished	5%	Asombrado (astonished)	5%	
	Protesting	5%	Interesado (interested)	5%	
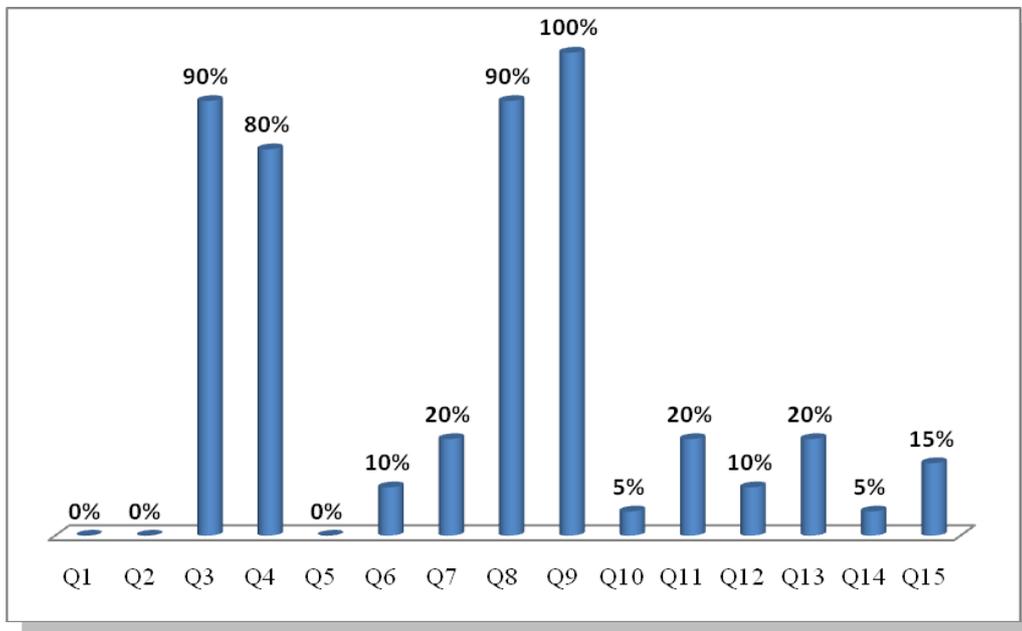
Figure 22. Line graph representing the ratio of coincidence between QA$_1$ and QA$_2$

5.4. Quantitative and qualitative findings per utterance type

The most salient features characterising Spanish dubbing intonation will be best examined by exploring the most recurrent patterns found in every single utterance under scrutiny on the basis of its attitudinal and illocutionary purpose. As mentioned earlier, the comparison between the DV and the OV is regarded as a necessary step to accomplish the aim of the present thesis. Thus, the next subsections set out to perform a comparative and descriptive-explanatory analysis of Spanish dubbing intonation on the grounds of its nuclear (nuclear tone) and pre-nuclear (head) variability in a number of statements, questions, exclamations and commands. More accurately, as has been explained in § 4.5.4, this analysis involves the auditory and visual inspection of nine tones (low fall, high fall, low rise, high rise, fall-rise, rise-fall, low level, mid-level and high level) and six heads (low, high, falling, rising, stepping downwards and stepping forwards) identified in a total of 120 statements, 120 questions, 60 exclamations and 60 commands in 12 episodes of the sitcom *HIMYM*. The results obtained have been classified per utterance type according to the trio of basic pitch movements (Monroy, 2002): falling (including low fall, high fall and rise-fall), rising (including low rise, high rise and fall-rise) and level (including low level, high level, mid level). The role played by heads in every case will also be discussed when they are particularly relevant to the attitudinal and illocutionary function of intonation in the utterance.
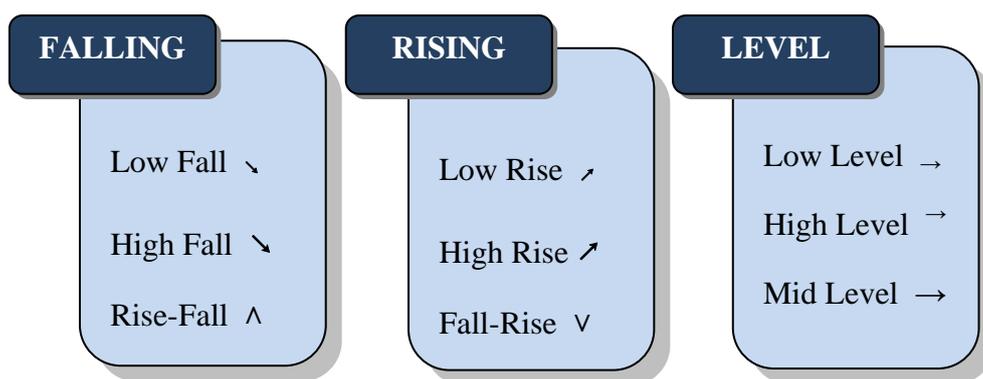

Figure 23. Classification of results per tone type

Even though it could be argued that pitch is by far the most salient prosodic feature involved in intonation (Cruttenden, 1997; Wells, 2006), any research on this suprasegmental trait should not be confined to the study of pitch variation alone (Pike, 1945; Bolinger, 1986). As stated by Crystal (1969), intonation is best conceived "as a

complex of features from different prosodic systems" (p. 195) and, as such, there are obviously other factors that might exert an impact on both the production and the reception of the connotative meaning attached to tonal patterns. Following from this, the attitudinal and illocutionary intention of characters will be examined throughout this corpus-based analysis regarding not only pragmatic and contextual factors but also the meaning erupting from their use of other prosodic traits such as loudness, tempo and rhythmicality. Furthermore, paralinguistic signs and other relevant information that might be inferred from the visual channel such as facial gestures and body movements (see Figure 24 below) will be also taken into consideration here. This approach attempts to evaluate the broad array of prosodic, paralinguistic and extralinguistic factors which usually co-occur with intonation in any spontaneous-like conversation to complement, reinforce or even complete the underlying meaning expressed by pitch contours.
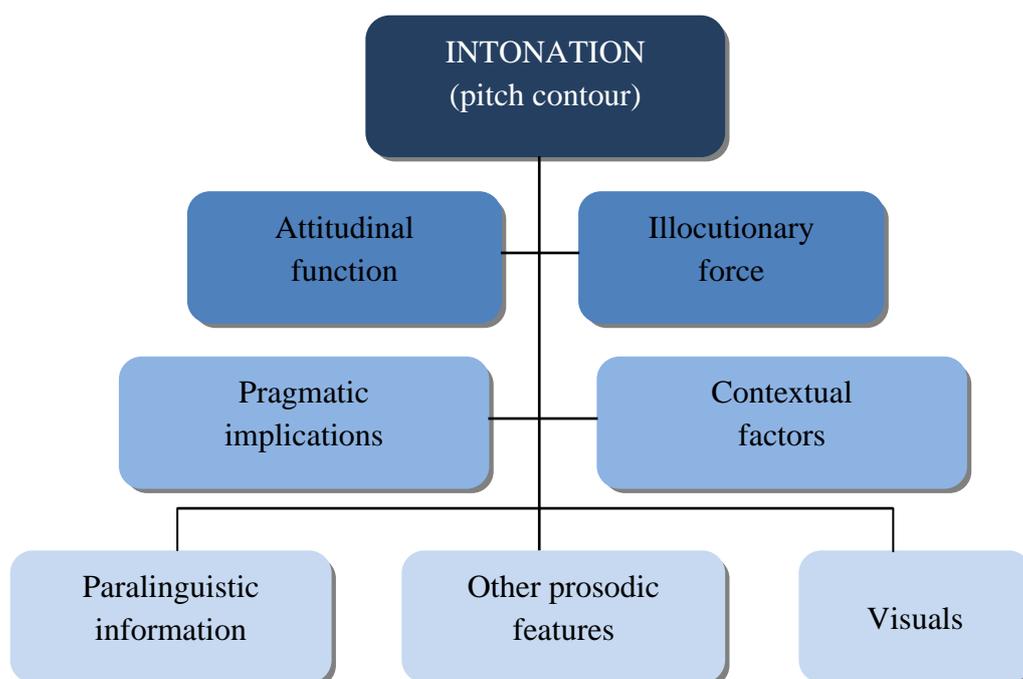

Figure 24. Pyramid of factors under consideration in the comparative analysis

5.4.1. Statements

In declarative sentences, the speaker aims at "providing facts, describing qualities, expressing beliefs (feigned or not), making announcements, stating conclusions, etc." (Mompeán & Monroy, 2010, p. 236). Even though the most common tone type associated with statements is the fall, a wide variety of nuclear and pre-

nuclear patterns can be used in speech to add attitudinal and pragmatic meaning to declarative sentences. Tone variability in statements is clearly shown in Tables 21 and 22, which gather the exact number of nuclear tones found within the three basic pitch movements in the dubbed version and in the American sitcom as well as the pitch variation of heads. As can be drawn from the data compiled below, the low fall features the highest level of occurrence in the dubbed dialogue (37.5%), followed by the high fall (24%). Conversely, the high fall (39%) is more recurrent than the low fall (27%) in the original dialogue. In both corpora the high head is by far the commonest pre-nuclear pattern (50% and 49%, respectively), followed by the falling head (32% and 23%, respectively).

Table 21. Number of heads and nuclear tones found in dubbed statements

STATEMENTS (DUBBED VERSION)						
Head			**Nuclear tone**			
Low	4	3%	**Low Fall**	45	**37.5%**	
High	60	**50%**	High Fall	29	24%	68.5%
Falling	38	32%	Rise-Fall	8	7%	
Rising	0	0%	Low Rise	6	5%	
Stepping downwards	11	9%	High Rise	4	3%	8%
Stepping upwards	0	0%	Fall-Rise	0	0%	
No head	7	6%	Low Level	18	15%	
			Mid Level	5	4%	23%
			High Level	5	4%	
	120			**120**		

Table 22. Number of heads and nuclear tones found in original statements

STATEMENTS (ORIGINAL VERSION)						
Head			**Nuclear tone**			
Low	5	4%	Low Fall	32	27%	
High	59	**49%**	**High Fall**	47	**39%**	74%
Falling	28	23%	Rise-Fall	10	8%	
Rising	5	4%	Low Rise	10	8%	
Stepping downwards	7	6%	High Rise	4	3%	11%
Stepping upwards	1	1%	Fall-Rise	0	0%	
No head	15	12.5%	Low Level	9	7.5%	
			Mid Level	6	5%	14.5%
			High Level	2	2%	
	120			**120**		

5.4.1.1. Falling intonation

In general terms, the default tone for stataments is a fall (Wells, 2006) or *cadencia* (Navarro Tomás, 1944) in both English and Spanish. The use of a falling tone usually implies that the statement is definite and complete, which tends to be graphically represented in written speech with a full stop indicating the end of the utterance. The predominance of falling tones in the dubbed corpus under analysis (68.5%) seems to confirm that the fall is the most common tone type for statements.

Even though the different degrees in pitch-range of the falling tone obviously share some common ground[76] (Wells, 2006), it is the divergences observed between them that can really add attitudinal nuances to the speaker's words (Valenzuela Farías, 2013), thus becoming especially relevant for the purpose of this thesis. The nuances attached to variations in key are clearly illustrated by the example provided in Tench (2011, p. 176). The following pair of sentences are uttered with a fall, but whereas the low fall conveys a sense of mildness and puts in a request for confirmation, the high fall introduces more strenght of feeling and the intention of the speaker is now to correct the addressee's previous comment. It goes without saying that dubbing actors will only be able to transmit the same attitudinal and pragmatic content in the Spanish version provided that they manage to identify the nuances added by tonal and key variation in the American sitcom and by attending to the particular context in which they appear.

Example 3.4	
They're coming on ↘**Mon**day.	Request for confirmation.
They're coming on ↘**Mon**day.	Correction.

According to Tench (2011), the high variant is usually more emphatic and lively than the low variant. This opinion is partaken by Cruttenden (1997), who points out that "the low fall is generally more uninterested, unexcited and dispassionate whereas the high-fall is more interested, more excited, more involved" (p. 19). Wells (2006) also underscores the different kinds of attitudinal meaning that can be conveyed by resorting

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[76] For example, the same declarative sentence uttered with either a high fall or a low fall is still stating a fact (not asking) and signalling that the utterance is complete and, therefore, that there is no more to come.

to distinct types of falls and explains that "the higher the starting point of a simple fall, the greater the degree of emotional involvement", whilst, on the contrary, "the lower the starting point, the less the emotional involvement" (p. 218).

Having a look at the research data obtained, it is possible to note that the high fall is registered to a much greater extent in English (39%) than in Spanish statements (24%), whereas the low variant is less recurrent in the original sitcom (27%) than in the dubbed version (37.5%). The comparison between the OV and the DV in terms of falling contours is represented graphically in Figure 25.
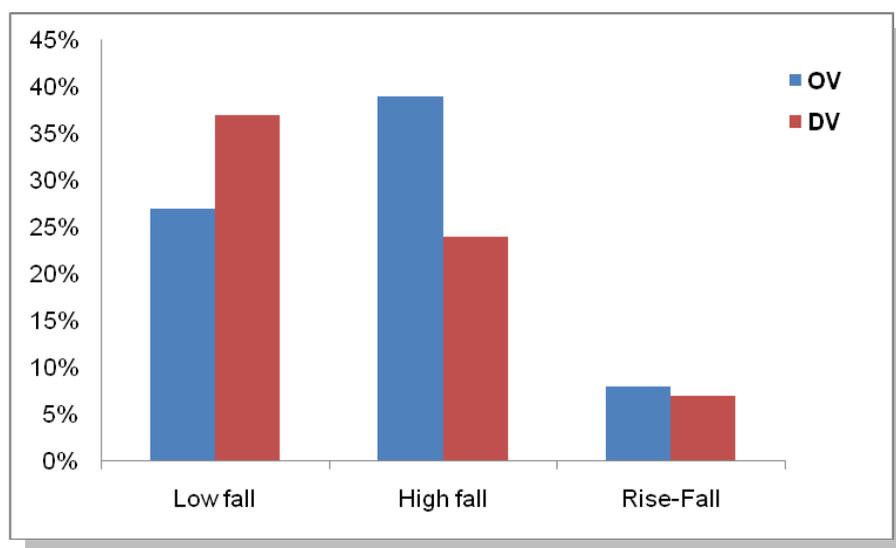
Figure 25. Original and dubbed falling contours in statements

As far as the attitudinal and pragmatic implications of intonation are concerned, the predominance of low falling patterns in dubbing might be perceived by the audience as a more unemphatic and monotonous rendition devoid of the involvement and liveliness generally conveyed by a high key (Monroy, 2002). In fact, the recurrent use of low patterns in the dubbed dialogue is bound to make characters sound more detached and less involved from an attitudinal and pragmatic perspective. This might bring about a type of melody that, when used repeatedly throughout the episodes, might end up producing a monotonous delivery. This might explained why a number of scholars have described "the way characters speak" in *dubbese* as flat, aloof, contrived and even irritating (see § 3.1).

A comparative analysis between the falling contours used in English and in Spanish statements reveals significant findings regarding the implicit nuances that are

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transmitted by characters intonationally. A wide variety of samples extracted from the two corpora show that the high fall adopted by original actors is very often replaced by a low fall in the DV. The immediate outcome of such variation in key is a change in the attitudinal and pragmatic implicatures attached to the declarative sentence, which might certainly lead the target audience to misinterpret or to garble the connotative meaning intended by the original character. For illustrative purposes, a number of WASP screenshots displaying the waveform (top) and pitch track (bottom) of the utterances under scrutiny are provided below.[77]

In EN_5.1, the speaker, Ted, makes use of a high fall to emphasise his opinion about the fact that Marshall is going to start working for a renowned enterprise and to show his interest in his friend's achievements (Monroy, 2012). The final high falling contour along with the stepping downward head introduce a note of mild susprise as well as an underlying thought (Tench, 2011) that might be easily inferred from the situational context, namely "although I am happy for you, it is ironic that you decide to take that job when you always complain about those kinds of profit-seeking jobs". The pragmatic implications involved in Ted's intonation trigger Marshall's answer, who immediately justifies himself for having accepted that job despite his ideals. Additionally, Ted's comment sounds light and airy and "gives the impression of involvement in the situation" (p. 54). The WASP screenshot of the statement *I can´t believe you're going all corporate on us*, as uttered by the original American actor of the sitcom, is provided below.
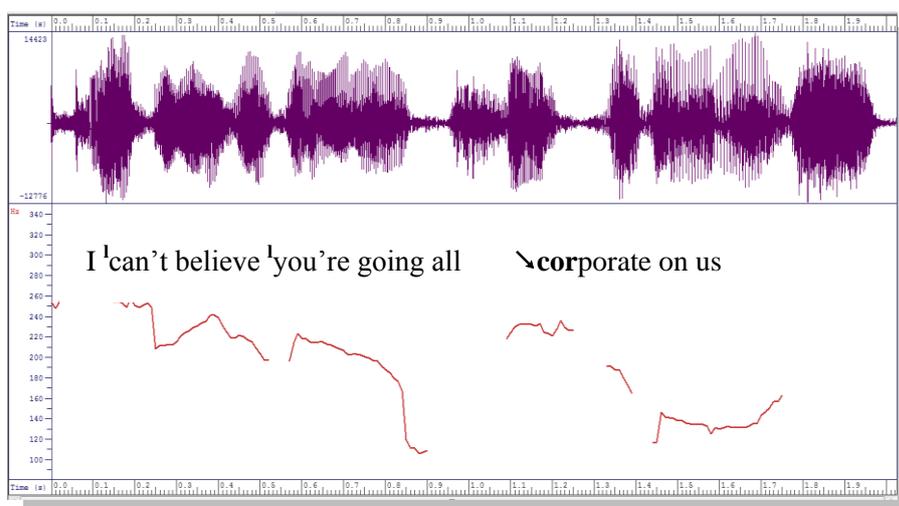

EN_5.1

TED

S01E17

TCR: 01:16

The implications underlying Ted's statement are apparently clear for English spectators but may not be so obvious in the DV. The recourse to a sustained high head and a final low fall in the dubbed sitcom mitigates the emphasis, the involvement and the surprise superimposed on the character's words and leaves Ted's statement devoid of ironic load. Instead, the Spanish utterance sounds more detached and unemotional, as if Ted's intention was just to express his opinion or belief (Quilis, 1993).
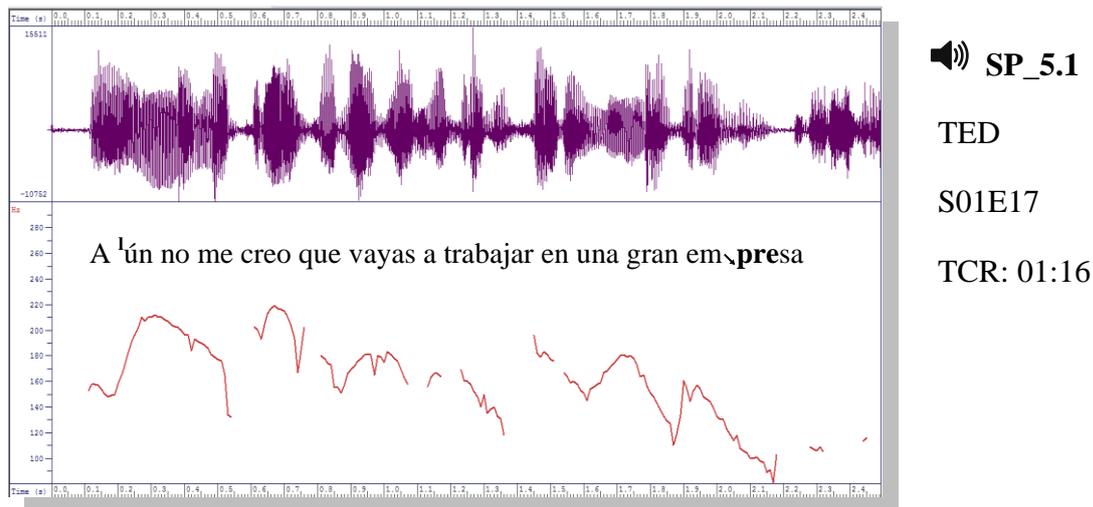

In the next statement (EN_5.2), Robin tells Barney that it is really important that nobody knows that they slept together. With his statement Barney is trying to sound convincing, confident and involved in order that Robin thinks she can trust him. By resorting to a sustained high head along with a high falling nuclear tone, an intonational pattern labelled by O'Connor & Arnold (1973) as the *high drop*, the character reinforces his attitude in order to reaffirm his commitment to pretending that that night never happened. As explained in EN_5.1 above, in the English language the high fall seems to be a very recurrent pattern in everyday conversation to convey a sense of involvement and to sound light and airy (O'Connor & Arnold, 1973).
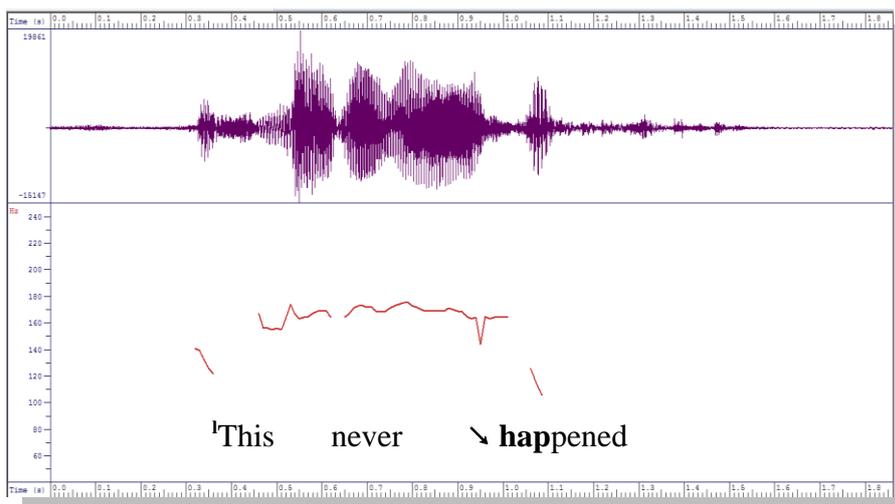
🔊 **EN_5.2**

BARNEY

S03E17

TCR: 02:08

ˈThis   never   ↘ **hap**pened

The Spanish version, however, has opted for a descending head along with a low falling tone to render the same utterance. The result is unavoidably less emphatic and convincing than its non-dubbed counterpart and the sense of involvement conveyed in the original statement is downgraded here. Thus, the intonation used by the Spanish dubbing actor tones down the strength of feeling characteristic of the high falling tone (Tench, 2011), as illustrated in SP_5.2.
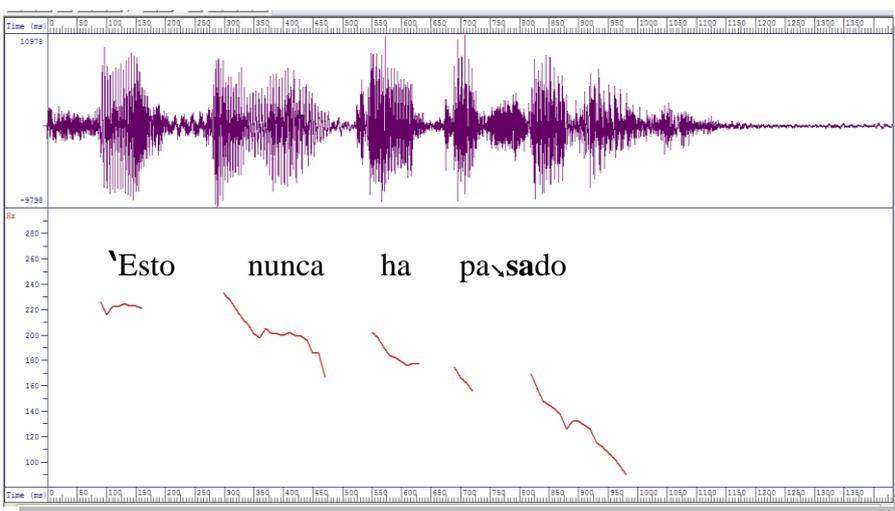
🔊 **SP_5.2**

BARNEY

S03E17

TCR: 02:08

ˋEsto   nunca   ha   pa↘**sa**do

In EN_5.3, Ted tells Robin about the difficulty in building up a long-standing relationship with her, given that they have always had opposite plans for the future. Paying attention to how the character says what he says is really important here to go beyond the denotative content of his words, which are fraught with attitudinal and pragmatic meaning. The use of a high head along with a high falling tone underscores the emotional load attached to Ted's sentence (Monroy, 2005) as well as to reflect the strength and commitment (Tench, 2011) that he manages to convey with his tonal pattern. In addition to his pitch contour, the speaker intentionally places the nucleus on

the adverb *too* (the nucleus by default would fall on *different*) with the purpose of both reinforcing the degree of disagreement between their answers and emphasising the verbal content of his statement. Stressing this adverb to highlight the focus of information and the illocutionary force of the statement seems to be a common practice in English according to Wells (2006), who points out that words such as *too* tend to attract the nucleus in speech (marked tonicity). This is the reason why some authors such as Mateo (2014) maintain that "nucleus placement and tones frequently function together as indicators of the most probable illocution intended by the speaker" (p. 125).

Our ˈanswers were just ↘**too** different
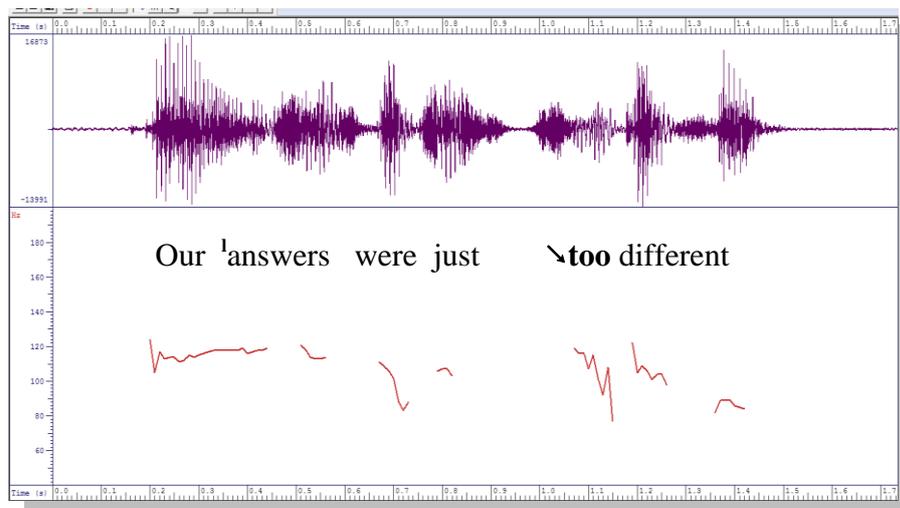
🔊 **EN_5.3**

TED

S07E17

TCR: 00:30

The nucleus of intonation is placed in final position by default in Spanish (Ortiz-Lira, 2000). In the DV, neutral tonicity on *diferentes* is bound to downgrade the emphatic and pragmatic load of the original statement. Additionally, the recourse to a low fall reduces the emotional involvement of the character and seems to introduce a hint of judicial or resentful behaviour (O'Connor & Arnold, 1973), which was absent in the ST. The emotional load attached to the original intonation could have been emphasised in the DV by means of a high fall, given that, according to Navarro Tomás (1944), this tone is very often used in Spanish naturally-occurring speech to convey emotional intonation.

Y las res'puestas 'fueron muy dife↘**ren**tes
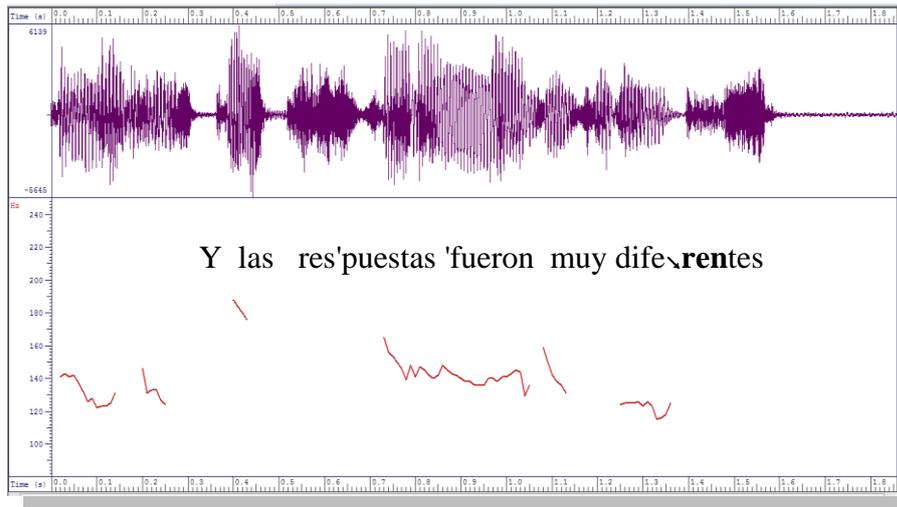
🔊 **SP_5.3**

TED

S07E17

TCR: 00:30

Very similarly to the previous example, in EN_5.4 the primary stress falls on the adjective *lucky*, which is not the last word of the IP, because the character wishes to point out the importance of the meaning of this word within the utterance (Bolinger, 1986).[78] In Spanish, this adjective receives the nucleus of intonation by default, since it has been located at the very end of the IP, thus unavoidably becoming less emphatic than its non-dubbed counterpart. Emphasis, however, is not just a matter of focus placement. In fact, as mentioned above, narrow focus correlates with tones to lay greater emphasis on statements (Mateo, 2014). Whereas in the English version Barney makes use of a high fall to sound more confident, categorical and convinced (Cruttenden, 1997), the Spanish version resorts to a low falling tone, leading to a sharp decrease in the character's confidence and conviction.

In this scene, Barney has been drinking all night long and, suddenly, he comes across two young boys who are complaining about their lack of success with girls. Barney eagerly decides to teach them how to flirt with a woman, as he regards himself as an expert in love. The personality of Barney totally matches with his attitude here. Therefore, a shift in the illocutionary force of the Spanish utterance might not only have an impact on the naturalness of the IP but also on the characterisation of Barney as a proud and confident womaniser.

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[78] As shown in Chapter 3, narrow focus is a very common device in English to emphasise new as well as relevant information within an IP.
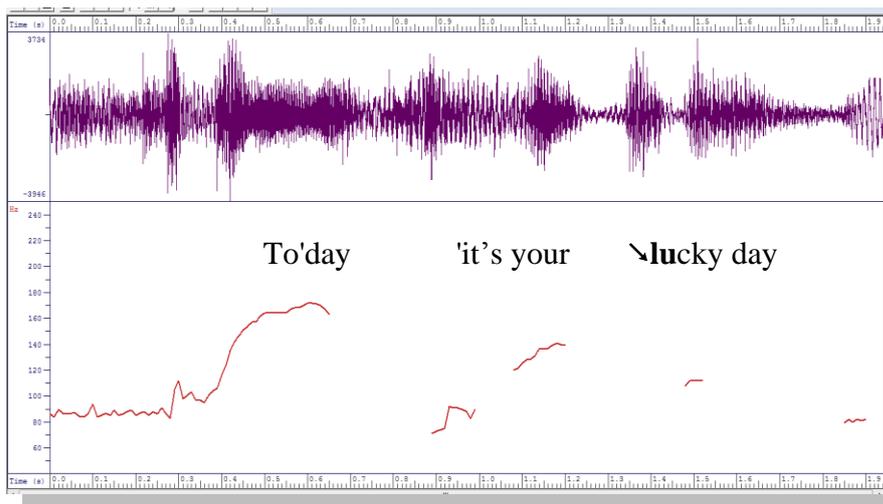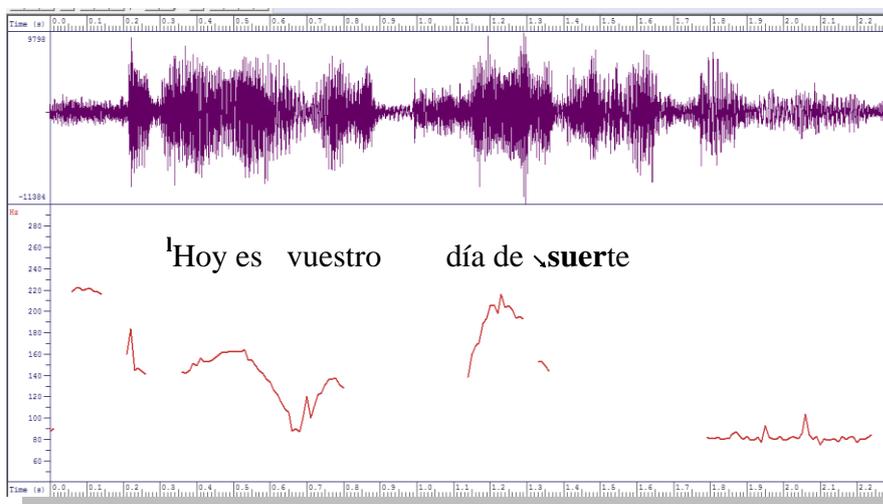
The emphatic and involved high falling tone in English has sometimes been substituted for a more neutral level tone in Spanish. The next two examples are a case in point. In EN_5.5, Ted asks Marshall if he wants some coffee. Since Marshall does not pay attention to him, Ted tells Marshall that he will pour the coffee out. In Spanish, the low level tone used by the dubbing actor (see SP_5.5) seems to reduce the involvement of the character and makes the attitude of the speaker sound more detached than its non-dubbed counterpart. This appears to confirm Crystal's (1975) opinion that, when final in an utterance, this tone usually reflects the absence of emotional involvement, and Mompeán & Monroy's (2010) remark that the pragmatic import of the utterances produced with a level tone "is one of lack of interest" (p. 235). The absence of emotional commitment in the dubbed sentence might be perceived by the target audience as a monotonous and even irritating rendition.

ᴵI'm ↘**pour**ing   it   out
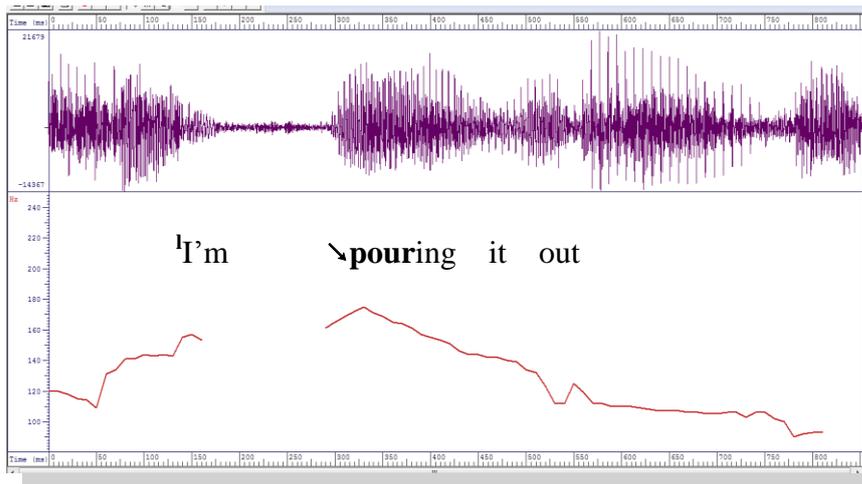
🔊 **EN_5.5**

TED

S01E17

TCR: 01:10

Lo   ti   ra   →**ré**
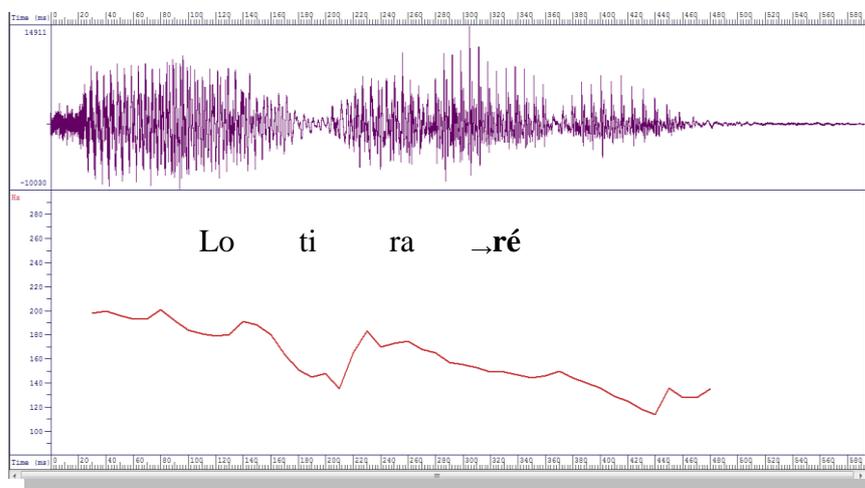
🔊 **SP_5.5**

TED

S01E17

TCR: 01:10

A similar example is shown in EN_5.6. The excitement and emotional involvement of Marshall can be easily recognised by his recourse to a high falling contour and his emphasis on the adverb *here* (O'Connor & Arnold, 1973), which is also reinforced with the presence of another prosodic system such as loudness (i.e., making his voice louder when uttering that particular word). Non-verbal signs, and especially the use of intonation, infuse the denotative content of his words with connotative and pragmatic meaning and play a significant role to reflect the attitude of the character towards that particular situation. Marshall's intention here is to stress that, after such a long time, his car is finally turning two hundred thousand miles and he will be there to witness that long-awaited moment.

I ˈcan't believe this moment is finally ↘**here**

EN_5.6

MARSHALL

S02E17

TCR: 00:03

In Spanish, the nuclear tone falls by default on the last lexical item of the sentence, namely *momento*. The shift in the focus placement together with the use of a (mid) level tone[79] considerably reduce the attitudinal content attached to the original character's intonation in a way that Marshall still sounds anxious but much calmer and less emotionally involved than in the English version. The addition of paralinguistic traits such as the presence of laugh at the end of the sentence, which was absent in the ST, contributes to mitigating such strength of feeling (Tench, 2011). This serves an essential function in the scene to perceive the tension that will be generated in the subsequent shots (i.e., the engine stops working and the car is not able to turn two hundred thousand miles). Additionally, the emphasis on *here* is reinforced by kinesic signs in the American sitcom, given that Marshall makes a swift and forward movement with his arm at the same time as uttering this word. Unfortunately, kinesic accompaniment goes virtually unnoticed in the Spanish version due to two main reasons: the translation is much longer than the length of the original statement and the movement of Marshall's arm does not coincide with any emphatic word.[80]

---

[79] Although the head used in the dubbed statement has been included into the category of *high* heads according to our classification, its movement is not completely stable (sustained) and goes up and down repeatedly. This type of head is also described by García-Lecumberri (2003) as *complex* head or by Monroy (2002) as *alotono,* which could be regarded as a variant of the high head.

[80] The video file can be found on the DVD (Appendix 5 > Chapter 5 > Example 5.6).

◀)) SP_5.6

MARSHALL

S02E17

TCR: 00:03

Loudness has also been reduced in the DV. A quick look at the fundamental frequency of the nucleus in the two Praat screenshots (red dashed line) reveals that English intensity is around 80-85 dB (decibels), whereas Spanish intensity ranges between 67-70 dB along the whole utterance and hardly raises when uttering the nucleus.
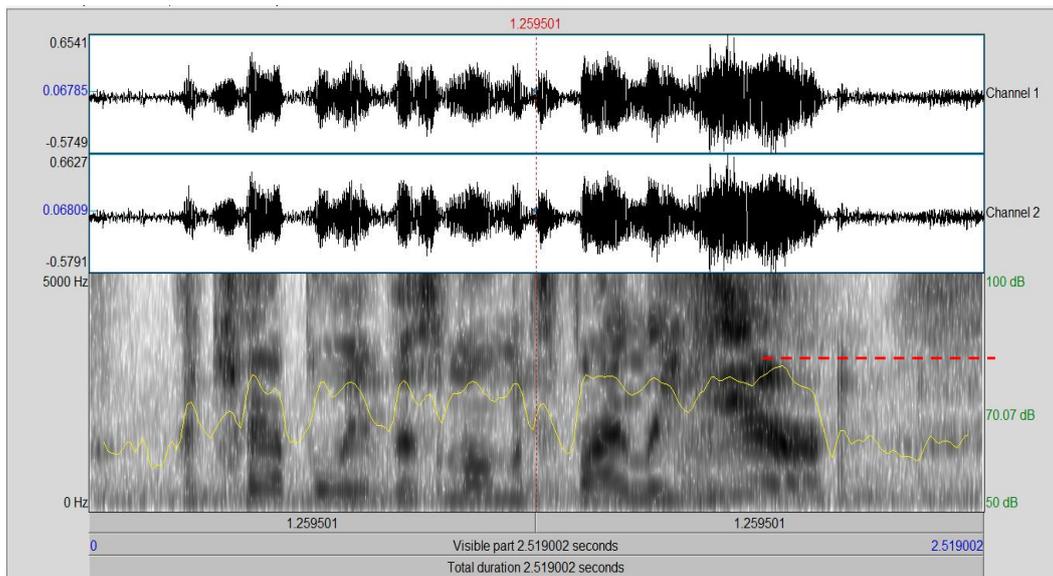

**Image 21.** Praat screenshot showing nucleus intensity (English version)
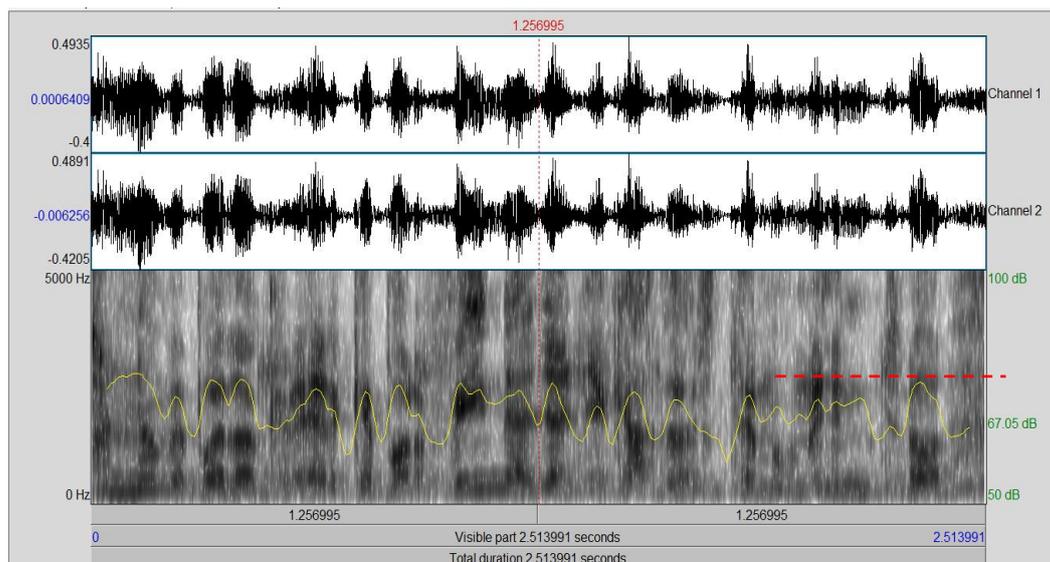
Image 22. Praat screenshot showing nucleus intensity (Spanish version)

In other cases, the English version has resorted to a high fall, whereas the Spanish dubbing has made use of a high rise, a tone normally employed in statements with specific purposes such as to seek confirmation (Halliday, 1970) or to convey an attitude of surprise (Chun, 2002). With the high rising tone the statement can also sound suggesting and questioning (O'Connor & Arnold, 1973), although it is actually neither a suggestion nor a question. The recourse to a high rise in Spanish to convey the illocutionary force as well as the attitude that the character has tried to reflect by means of a high fall in English does not do full justice to the purpose of the speaker in this context. In the following example, Ted realises that he has a message in his answering machine. His intention is to state that particular fact to his friends and he sounds mildly surprised and especially interested. The Spanish version, however, adds a note of big surprise with the use of a high rising pattern and seems to request for confirmation, as if the character was implying an unsaid question such as *¿no?* or *¿verdad?*, because he seems not to be entirely sure about the veracity of his words.

EN_5.7

TED

S08E17

TCR: 00:05

I ᴵhave a ↘**mes**sage
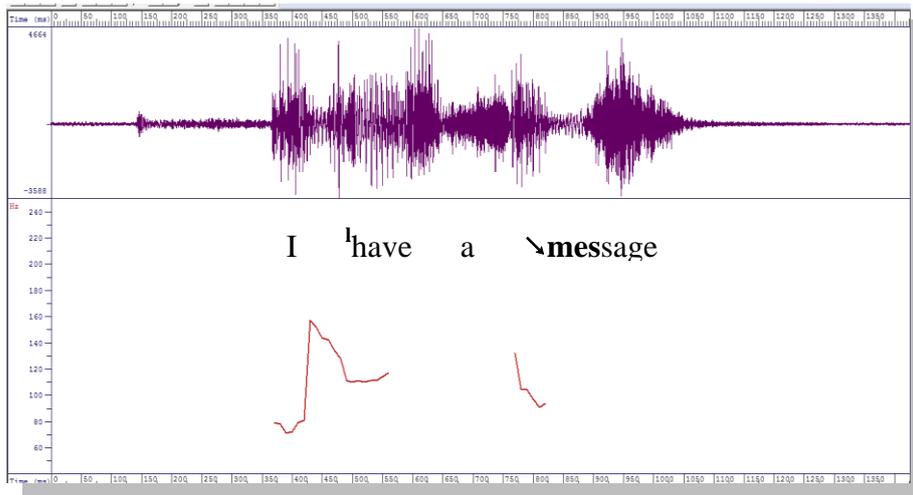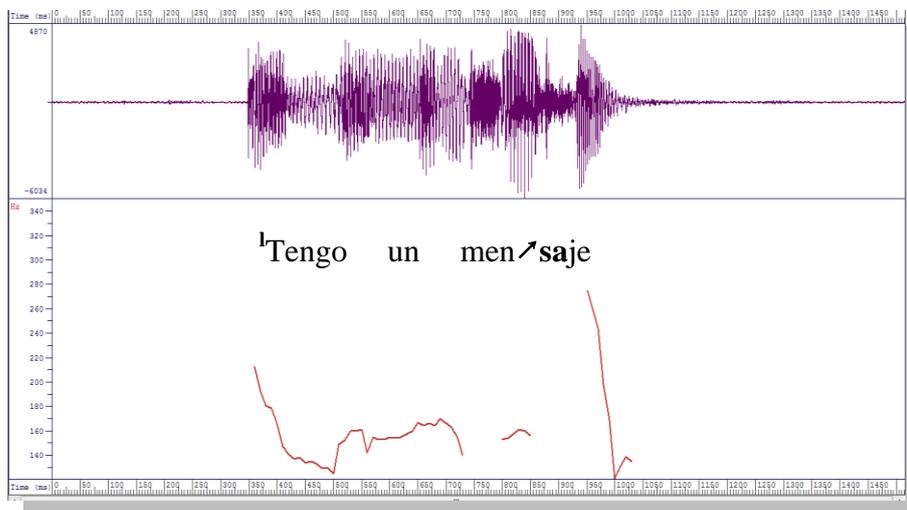
SP_5.7

TED

S08E17

TCR: 00:05

ᴵTengo un men↗**sa**je

On rare occasions, it is the Spanish dialogue that provides a more emphatic and expressive version than the one rendered in the American sitcom, as shown in SP_5.8 below. In Spanish, the dubbed statement has more fluctuations in pitch. The character draws upon a high head and a high fall to add emphasis and in turn sounds more convincing and involved. Marshall's aim is clearly to convince the listener and even himself that what he is saying will really happen in the near future. In this case, the high fall perfectly conveys this intention (Tench, 2011) but seems to differ from the underlying meaning attached to the original actor's rendition in English.

🔊 **SP_5.8**

MARSHALL

S01E17

TCR: 01:23

Cuando ter˥mine la ca→**rre**ra │ segui˥ré trabajando para la NRD↘**C**
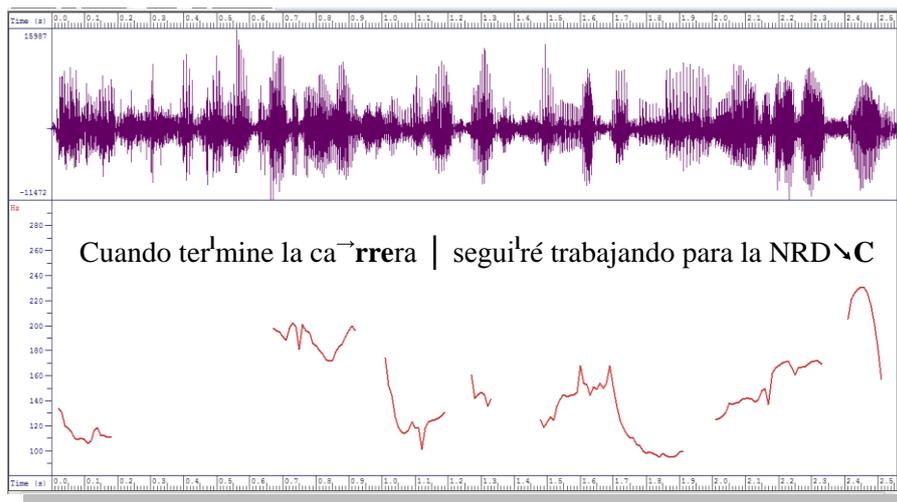
In fact, the level of confidence of the original character appears to be much higher in the American version. Here, Marshall is not trying to sound convincing, since he is totally certain that his actual job is only temporary. The use of a falling head together with a low falling nuclear tone reinforces this intention at the same time as reducing the emphatic and expressive load, which is, in this particular case, not strictly necessary to make his point. Thus, the recourse to this tune makes the OV sound much more categorical and detached (O'Connor & Arnold, 1973) than the Spanish dubbed statement.


🔊 **EN_5.8**

MARSHALL

S01E17

TCR: 01:23

After →**law** school │ I'm s˴till gonna work for the NRD↘**C**
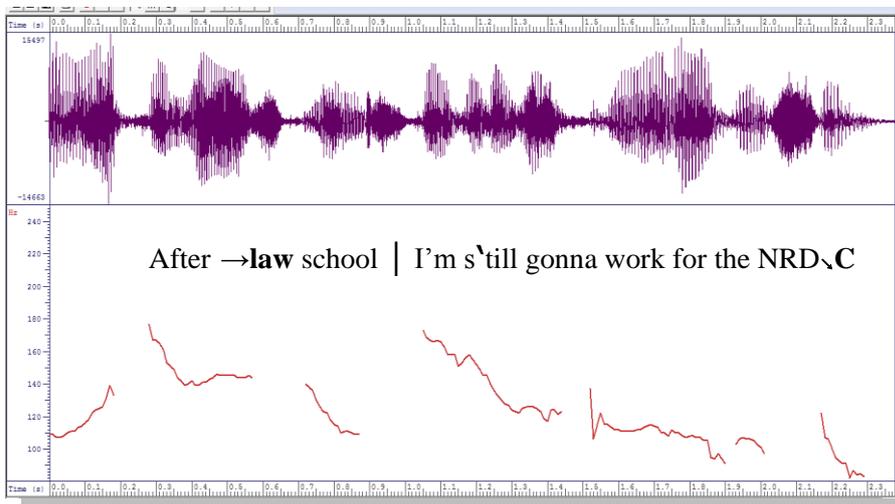
One more type of falling tone that deserves further attention here is the rise-fall. Although this tone can also indicate finality, definiteness and completeness in declarative sentences (Cruttenden, 1997), it usually introduces "an implication of an additional but unspoken message" (Collins & Mees, 2003, p. 129). In terms of frequency, this compound tone seems to be more common in English than in Spanish

(Monroy, 2005), although Roach (1998) admits that the rise-fall has a restricted use and is generally associated with feelings of surprise and being impressed. This opinion is partaken by Cruttenden (2008) with respect to the English language and by Navarro Tomás (1944) with respect to Spanish. In the corpus analysed, the rise-fall has proved to be unusual in both English statements (8%) and Spanish statements (7%). It is worth noting, though, that the majority of the samples featuring a rise-fall in the two corpora under examination (English and Spanish) were found to convey the attitudinal and illocutionary import that has generally been attributed to this tone type by linguists. The minor exceptions that have been identified in the corpora are illustrated in the examples below.

In the following example, a wide disparity between the pragmatic meaning conveyed by the American and the Spanish intonation has been detected in terms of attitudinal content. Indeed, whereas in the OV the character seeks to express some kind of implication or reservation by resorting to a rise-falling tone (Collins & Mees, 2003), a sense of hope and belief is transmitted in the DV with the use of a level tone. In the English example, Marshall is trying both to justify himself for having accepted the job in this renowned enterprise and to convince Ted that he made the right choice. Thanks to Marshall's intonation, it is possible to notice that he is introducing an unsaid implication that makes the source audience aware that he does not really believe the meaning of his words (i.e., obviously this enterprise will not stop global warming, because they are actually blamed for disrupting and polluting the environment).


EN_5.9
MARSHALL
S01E17
TCR: 01:26

'They're gonna stop global ∧**warm**ing
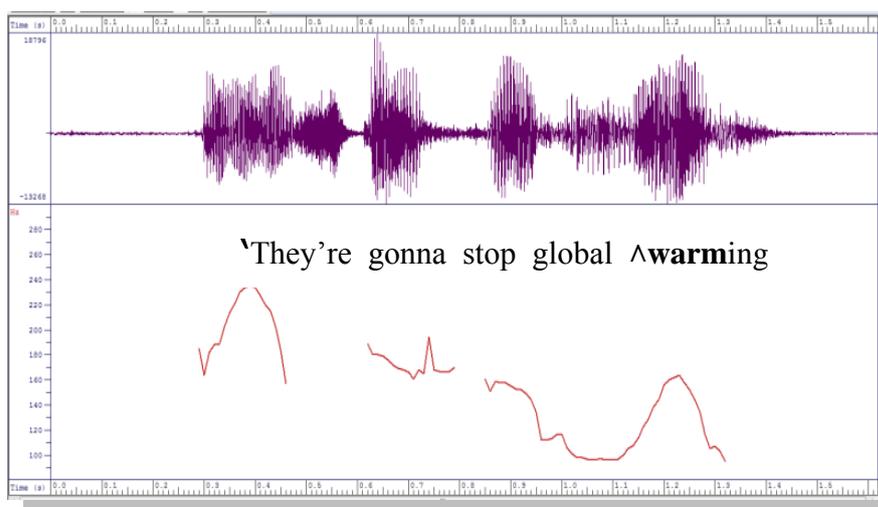
This underlying implication is reinforced by subsequent on-screen images showing how Marshall's enterprise is really contributing to increasing global warming (see Image 23) rather than preserving it.

Image 23. Images appearing on screen after Marshall's comment (TCR 00:02:50)

In the DV, however, the replacement of the rise-fall in favour of a level tone in this scene makes a different impression on the target audience. As a result, the implication attached to the original character's intonation falls by the wayside to the detriment of the target audience, who, drawing on the intonation adopted by the dubbing actor in Spanish, might think that Marshall is utterly convinced of the veracity of his words.
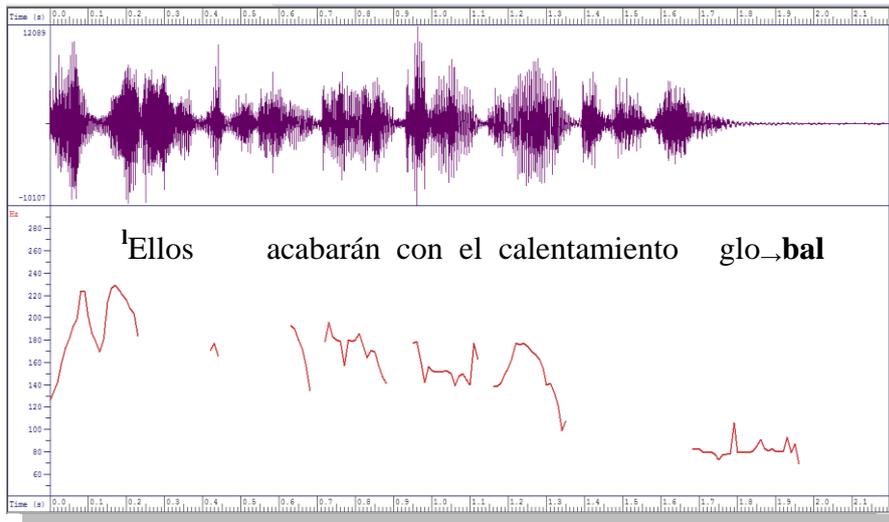
SP_5.9

MARSHALL

S01E17

TCR: 01:26

The presence of the rise-fall is also frequent when introducing a touch of irony or veiled sarcasm in the dialogue (Cruttenden, 2008). English and Spanish speakers can draw upon this tone to convey some ironic or sarcastic nuances which are not openly featured in the verbal message. EN_5.10 is a case in point. Here, Barney, Lily and Robin go to the auto shop where Ted and Marshall are waiting for the car to be repaired. Lily does not want them to miss the origami folding party that she has been preparing for her wedding with Marshall and convinces Robin and Barney to go and meet them there. Barney, who did not really want to go to the auto shop, tells Marshall and Ted that they all insisted to come with them. His nonverbal mannerism makes the audience aware that he is clearly being sarcastic and that, in reality, he was compelled by the girls to come with them in order to continue with the folding party there.
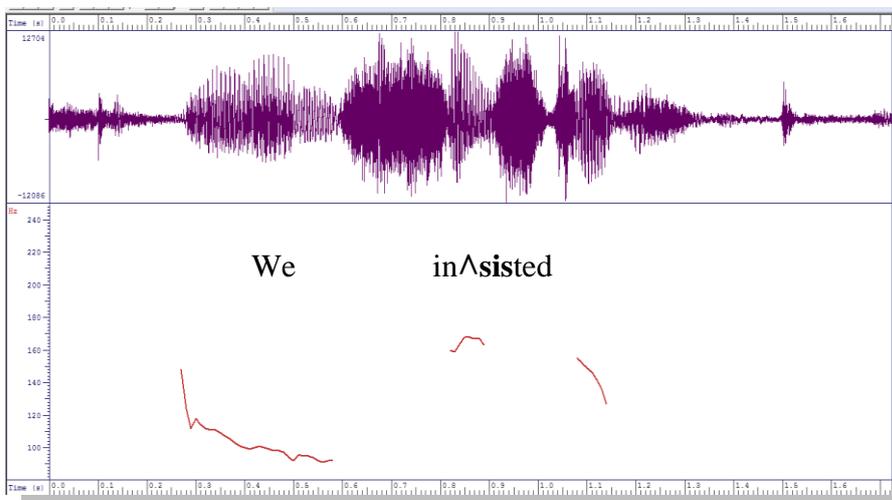

EN_5.10

BARNEY

S02E17

TCR: 02:03

In Spanish, the falling head and the low falling nuclear tone manage to reflect the lack of excitement and enthusiasm in the speaker's words, but, at the same time, the use of a low falling pitch contour reduces the sarcastic implication attached to the original remark. As a result, the character's intonation sounds less humorous in the DV than in the OV.
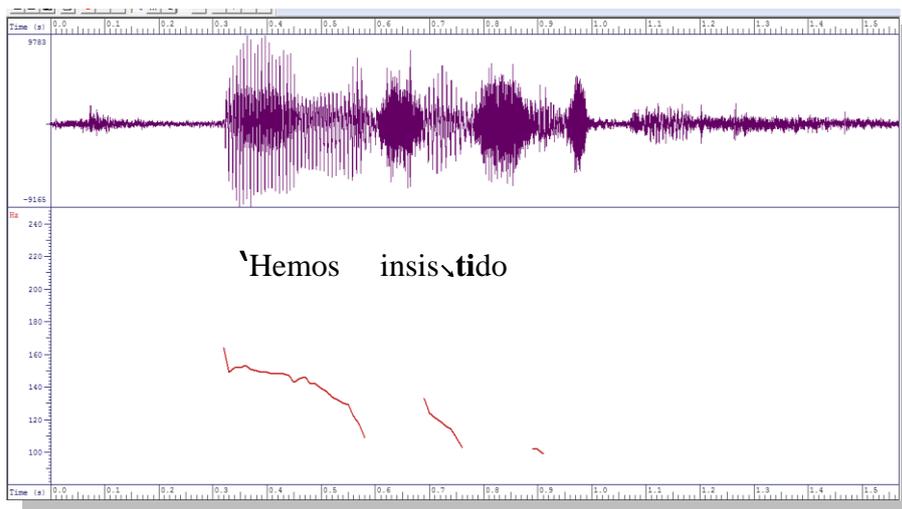

SP_5.10

BARNEY

S02E17

TCR: 02:03

It is also worth mentioning one example in which the Spanish utterance has made use of a rise-fall, thus introducing a note of reservation or implication absent in the original comment. Although this tone could be perfectly valid in Spanish in this particular context, it fails to reflect here the illocutionary force as well as the attitude implied in the American statement. Additionally, the use of a rise-fall in the DV "may lead the other speaker to pick up on the implication and ask for the reservation to be spelt out" (Wells, 2006, p. 28) and usually implies a higher emotional commitment (Halliday, 1970). Yet, in this particular case, the intention of Ted is just to relate what happened the last time he saw the Captain and, for this purpose, the original actor resorts to a high head and a low fall, which seems to be more common and "attitudinally neutral" (Crystal, 1975, p. 33) when it comes to giving an account of events or describing a situation.

In the Spanish DV, a low falling tone preceded by a high head[81] would have also been a suitable pitch contour to serve the referential function of the text (Navarro Tomás, 1944; Monroy, 2005) in this context. For this reason, a shift in pitch-movement might bring about an unnatural or contrived rendition in Spanish. It should be noted, however, that this example, albeit valuable from a pragmatic viewpoint, might go virtually unnoticed by the target audience due to its isolated occurrence in the corpus analysed.
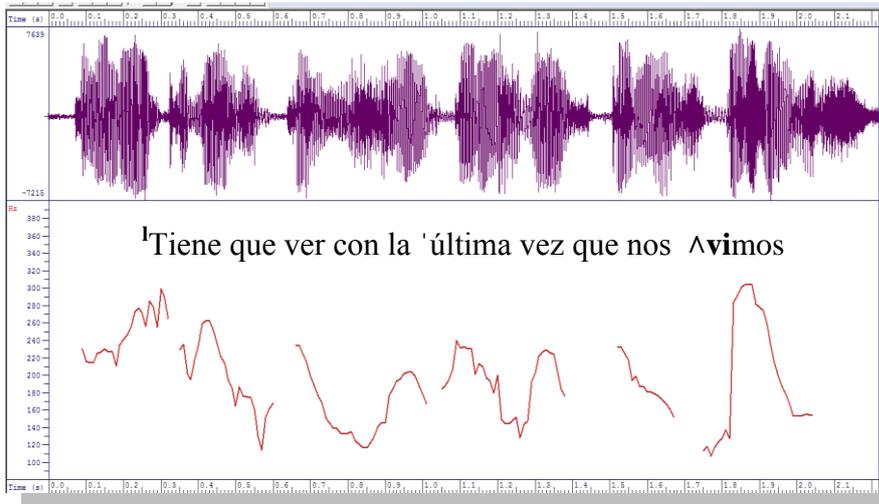

SP_5.11

TED

S08E17

TCR: 01:11
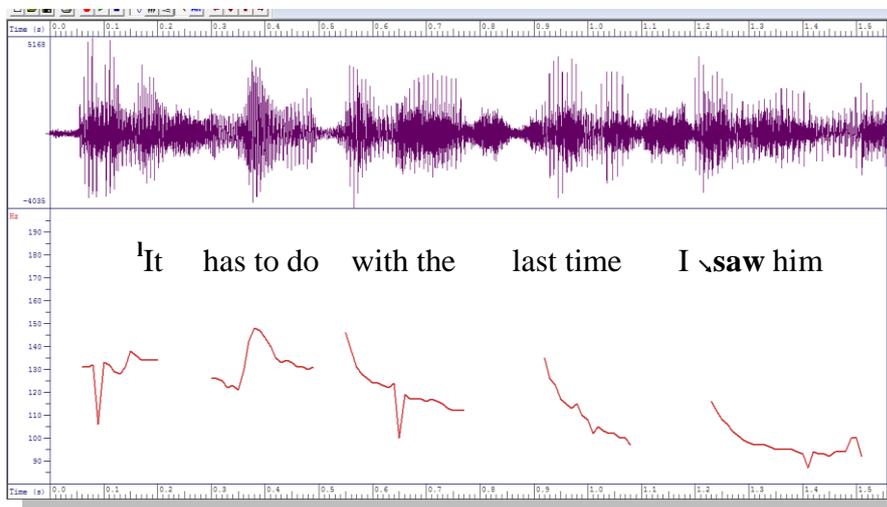
EN_5.11

TED

S08E17

TCR: 01:11

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[81] According to the classification proposed by García-Lecumberri (2003), this type of head might be regarded as *complex* o *alotónica* (Monroy, 2002) due to its multiple upward and downward movements in pitch. However, according to the head types under analysis in the present thesis, the head used in the dubbed statement has been included into the category of *high* heads.

5.4.1.2. Rising intonation

The ascending movement in nuclear position is generally associated with non-finality, incompleteness or questioning. For this reason, definite statements uttered with rising tones are fairly unusual and, if present, they tend to fulfill a clear illocutionary or attitudinal function in speech (Collins & Mees, 2003). When compared to the number of falling tones detected in the corpus under scrutiny (74% in English and 68.5% in Spanish), the presence of rises in statements is very limited with 14 occurrences in English (11%) and 10 instances in Spanish (8%). The comparison between the OV and the DV in terms of rising contours is represented graphically in Figure 26.
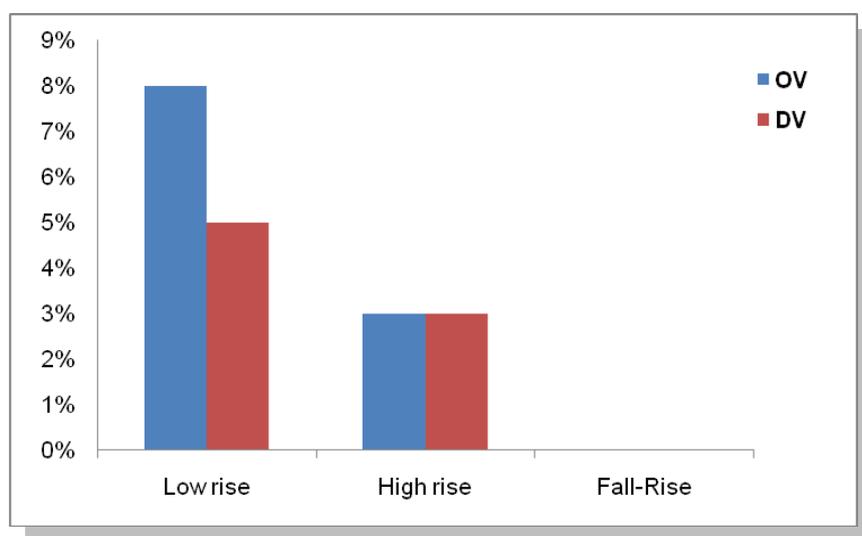

Figure 26. Original and dubbed rising contours in statements

A comparative analysis between the examples found in both languages and their corresponding original and dubbed versions reveals that the attitudinal import attached to the rise in the original statement has not always been reflected in the DV with the same nuances. In EN_5.12, for instance, Robin disagrees with Patrice about the exact time of their flight to Russia, where they will have to spend a whole week working on a news report. Robin's adverse feelings towards Patrice can be easily inferred from the intonation of her answer. To the obvious intention of correcting Patrice's words, the low rising contour used in the OV also introduces an obvious touch of challenging and grudging attitude, "with quite a negative 'ring' to it" (Tench, 2011, p. 178). When it comes to the pre-nuclear pattern, the stepping downward head also adds a sense of authority (ibid.) that reinforces Robin's attitudinal intention towards that particular situation and towards Patrice.

'Our flight 'leaves at 9 ↘**p**m, │ ᴵnot ↗**a**m
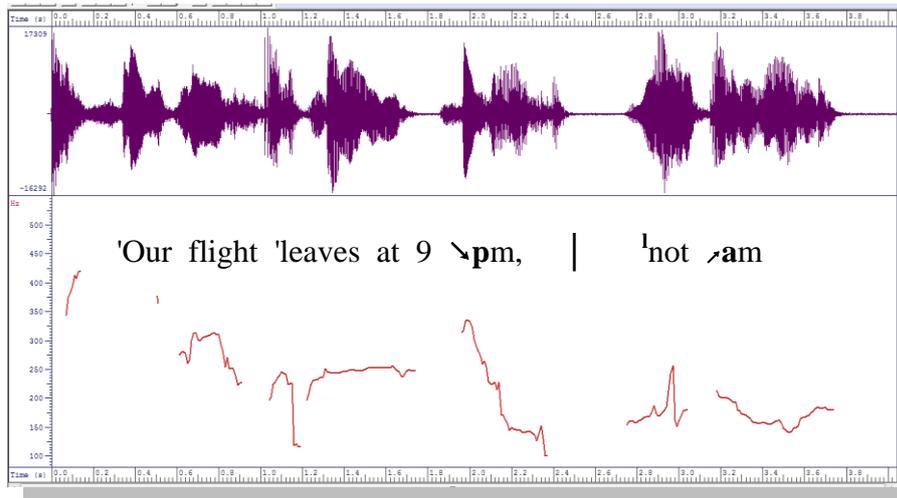
🔊 **EN_5.12**

ROBIN

S07E17

TCR: 02:44

In the dubbed rendition, the implications added by the use of a rising pattern in English seem to have been overlooked by the dubbing actress, who has incorporated new attitudinal nuances instead. In fact, the recourse to a high head along with a low falling tone introduces an attitude of reproach and disdain which was not originally attached to the American intonation. Perhaps resorting to a low rise (as in the English version) or to a level tone might have been a better alternative in Spanish (Monroy, 2002) to successfully convey the intention of the character in this scene.

The rhythmicality (semi-stacatto) and the tempo (lento) of Robin's words also contribute to the production of what might be regarded as an unnatural melody given the specific context the sentence has been uttered in. This confirms the paramount role that other prosodic features such as rhythmicality and tempo can play in speech to render a natural intonation and touches upon the importance of taking into account not only the meaning provided by every prosodic and suprasegmental trait but also the meaning resulting from the interaction of all these features.

ᴵNuestro vuelo sale a las nueve de la ↘**no**che, │ ↘'no de la ma↘**ña**na
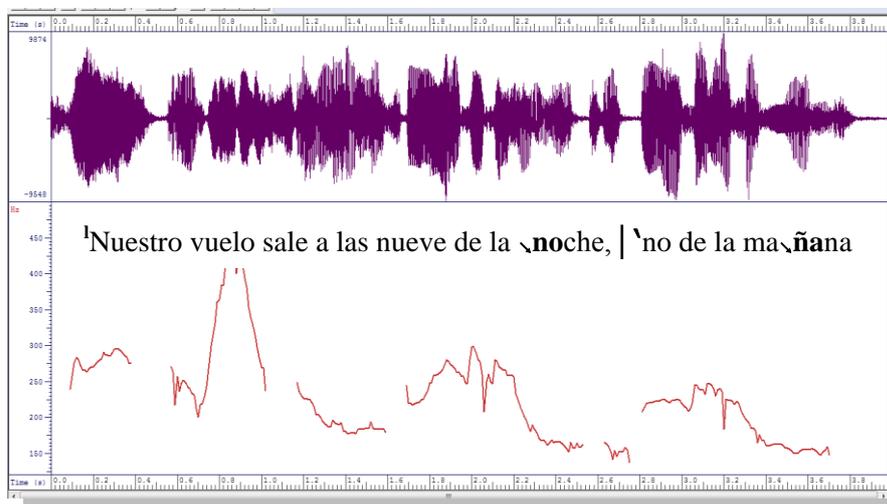
🔊 **SP_5.12**

ROBIN

S07E17

TCR: 02:44

Similarly, the usage of a sustained low head along with a low rise in EN_5.13 implies a condescending and guarded attitude on the part of the speaker, as if reserving some type of judgement (O'Connor & Arnold, 1973). Additionally, the rising tone conveys a warmer and gentler tone, thus downgrading the impact of the meaning underlying the interlocutor's comment (Collins & Mees, 2003). In the following example, the nuances attached to the use of this pattern in speech, labelled by O'Connor & Arnold (1973) as the *take-off*,[82] are perfectly suitable within the situational context the statement has been uttered in. Marshall is forced by his two elder brothers to go to the coffee shop completely naked. The drive-through attendant asks Marshall if he realised that he is not wearing any clothes on. Marshall, who feels terribly embarrassed, tries to defuse that tense situation by sounding calm and gentle, although he is obviously reserving his real feelings.

In the DV, the descending head and the low falling tone do not manage to transmit the connotations added intonationally to the character's bare words in the ST. Marshall's attitude is apparently perceived as more categorical and less reserved in Spanish than in the OV. A shift in the pitch-movement might thus make the target audience lose the attitudinal and informational nuances transmitted in the ST and create a wrong impression about the intention and behaviour of Marshall in this scene.
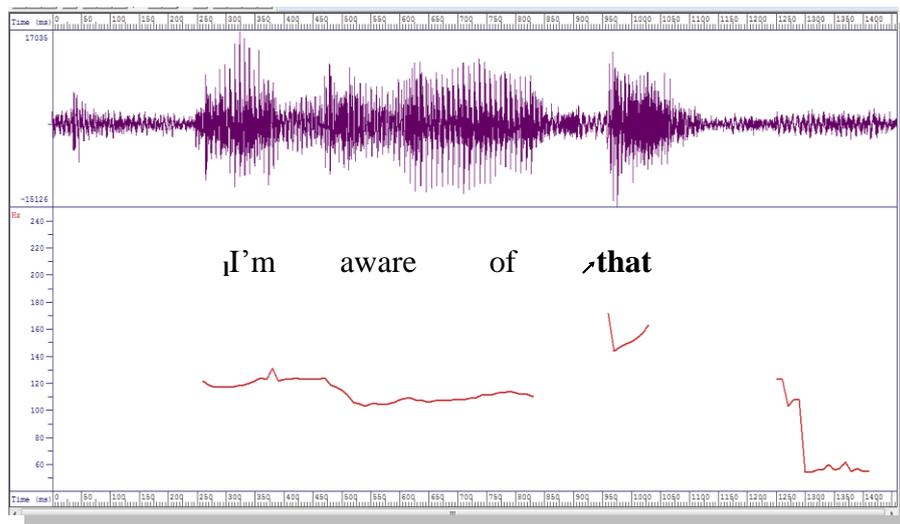

EN_5.13

MARSHALL

S02E17

TCR: 03:00

---

[82] The pitch movement of this pattern has been compared by O'Connor & Arnold (1973) to the trajectory of an airplane while taking off: the airplane taxis along the runway (low head) and starts to ascend into the air (low rise).

🔊 **SP_5.13**

MARSHALL

S02E17

TCR: 03:00

ˈSoy consciente de ˎello
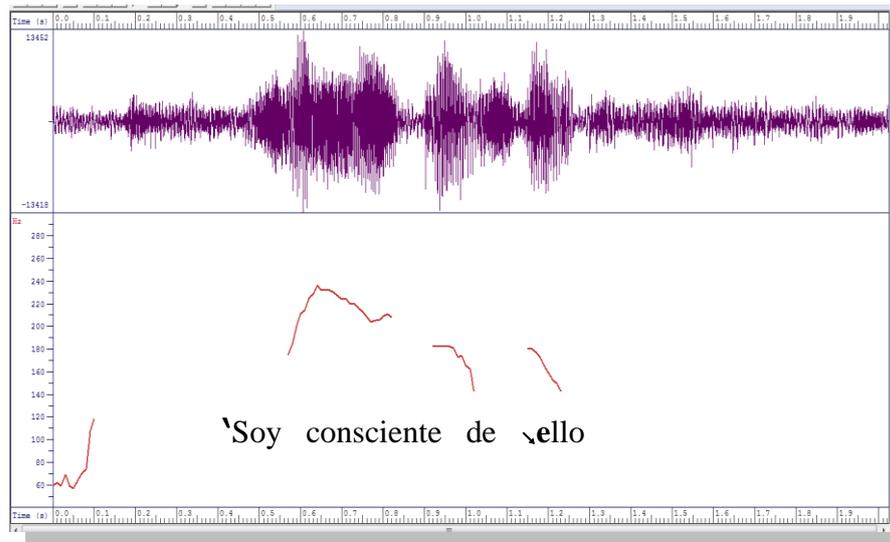
In EN_5.14, the low rising tone preceded by a descending head introduces interesting implications to the character's words in English. Here, Marshall is telling his friends what he really thought about Ted when they met for the first time at the university. The character resorts to the adjective "pretentious" to avoid making use of a stronger word to describe his feelings for him. The ascending movement at the end of the utterance implies this reserving judgement (O'Connor & Arnold, 1973), which is emphasised with the brief pause before the nucleus.

🔊 **EN_5.14**

MARSHALL

S02E17

TCR: 04:34

I ˈthough Ted was a little bit pre ˏ**ten**tious
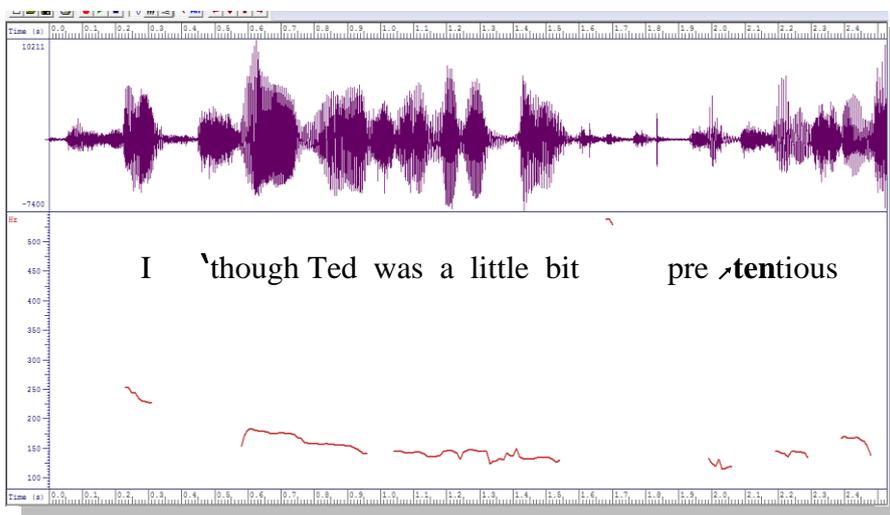
By comparing EN_5.14 with its Spanish counterpart (SP_5.14), it emerges that the attitude conveyed in dubbing bears little resemblance to the attitudinal function of the same sentence in the original sitcom. The pattern used by the character in the DV (a low fall preceded by a low head) might sound doubtful and even shy, as if Marshall was ashamed of speaking out and acknowledging what his opinion about Ted really was when they were younger. Once again, the pragmatic disagreement between both

versions is likely to alter the viewership's impression on the real intention of the speaker.

A ˌmí Ted me parecía un poco pretenˎcioso
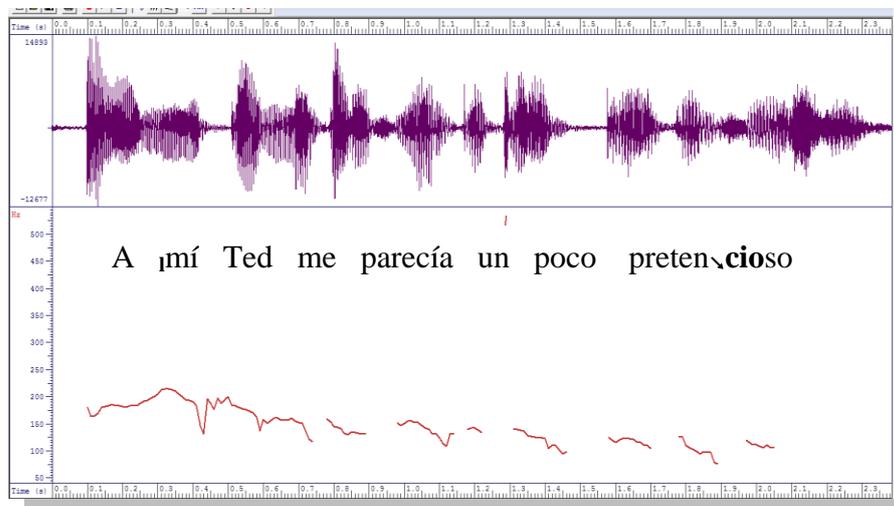
SP_5.14

MARSHALL

S02E17

TCR: 04:34

Notwithstanding the scarcity of rises at the end of statements, the rising tune is a common tone in non-final position (Monroy, 2012). Unlike simple sentences, complex sentences contain more than one clause. These types of utterances can often be analysed into two distinct component parts or branches: the independent element and the dependent element attached to it. If the latter precedes the former, it is called *leading tone*, and if it follows the independent clause, it is known as *trailing tone*. The leading tone typically fulfils a subsidiary role and indicates that there is more primary information to come (Mompeán & Monroy, 2010). Wells (2006) explains that in English whereas the independent branch in a statement tends to adopt a falling tone, the dependent branch, either leading or trailing, resorts to a non-fall (i.e., rise, fall-rise or level). A similar repertoire of tones occurs in Spanish spontaneous speech, in which the rise (*anticadencia*) and the level tone (*suspensión*) are the most recurrent choices in non-final position (Navarro Tomás, 1944). Yet, according to García-Lecumberri (1995), the fall-rise is deemed as a rare or an absent tone to express non-finality in this language.

Our findings reveal that in dubbing intonation there is a trend towards level and rising tones on the dependent or subordinate part of the utterance. Therefore, this use of the non-fall in the dubbed dialogue matches what has been described in the relevant literature. Examples of rises in non-final position are shown in the following SFS/WASP screenshots in English (EN_5.15 and EN_5.16) and in Spanish (SP_5.15 and SP_5.16) for illustrative purposes.

🔊 **EN_5.15**

ROBIN

S03E17

TCR: 01:09

The ˡsecond my feet touch the ╱**ground** │ ʻthis never ╲**hap**pened

🔊 **EN_5.16**

TED

S02E17

TCR: 01:50

One of the mechanics ╱**here**… │ ˡfinished a 64-╲**ounce** steak
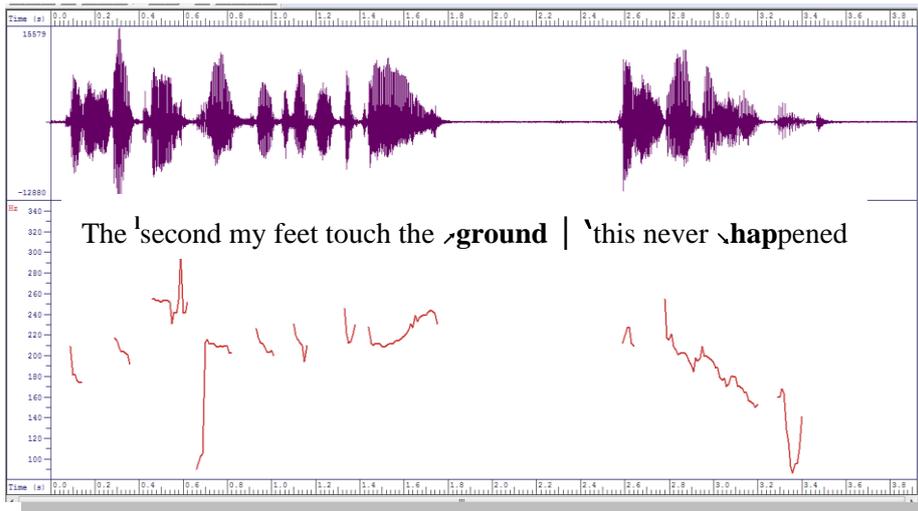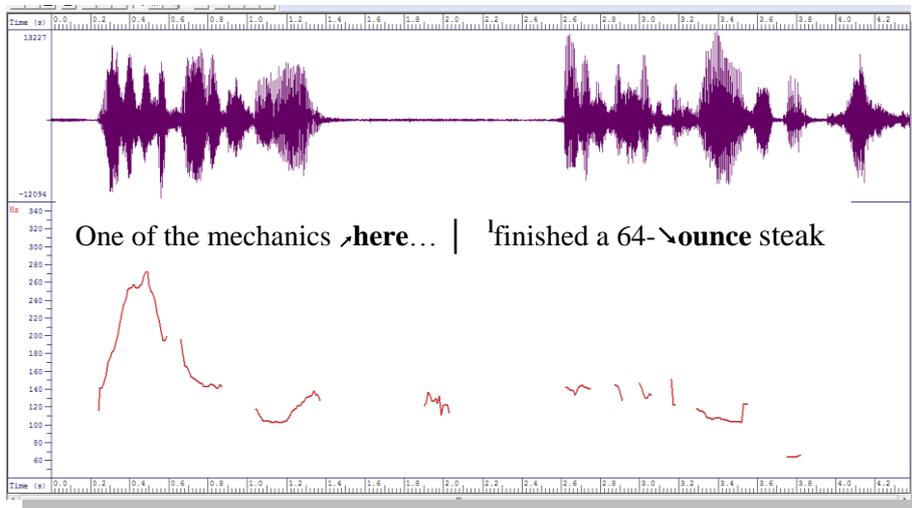
🔊 **SP_5.15**

LILY

S03E17

TCR: 02:38

ˡCuando lo haga ╱**yo** │ me ˡvoy a volver ╱**lo**ca

SP_5.16

TED

S02E17

TCR: 01:50

'Uno de los mecánicos que trabajan a⌐**quí** │ se zam'pó un filete de 700 ＼**gra**mos
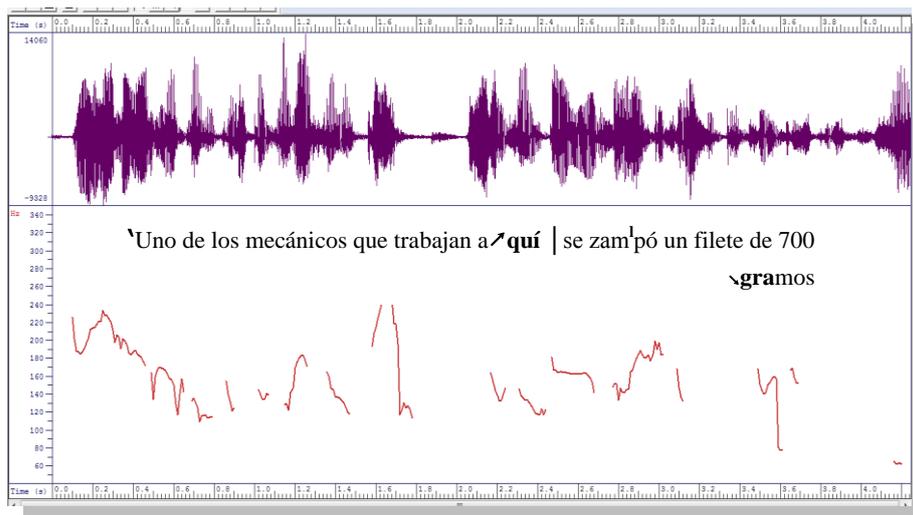
5.4.1.3. Level intonation

Level tones have been predominatly treated by authors as non-final movements indicating incomplete information and continuation (O'Connor & Arnold, 1973; Cruttenden, 2008; Tench, 2011). As mentioned above, it is very common to find level tones in non-final position in both English and Spanish. In the two corpora under analysis, level tones (along with rises) have been found to be the most common tone types to signal non-finality in compound declarative sentences. For illustrative purposes, EN_5.17 and SP_5.17 are provided below.

EN_5.17

ROBIN

S03E17

TCR: 02:44

'I'm a little bit scared of →**clowns** │ but for you 'I'm ＼**there**
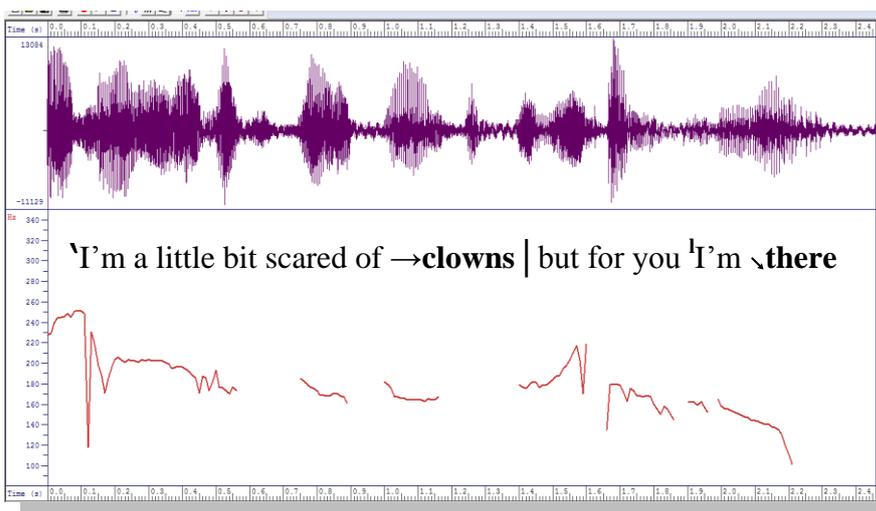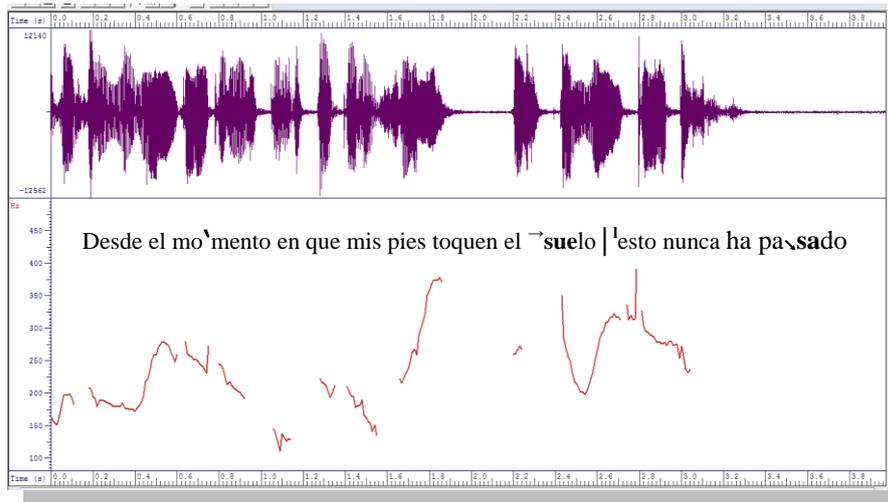
🔊 **SP_5.17**

ROBIN

S03E17

TCR: 01:09

The use of this tone in enumerations and listing is also very frequent in English (Tench, 2011) and in Spanish (Navarro Tomás, 1944). This seems perfectly reasonable, since an open list consists of an indeterminate number of elements indicating that there is more to come. Some examples of enumerations appearing in the corpora under study are provided in the two following screenshots (EN_5.18 and SP_5.18). Unfortunately, the few number of samples found in the corpus make it difficult to draw solid conclusions on the (un)natural rendition of this type of sentences in Spanish dubbing.
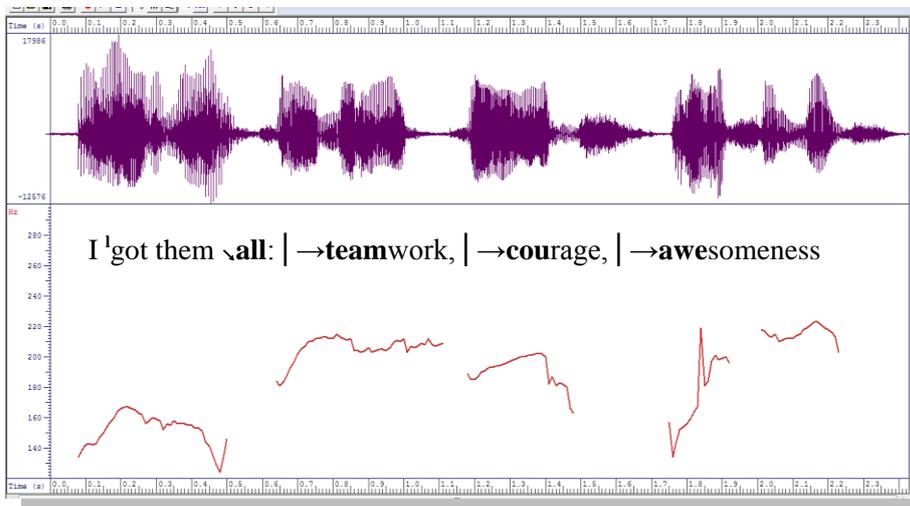
🔊 **EN_5.18**

BARNEY

S01E17

TCR: 03:34

Despite their common presence in non-final position, level nuclear tones do not always indicate incompleteness and continuation, as was originally put by a number of linguists such as Navarro Tomás (1944), O'Connor & Arnold (1973) and Cruttenden (2008). In fact, this tone has proved to be fairly common in final position and actually abound in spontaneous speech (Monroy, 2002). In light of the quantitative results obtained in the research at hand, this also seems to be the case in the non-dubbed and dubbed corpora scrutinised. In the 240 statements analysed in both languages level tones account for a significant 23% in Spanish dubbing and 14.5% in the American corpus in final position (see Figure 27 below). Such figures appear to confirm that "terminal level occurs much more frequently in Spanish than in English" (Stockwell & Bowen, 1965, p. 16).
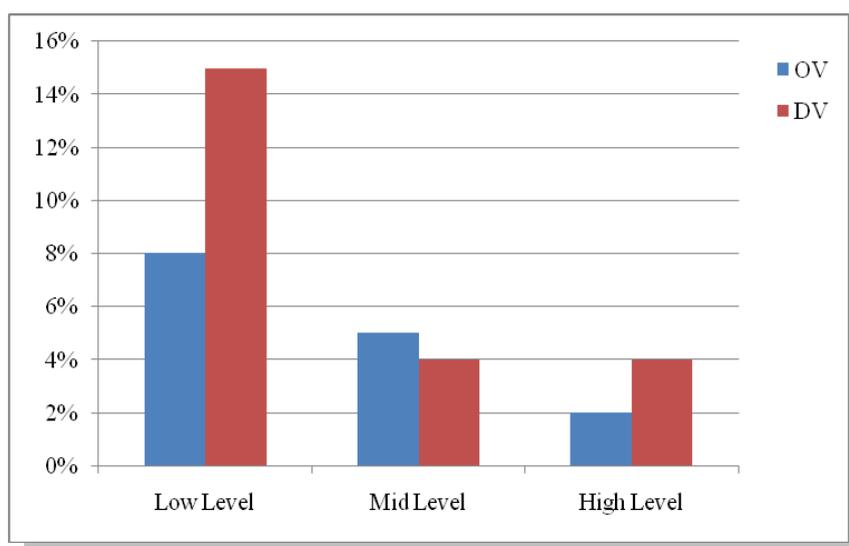
Figure 27. Original and dubbed level contours in statements

A qualitative analysis of the results obtained shows that the attitudinal and pragmatic content attached to level tones in the ST has not always been reflected in the DV. EN_5.19 is a case in point. In this scene, Ted is telling his friends about the last time he saw the Captain and admits that their meeting was insane. Barney, who regards himself as Ted's best friend and, as such, is supposed to witness all his moments of craziness, pretends that he remembers the story that Ted is about to tell them. By resorting to a (low) level tone preceded by a high head the speaker introduces a reserved judgement and cunning tone that lead the listener to think that what happened that day is really worthy of mention. In addition, the low pitch-range makes the character sound mildly proud (Tench, 2011) and pleased.

The paralinguistic element (Barney's chuckle) added at the end of his utterance as well as the kinesic accompaniment (Barney's smile and pleasant face) (see Image 24) contribute to reinforcing the attitude and intention of the speaker. According to Chaume (2012), the movements of the characters must be always borne in mind by the translator "so that the translation adapts to the conventional meaning transmitted by these signs" (p. 115). It goes without saying that this author's remark could be equally applied to dubbing actors, who might retrieve the attitudinal meaning intended by the character with the help of the information conveyed through the visual channel.

Image 24. Barney's kinesic signs while uttering the statement *I remember*
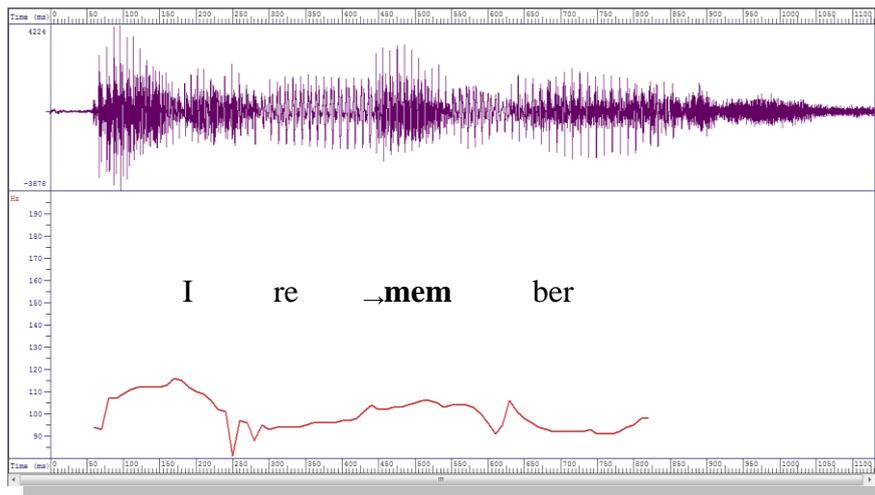
EN_5.19

BARNEY

S08E17

TCR: 01:20

The same statement has been uttered in Spanish with the pattern labelled by O'Connor & Arnold (1973) as the *high drop*, consisting of a high fall preceded by a high head. This contour reinforces the opinion of the character, thus adding more confidence and determination to his words (Monroy, 2002). When compared to the intonation used in the domestic sitcom, the most significant loss in the dubbed text seems to be the reserved judgement underlying Barney's intonation. In Spanish, the character's words appear to be deprived of any implication that can hint at the cunning and proud attitude adopted by Barney in the ST. What is relevant in this case is the major role played by the paralinguistic component and the kinesic signs, able to reinforce the illocutionary force of the statement and to make up for the attitudinal connotations lost in the DV.
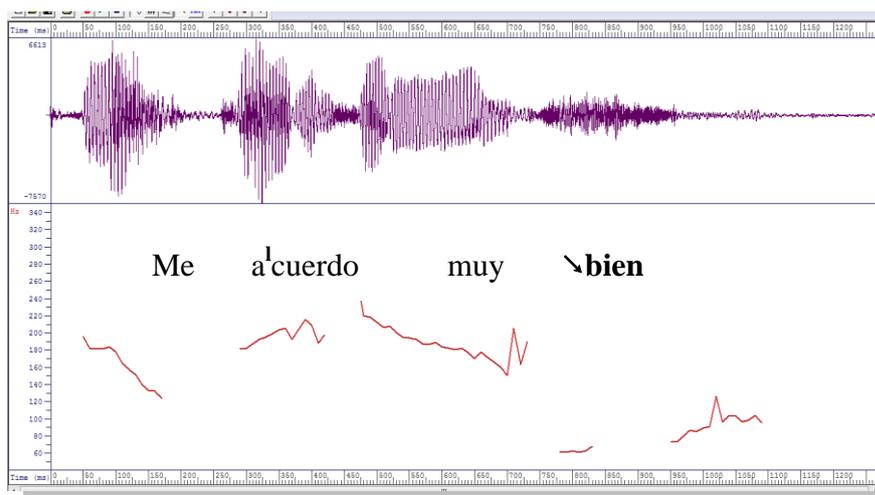
SP_5.19

BARNEY

S08E17

TCR: 01:20

A similar example is shown in the two screenshots displayed below (EN_5.20 and SP_5.20). In this case, Ted receives a gift (cupcakes) from his girlfriend who works in a bakery in Germany and feels a bit guilty because he did not send anything to her.

With the recourse to a low level nuclear tone the character perfectly conveys this attitude of guilt and remorse that is absent in the DV. The intonation of his comment achieves a jocular effect thanks to the combination of his feeling of remorse and his attitude of enjoyment. However, the dubbed statement seems to reflect different connotations. In Spanish, the "guilt pleasure" of the OV disappears in favour of an attitude of disdain and anger towards the character himself, thus obviously reducing the level of humour. The high head and the high fall reinforce the emotional and judgemental content of the Spanish comment (Navarro Tomás, 1944). In addition, the placement of the nucleus on *deliciosas* (marked tonicity), instead of on the last lexical item by default (on *magdalenas*), changes the semantic load and focus of information within the utterance (Wells, 2006) and increases the speaker's level of anger.

'I don't de'serve these delicious →**cup**cakes

EN_5.20
TED
S01E17
TCR: 02:27

No me me'rezco estas deli↘**cio**sas magdalenas
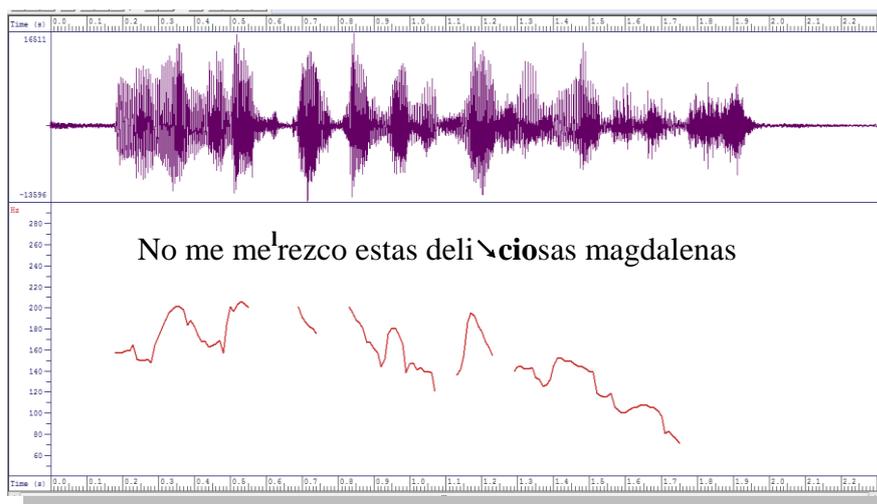
SP_5.20
TED
S01E17
TCR: 02:27

As mentioned above, statements uttered with a level tone are pretty recurrent in the Spanish corpus analysed (23%), but they do not always manage to reflect the attitude intended by the original character of the sitcom. Very similar to what happened

in EN_5.5 and SP_5.5, in which the emphatic and involved high falling tone in English was substituted for a more neutral and uninterested level tone in Spanish, the following examples show how the use of the *high drop* (i.e., a high head along with a high fall) in the American version introduces an attitude of confidence, self-assurance and emotional commitment (Crystal, 1975) at the same time as the character sounds light and airy (O'Connor & Arnold, 1973). These implications, however, are downgraded in the DV with the use of a falling head and a low level tone, a tune that has proved to be very recurrent in the target oral text and that, in this particular case, makes the character sound a bit more detached, unconfident and businesslike than its non-dubbed counterpart (Tench, 2011). In this scene, such attitudinal implications certainly stand in contrast to Lily's behaviour, who is proudly boasting about her sophisticated taste in art. The two following SFS/WASP screenshots allow the comparison of both versions.
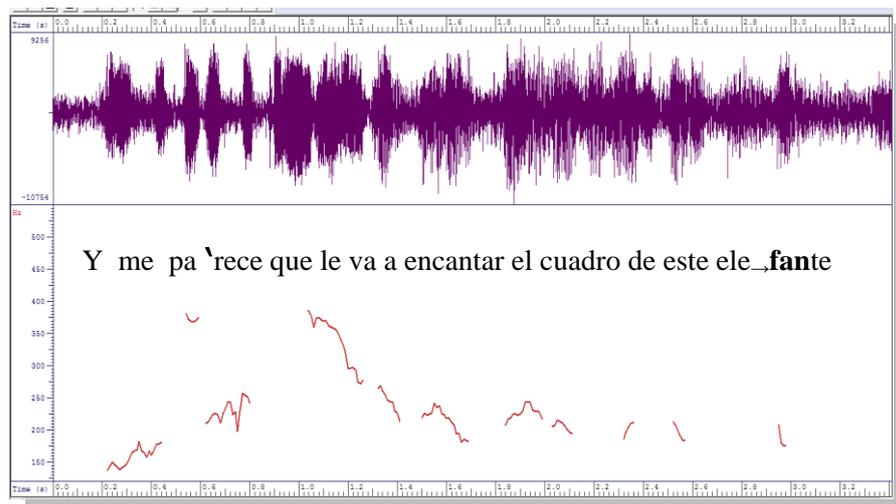
SP_5.21

LILY

S08E17

TCR: 03:21
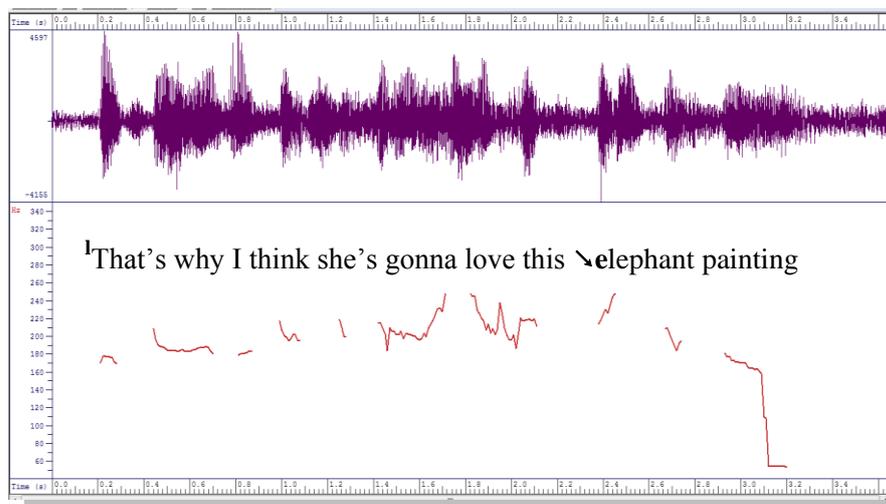
EN_5.21

LILY

S08E17

TCR: 03:21

The same tune has been adopted in the following example but, on this occasion, it adds different connotations to the dubbed statement (SP_5.22). Here, Ted is filled with remorse because he did not send any gift to his girlfriend. The pattern used in English, which is labelled by O'Connor & Arnold (1973) as the *low drop* (i.e., a low fall preceded by a high head), conveys a sense of dispassionate, grim and even accusing tone (ibid.) that perfectly reflects Ted's mood in this scene. The stress on the adverb *too* also reinforces the attitudinal content. In Spanish, however, the falling head and the low level pattern gets rid of the remorse and accusing tone in Ted's words and achieves a more attitudinally neutral result (Crystal, 1975), which could be interpreted by the target audience as the reverse feelings, namely joy or enthusiasm.

🔊 **SP_5.22**

TED

S01E17

TCR: 02:18

Se ꞌguro que están deli ⌐**cio**sas

🔊 **EN_5.22**

TED

S01E17

TCR: 02:18

I ꞁbet   they're   delicious   ↘**too**
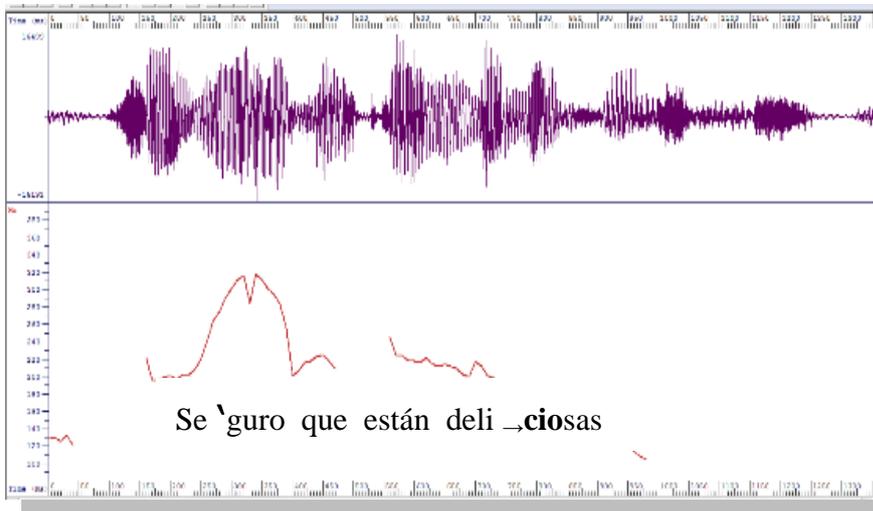
5.4.1.4. Evaluation of results in statements

The sustained high head and the descending tone on the nucleus have proved to be the most frequent pattern to utter statements in both the ST and the TT. Yet, whereas the original sitcom tends to draw upon high falling tones, the strongest trend in the DV is to resort to low falling tones. This difference might explain why dubbing intonation might sometimes sound more monotonous and aloof than its non-dubbed counterpart. The reason behind this impression is that the low pitch-range is generally less emphatic than the high variant and tends to reduce the level of involvement and interest of the speaker. As for rising and level tones, they are common in non-final position in both languages, although the presence of level tones have also proved recurrent at the end of the declarative sentence to convey attitudinal meaning.

A comparative analysis of the intonational patterns used in both English and Spanish statements reveals significant divergences as regards the attitudinal and illocutionary function transmitted by the character in each language. In addition to the common use of the high fall as compared to the low fall, the high descending movement has also found to be sometimes replaced by a rise and the rising and level tones by a falling pattern in Spanish, thus resulting in a change or even a loss of the implications underlying the original statement.

The usage of a contour that does not manage to reflect the attitude intended by the speaker in a given situation is bound to exert a negative impact on the naturalness of the final version and can add different implications and connotations to the denotative content of the speaker's words. A change of attitude could also affect the characterisation and identity of the on-screen characters. Other prosodic features such as the strategic use of rhythmicality, tempo and loudness also play an essential role in statements to transmit the semantic nuances attached to the speaker's utterances. However, they have sometimes failed to be reproduced in the TT with the same original purpose. This might be explained by the specific constraints posed by this type of translation mode. Finally, the visual component as well as paralinguistic signs can be seen by dubbing actors as an additional source of information when ascertaining the attitudinal and pragmatic content of the character's utterances, since "it is only then that many semantic changes and many otherwise impossible nuances are expressed" (Poyatos, 1984, p. 318).

Table 23. Major trends in the intonation of dubbed statements

STATEMENTS		
TONE TYPE	**TECHNICAL CONSIDERATIONS**	**ATTITUDINAL & PRAGMATIC IMPLICATIONS**
FALLING	Predominance of low falling tones over high falling tones. Predominance of high heads. Reduction of emotional involvement, commitment and meaningful emphasis.	Partial or total loss of pragmatic implications and attitudinal nuances.
RISING	Limited use in statements. Recurrent in non-final position.	Partial or total loss of pragmatic implications and attitudinal nuances.
LEVEL	Recurrent in final position to reflect specific attitudinal content. Recurrent in non-final position. Recurrent in enumerations and listing.	Partial or total loss of pragmatic implications and attitudinal nuances.

5.4.2. Questions

Interest in questions resides in two main premises: firstly, questions "are exceptionally flexible from an intonational perspective" (Bartels, 2013, p. 6) and, secondly, they "display an array of tone patterns which makes them particularly attractive from the standpoint of a study of attitudinal meanings" (Monroy, 2005). Questions can adopt a fall, a rise or a level tone depending on both the interrogative type (i.e., *wh*-questions vs. *yes/no* questions) and the intention and/or attitude that the speaker wishes to convey (i.e., a request for confirmation vs. a request for information). The presence of direct questions in speech also tends to "fulfill further interpersonal functions in interaction, and be used as strategies for handling turns and managing relationships among speakers" (Ghia, 2014, p. 59). The many implicatures attached to

the use of questions as well as the underlying meaning that speakers can add to their words intonationally speak volumes of the relevance of including interrogatives in an empirical study of this kind.

A look at the quantitative data obtained (see Tables 24 and 25 below) reveals both differences and similarities when it comes to the occurrence of pre-nuclear and nuclear patterns in dubbed and original questions. As far as the fall is concerned, it seems that, similarly to what happened in the case of dubbed statements, the low descending movement on the nucleus is more recurrent in Spanish (24%) than in English (14%), which resorts more frequently to high falling tones (23%) than the dubbed sitcom (14%). As will be shown below, this tone variability is likely to have an obvious impact on the attitudinal nuances and illocutionary force of the characters' questions. Close resemblance, however, is shown at nuclear level in rising tones, with a predominant tendency to the high variant in both Spanish (34%) and English (30%). These two languages also share some commonalities in the case of level tones, with a greater use of the low variant (8% in both Spanish and English). Finally, as regards pre-nuclear positions, a majority of high heads is detected in both corpora (52% in dubbed questions and 50% in original questions), followed by descending heads (19% in both corpora). Stepping downward heads have proved to be more common in dubbing (12%) than in the American sitcom (3%).

Table 24. Number of heads and nuclear tones found in dubbed questions

QUESTIONS (DUBBED VERSION)						
Head			**Nuclear tone**			
Low	3	2.5%	**Low Fall**	29	**24%**	
High	62	**52%**	High Fall	17	14%	34%
Falling	23	19%	Rise-Fall	0	0%	
Rising	2	2%	Low Rise	11	9%	
Stepping downwards	14	12%	**High Rise**	41	**34%**	43%
Stepping upwards	1	1%	Fall-Rise	0	0%	
No head	15	12.5%	Low Level	10	8%	
			Mid Level	3	2.5%	18%
			High Level	9	7.5%	
	120			**120**		

Table 25. Number of heads and nuclear tones found in original questions

QUESTIONS (ORIGINAL VERSION)						
Head			**Nuclear tone**			
Low	5	4%	Low Fall	17	14%	
High	60	**50%**	**High Fall**	28	**23%**	39.5%
Falling	23	19%	Rise-Fall	3	2.5%	
Rising	13	11%	Low Rise	16	13%	
Stepping downwards	4	3%	**High Rise**	36	**30%**	43%
Stepping upwards	0	0%	Fall-Rise	0	0%	
No head	15	12.5%	Low Level	10	8%	
			Mid Level	4	3%	16%
			High Level	6	5%	
	120			**120**		

5.4.2.1. Falling intonation

The descending movement on the nucleus is especially linked to wh-questions in both English and Spanish (Navarro Tomás, 1944; Cruttenden, 2008; Monroy, 2012). This type of questions can be uttered with a low or a high pitch-range depending on the particular attitude that the addresser intends to express. According to O'Connor & Arnold (1973), the high variant is usually regarded as the most natural way to ask wh-questions in speech. By means of a high falling tone the speaker can sound "brisk, businesslike, considerate, not unfriendly" (p. 54) and show more interest in the content of the question being asked (Monroy, 2012). The data obtained in the corpus analysed indicate that, whereas the OV tends to resort to high falling tones to utter wh-questions (23%), there seems to be a prevailing trend in dubbing towards the use of low falls (24%) and even of level tones (18%) with this question type.
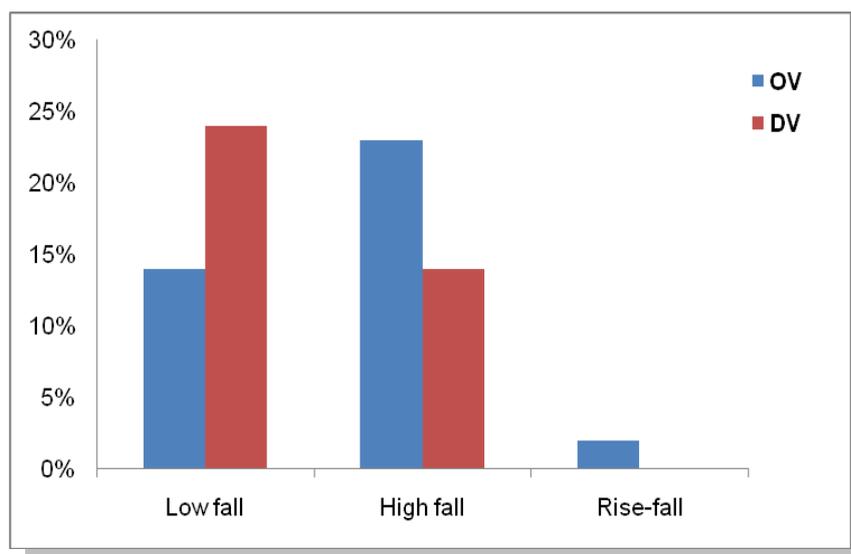
Figure 28. Original and dubbed falling contours in questions

The difference between these two languages regarding the rendition of wh-questions would be perfectly valid as long as the attitude of the character is successfully transmitted in the dubbed dialogue. Yet, the outcome of the analysis reveals that the tonal pattern chosen to utter wh-questions in Spanish is not always the most natural tune to reflect the attitudinal load attached to the source question and, consequently, the intention of the on-screen character might be, more often than not, misconceived. For illustrative purposes, some examples are provided below.

The intensity and tension conveyed by the character in EN_5.23 have been relatively softened in the DV. In English, the descending trajectory of the head adds an element of authority to the character's words (Tench, 2011) and the high falling tone reinforces the emotional commitment of the speaker (Crystal, 1975) by reflecting his despair towards the particular situation he is trying to cope with (i.e., Ted and Marshall have been driving under the snow without any specific destination and they got completely lost). Additionally, the pragmatic function of the wh-interrogative in the dialogue can be associated with a strong sense of disapproval and accusation (Ghia, 2014). The extra emphasis put on the nuclear tone *are* as well as the loudness[83] (forte) of Marshall's voice also contribute to keeping the dramatic level high. In Spanish, however, the use of a low falling tone and the reduction in the loudness of his voice

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[83] Variations in loudness can be easily perceived by comparing the greater intensity in the waveform shown in Image 25 and the lower intensity in the waveform shown in Image 26.

(from forte to media) considerably mitigate the emotional involvement of the character at the same time as reducing the degree of accusation in the speaker's words.
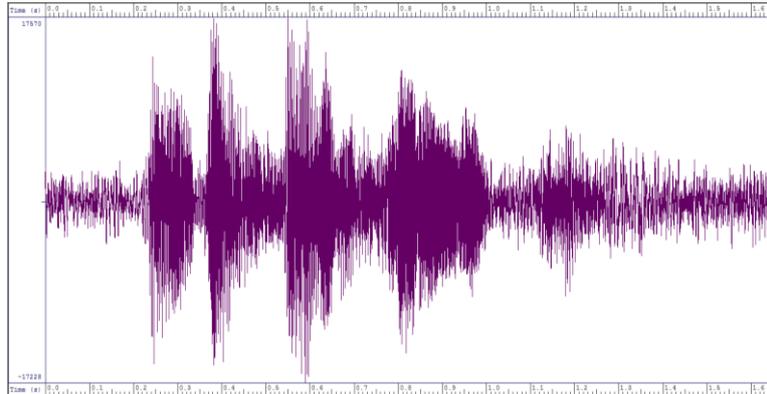
Image 25. Waveform displayed in the English question
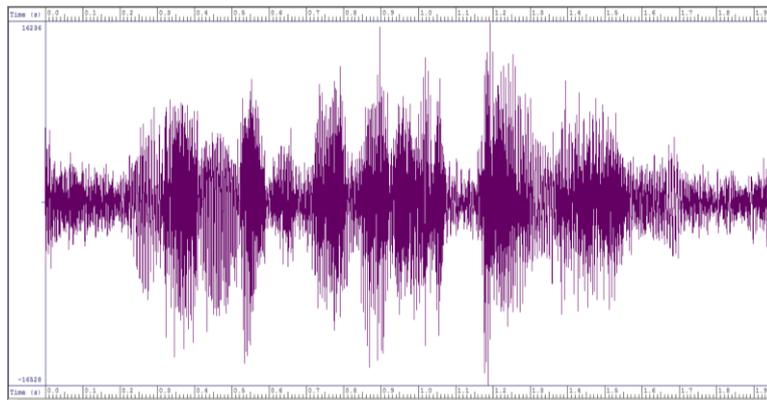
Image 26. Waveform displayed in the Spanish question

'Where the hell ˎare we?
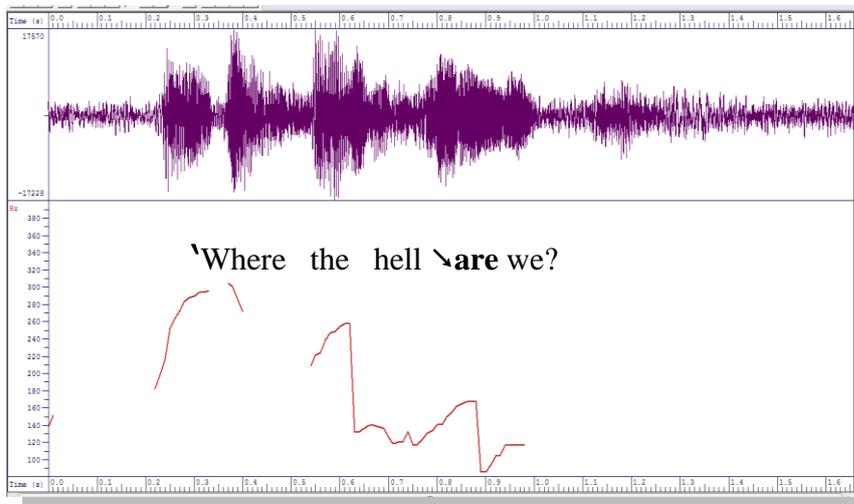
🔊 **EN_5.23**

MARSHALL

S02E17

TCR: 07:49

SP_5.23

MARSHALL

S02E17

TCR: 07:49

¿ˈDónde demonios esˎ**ta:**mos?
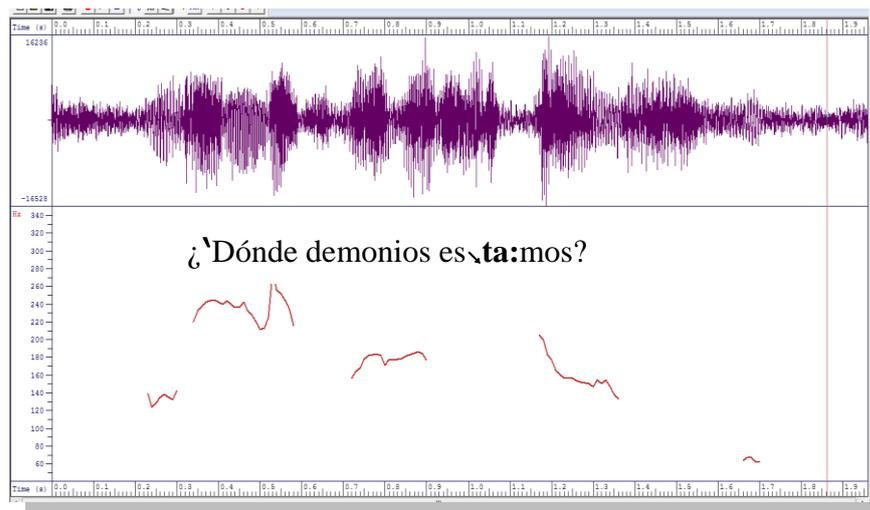
In EN_5.24, Lily wants to know how the first day of Marshall was in his new job. The intonation of Lily, characterised by the combination of a sustained high head and a high falling tone, reflects the deep interest of the character in the answer and introduces a note of concern and agitation, which is also reinforced with the elongation of the first syllable of the nucleus (*da:y*). If this question is to be examined within the communicative context it has been uttered in, Lily's intonation is partly determined by Marshall's sad face (see Image 27), thus leading her (as well as the audience) to expect a negative comment before listening to his answer. Her intonation is laden with emotional content and the high pitch-range manages to emphasise the involvement of the character (O'Connor & Arnold, 1973).

Image 27. Marshall's face while listening to Lily's question
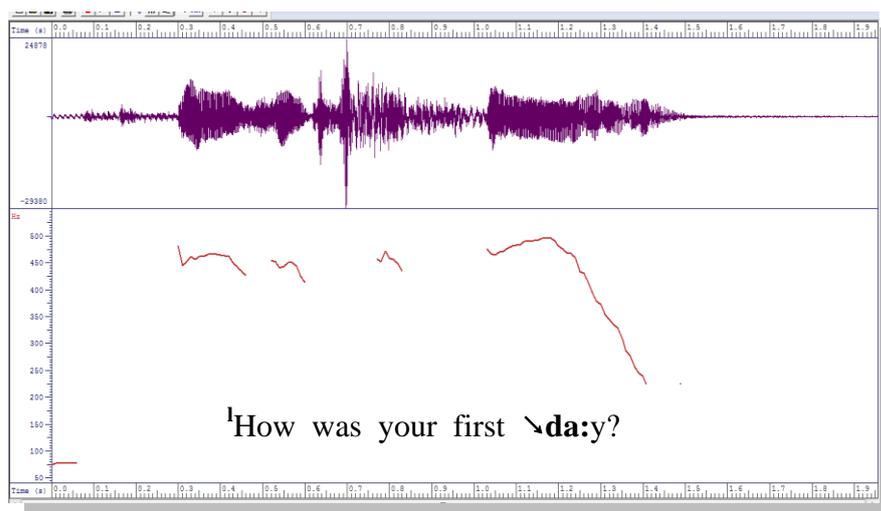
◀)) **EN_5.24**

LILY

S01E17

TCR: 06:25

[1]How was your first ↘**da:**y?

The Spanish version could have perfectly drawn upon the same tune as the English question, given that, as pointed out by Navarro Tomás (1944), this tone is the best choice to express the emotional involvement of the speaker. Yet, the recourse to a level tone with a low key here unavoidably reduces the involvement and interest of Lily (Mompeán & Monroy, 2010). The attitude of concern and agitation intended by the original character is thus substituted by a more soothing and enthusiastic question that seems to overlook Marshall's sad face. Naturalness might also be hampered in this case by the use of rhythmicality in the DV. The syllabic fluency (ligatto) of the character in the OV has been replaced by a more irregular rhythmic pattern (semi-stacatto) consisting of three main beats (*Qué **tal** / tu pri**mer** / **dí**a*). It is worth mentioning that synchronisation cannot be accounted here for variations in rhythmicality due to the fact that Lily's mouth is barely seen on screen and, in turn, there is no need to abide by isochrony or lip-sync.
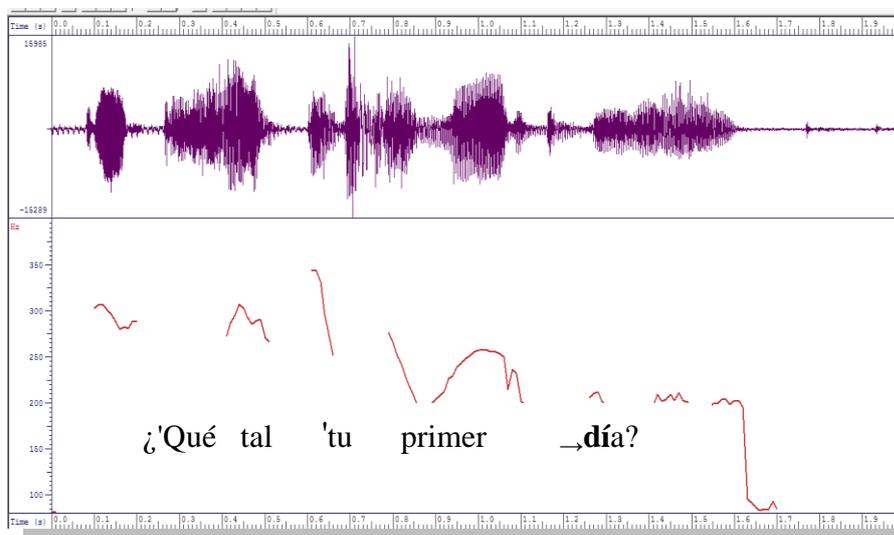
◀)) **SP_5.24**

LILY

S01E17

TCR: 06:25

¿'Qué tal 'tu primer →**dí**a?

A comparison of the attitudinal load attached to the two following WASP screenshots (EN_5.25 and SP_5.25) reveals the presence of particular pragmatic implications. Whereas the English wh-question, characterised by a high fall preceded by a sustained high head, is tinged with an interested, caring and considerate tone (O'Connor & Arnold, 1973), its dubbed counterpart conveys a more defensive, unconcerned and even annoyed attitude by resorting to a low level tone. This change in the attitude of the character in Spanish when uttering the wh-question can lead the target audience to perceive and to interpret the intention of the original question in a different way. Taking into consideration the situational context the interrogative sentence is uttered in (i.e., Marshall feels pessimistic and sad about what happened on his new job), Lily's reaction in general and her intonation in particular might sound unnatural to the target spectators' ears.
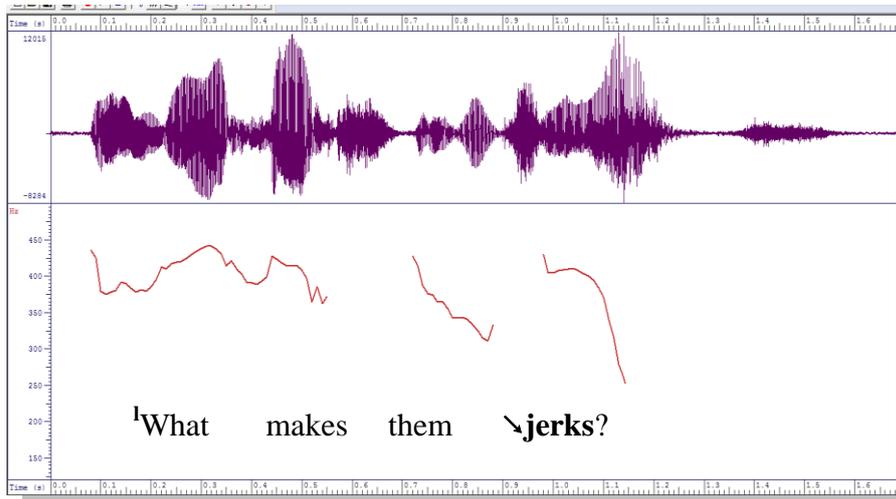
EN_5.25

LILY

S01E17

TCR: 06:35
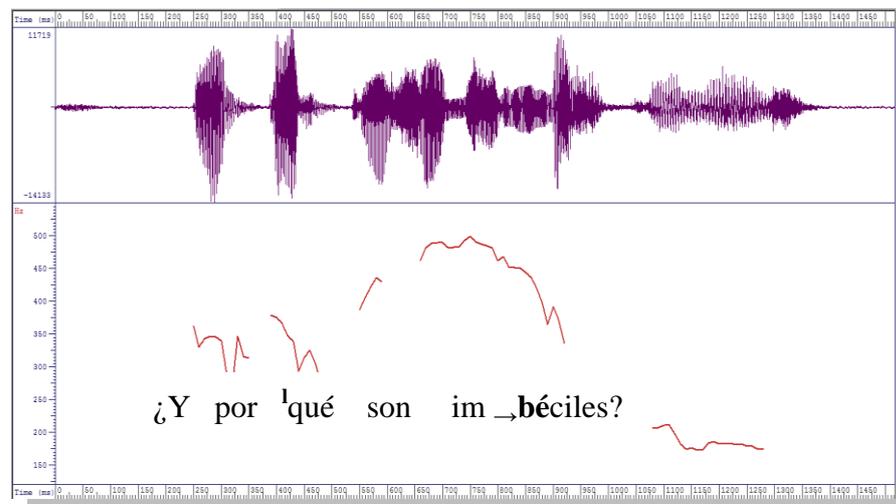
SP_5.25

LILY

S01E17

TCR: 06:35

The English high falling tone has sometimes been replaced by a high rising tone in Spanish. Drawing on the data obtained from the analysis, this tonal variation has proved to introduce different attitudinal connotations in the DV. The following examples are a case in point. EN_5.26 perfectly reflects the strong interest and urge of the speaker in the addressee's answer (Monroy, 2012) and introduces a hint of disapproval and accusation (Ghia, 2014). The main intention of Barney's intonation here is to know what Robin (his girlfriend) would say if the Captain asked her for a date. In SP_5.26, however, a protesting attitude has been prioritised. The character is obviously interested in the answer, but his intonation, characterised by the combination of a stepping upward head and a high rising tone, adds an element of concern (Halliday, 1970), of challenge (Tench, 2011) and especially of protest, which is not so obvious in the original interrogative.

The difference in the illocutionary force of both questions has been corroborated by the participants of QA$_1$ and QA$_2$. As a matter of fact, a significant 90% of English respondents indicated that, in their view, the character was trying to sound interested, whereas a meagre 5% signalled that he was protesting. A far as the Spanish participants are concerned, 90% of the informants opted for a protesting attitude, whilst only 5% considered that the character intended to sound interested. It goes without saying that the different inferences drawn from the character's attitude in each language can trigger opposite beliefs and evaluations in both the source and target audience about that particular character and about that particular situation.

$^|$What if he asks you ↘**out**?
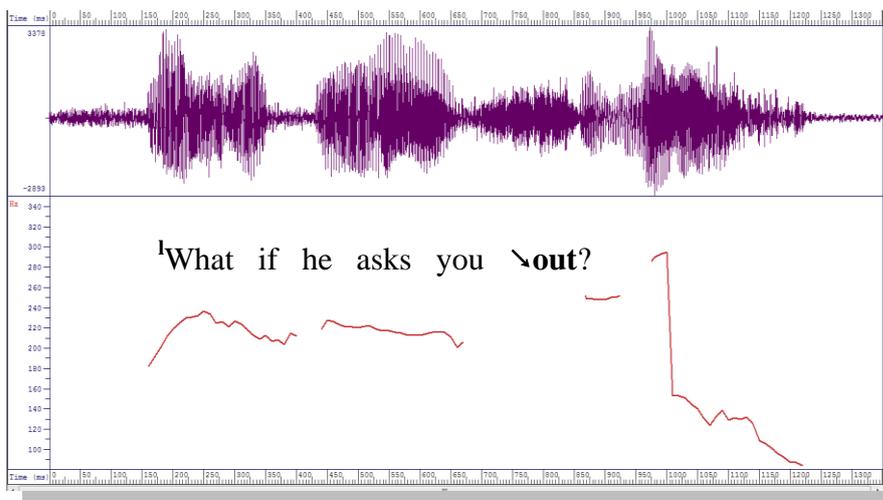
🔊 **EN_5.26**

BARNEY

S08E17
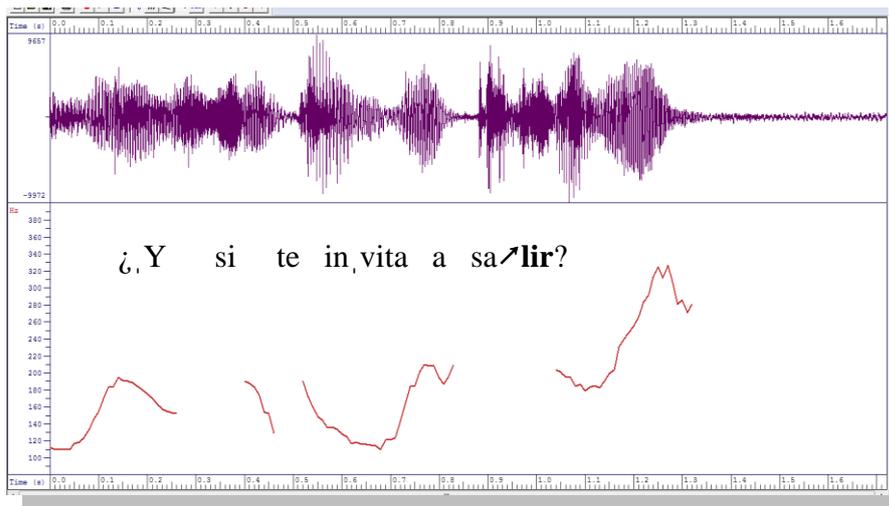
TCR: 10:50

🔊 **SP_5.26**

BARNEY

S08E17

TCR: 10:50

Albeit scarce from a quantitative point of view, at least as far as the two corpora under study are concerned, some yes/no questions have been uttered by the actors of the domestic sitcom with a falling tone. The primary function of the use of a descending movement with this question type is to request for confirmation. Whereas speakers usually resort to rising tones when they wish to ask for information to the listener, confirmation-seeking questions adopt a fall, thus implying that the addresser is much more confident about the answer and the intention is just merely corroborative. The attitudinal content underlying a falling nuclear tone in yes/no interrogatives may be often regarded as sceptical and mildly surprised (O'Connor & Arnold, 1973) and more insistent and serious than the rising contour (Wells, 2006). The high key has been found to be the most typical variant to utter this type of questions. EN_5.27 and EN_5.28 are provided below for illustrative purposes.
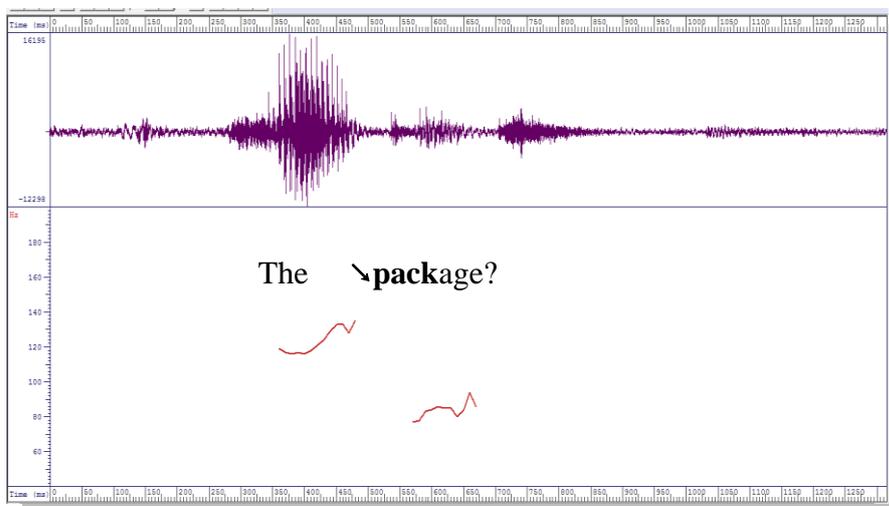
🔊 **EN_5.27**

MARSHALL

S01E17

TCR: 08:11
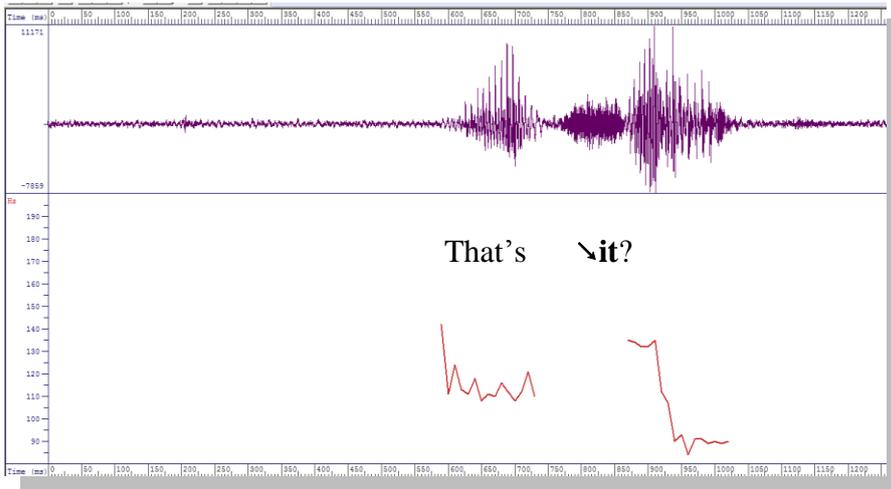
EN_5.28

MARSHALL

S02E17

TCR: 02:47

That's ↘**it**?

By comparing EN_5.27 and EN_5.28 with the rendition given in Spanish (SP_5.27 and SP_5.28), it emerges that the intonation conveyed in the dubbed dialogue introduces several attitudinal nuances that were absent in the American version. In fact, the tendency in dubbing has been to draw upon a (high) level tone to render confirmation-seeking questions. As a result, the character is likely to sound more defensive and urgent to the target audience's ears and the impression created on the viewers may be that Marshall is not actually seeking confirmation but asking for information and expects a more elaborated answer on the part of the listener.
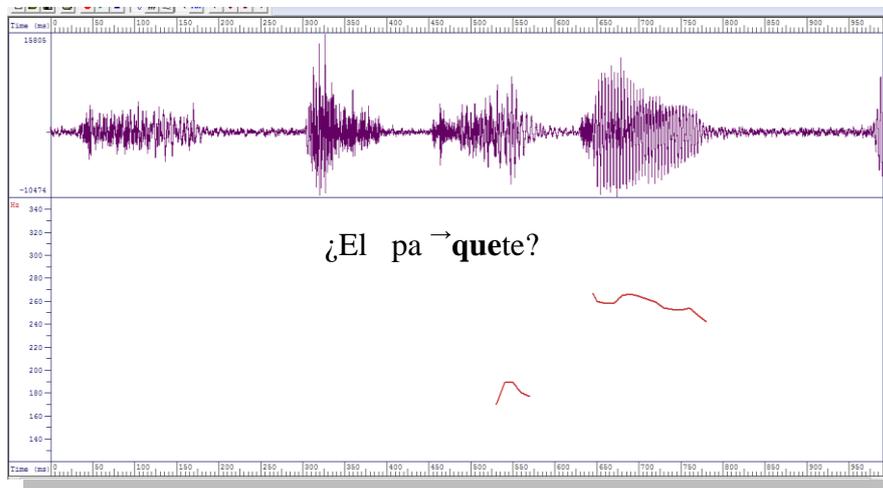
SP_5.27

MARSHALL

S01E17

TCR: 08:11

¿El pa →**que**te?
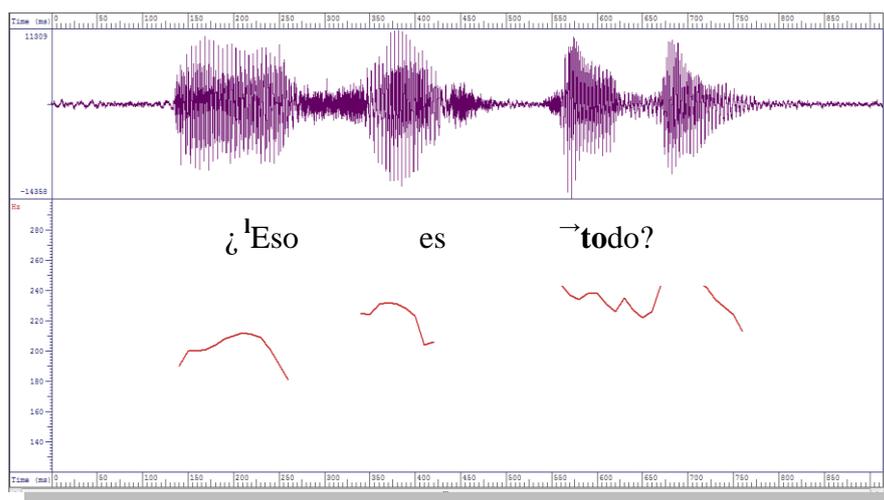
🔊 **SP_5.28**

MARSHALL

S02E17

TCR: 02:47

Before moving on to the rising tune, it is worth mentioning one more type of falling pattern: the rise-fall, also designated by O'Connor & Arnold (1973) as the *Jackknife*, due to its sharp ascending and descending movement on the nuclear tone. According to the data obtained in the corpus, this tone appears to be very rare in English, with just 3 (2.5%) examples found in the 120 questions analysed, and completely absent in dubbing. The total absence of the rise-fall in the dubbed sitcom can be explained by Monroy (2005), who argues that this tone is more likely to occur with other accents such as Cuban or Mexican Spanish, but barely ever with any type of Castilian Spanish questions. In English, scholars seem to agree about the attitudinal content attributed to the rise-fall in naturally-occurring questions. By means of this pattern speakers can reflect a wide variety of attitudes when formulating a wh- or a yes/no question: they can sound impressed, challenging and antagonistic (O'Connor & Arnold, 1973) and they can even introduce a note of disapproval towards the situation or the other speaker's premises (Wells, 2006). The few instances detected in the American corpus seem to confirm this view, as illustrated in the following screenshots.

In EN_5.29, Lily is complaining because boys always fall in love with Robin instead of with her. The pragmatic implications attached to Lily's words involve an element of disapproval and her tone sounds antagonistic and mildly impressed.
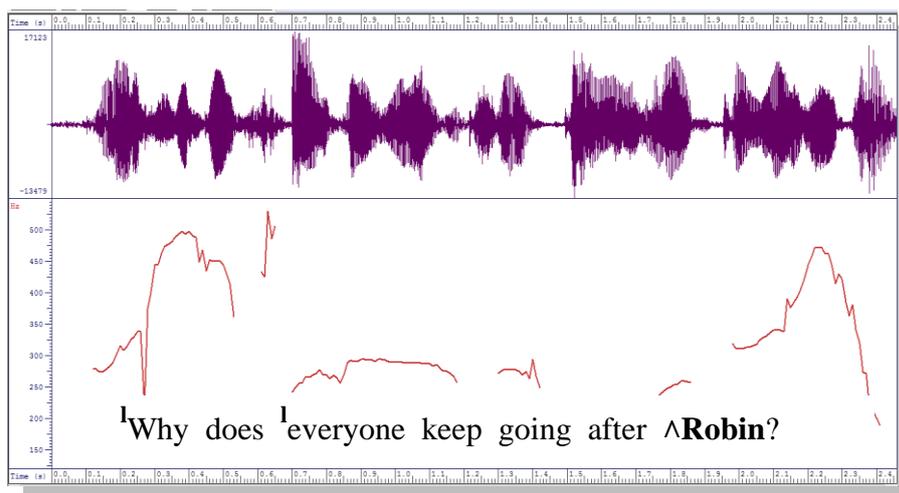
The same holds true for EN_5.30. In this case, Lily and Marshall find out that Barney is sleeping in their bed. The intonation of Lily's question allows the audience to perceive her disapproving and antagonistic attitude as well as the fact that she is deeply impressed by Barney's presence in their bed.
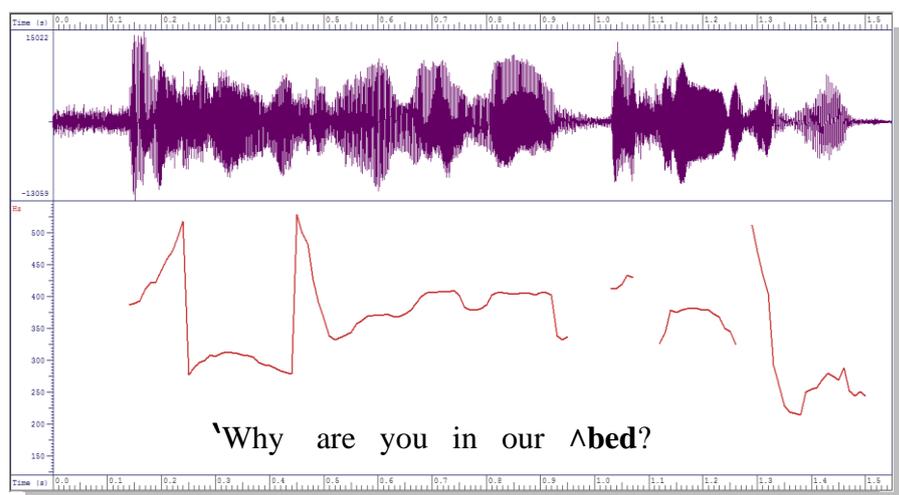
In Spanish, the attitudinal intention transmitted by the rise-fall in the OV has been successfully grasped by the dubbing actress and conveyed with similar nuances in the dubbed sitcom. Nevertheless, some pragmatic implications have been downgraded with the use of a low pitch-range, which tends to give rise to a less emphatic rendition (Monroy, 2005; Tench, 2011). Moreover, the tempo (andante)[84] used to utter the first of the two questions featured here (SP_5.29) might sound a bit artificial and even unnatural to the spectator's ears. The reason why the dubbing actress could have decided to drop her speed of delivery is that the original question is slightly longer than

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[84] As explained in § 2.3.1.3, variations in tempo described as *andante* implies that the character's words are uttered neither too fast nor too slow.

the translation provided in Spanish. In order to abide by the principle of isochrony, it is necessary to avoid leaving voiceless gaps as long as the on-screen character's mouth is still moving.
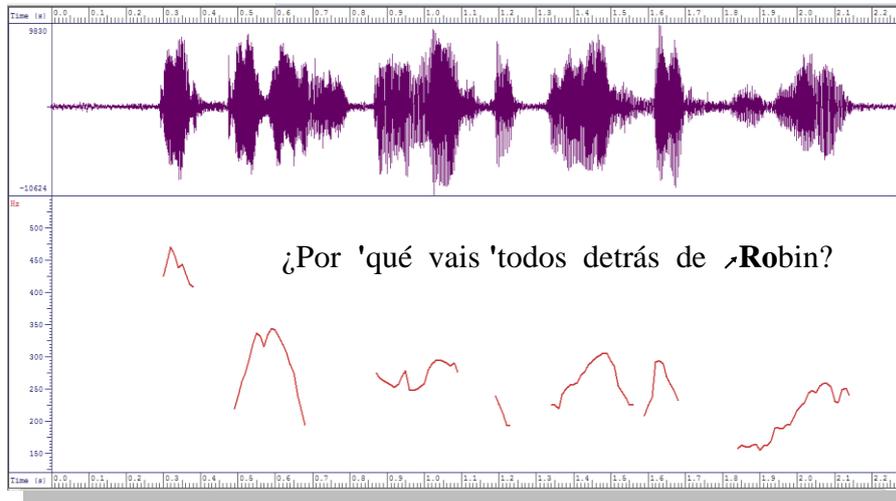
SP_5.29

LILY

S07E17

TCR: 05:20

¿Por 'qué vais 'todos detrás de ↗**Ro**bin?
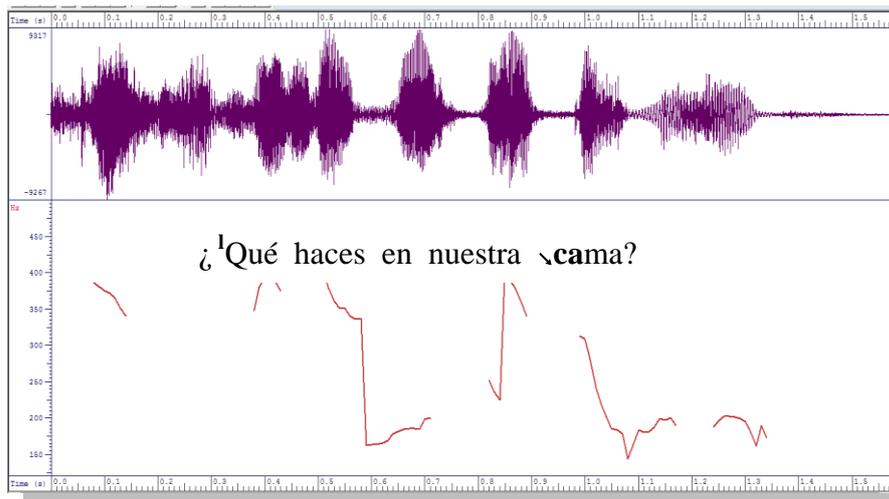
SP_5.30

LILY

S07E17

TCR: 03:50

¿'Qué haces en nuestra ↘**ca**ma?

5.4.2.2. Rising intonation

Unlike *wh*-questions, *yes/no* questions (or polar questions) tend to be uttered with an ascending movement on the nuclear tone in English as well as in Spanish (Wells, 2006; Monroy, 2012). Both the low and the high rise are commonly used by native speakers of these languages, but it seems that the high variant tends to prevail over the low variant in naturally-occurring speech. Although Cruttenden (2008) argues that "the more usual and more polite way of asking yes/no questions is with the low rise" (p. 285), he admits that the high pitch has become widespread in American

English. This is, in his view, one of the reasons why Americans generally sound casual to British speakers, whilst the British sound rather formal to American speakers. The same holds true for standard Spanish. The high rise preceded by a high head is also regarded as the most typical pattern to utter yes/no questions in spontaneous interactions (Monroy, 2005). The quantitative data obtained in the two fictional corpora analysed corroborate the tendency to use this pattern. Indeed, the prevalence of the high rise (34%) over the low rise (9%) is obvious in the dubbed dialogue as well as in the original sitcom (30% and 13%, respectively).
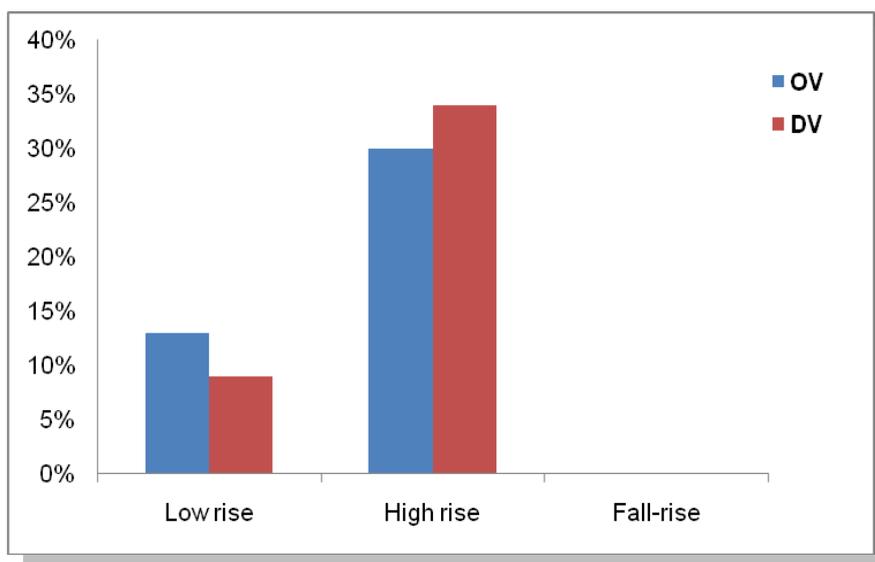
Figure 29. Original and dubbed rising contours in questions

The questions uttered with a high rising tone in the non-dubbed corpus have usually been rendered by the dubbing actor with a high rising pattern in Spanish. The reasoning behind this parallelism may be the level of familiarity between these languages when it comes to the use of this tone. The fact that the high rise is "the tone more commonly attached in Spanish to *yes/no* questions" (Monroy, 2005, p. 318) might encourage dubbing actors to adopt the same tune as soon as they hear a clear final ascending movement in the original question. The dramatic effect linked to such intonational contour might also be posited as a potential explanation for this. The illocutionary function of the high rising tone in yes/no questions is primarily to ask for information or to echo the other speaker's words (echo question) to either elucidate their exact meaning or to keep the conversation flowing (O'Connor & Arnold, 1973). By means of this pattern, the character might sound light and casual (ibid.) or surprised, impressed, involved and even challenging (Tench, 2011). Given that these attitudes can

also be expressed in Spanish by drawing upon a high rise, dubbing actors might find it more straightforward both to perceive the underlying meaning in the ST and to render the same emotional content in the TT. The following examples are expected to shed further light on the common rendition of the high rise in the corpora under study.

The rising pattern used by the character in EN_5.31 underscores the main function of this tone to reflect the inner feelings of the speaker at the same time as putting in a request for information. In this case, Robin feels very impressed and surprised after hearing Ted saying that he broke up with his ex-girlfriend because he was still in love with her. As explained above, the combination of a sustained high head and a high pitch movement at the end of Robin's question appears to be the most common pattern in English to fulfil this purpose. In Spanish, the use of the same contour by the dubbing actress manages to reflect the illocutionary force of the original question and makes the target audience aware of the attitude of the character towards that particular situation. However, the accusing tone implicit in the original utterance is slightly mitigated in the DV.

You ˈbroke up   with Victoria because of ↗**me**?
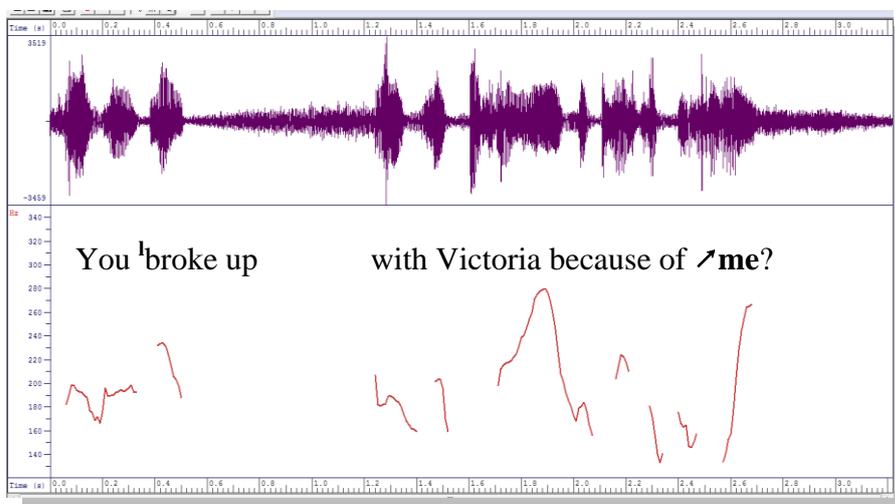
EN_5.31

ROBIN
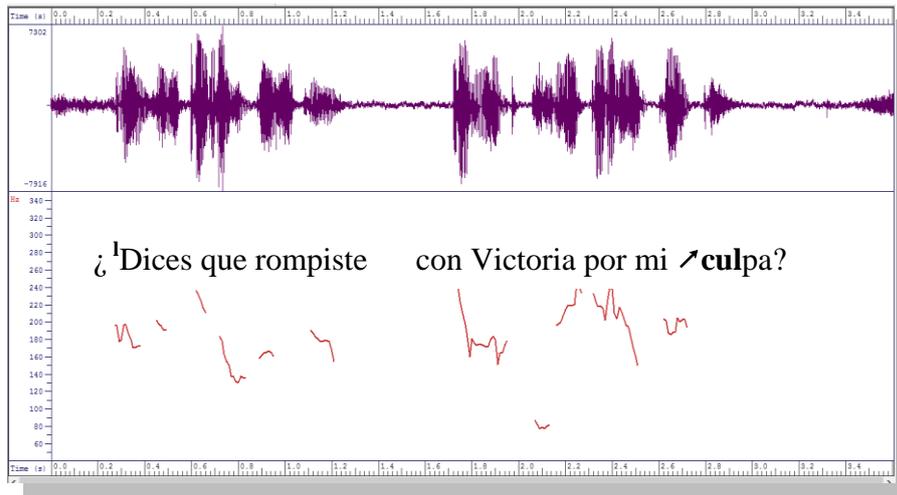
S09E17

TCR: 08:07

🔊 **SP_5.31**

ROBIN

S09E17

TCR: 08:07

Similar connotations are conveyed by Marshall with the use of a high rise in the following polar question (EN_5.32). In this scene, the character shows his great surprise when he finds out that Barney and Robin have slept together. The aim of his question is to ask for information while he tries to take in what Barney has just told him. Unlike the previous English example, which featured a case of a sustained head, the falling head adds a more accusing and authoritative behaviour to the speaker's words (Tench, 2011). This is also reflected in Spanish by the dubbing actor, who has resorted to an ascending nuclear tone preceded by a high head. Yet, as in the case of SP_5.31, the accusing tone implied by the original character is slightly mitigated in the dubbed utterance.

🔊 **EN_5.32**

MARSHALL

S03E17

TCR: 05:55

¿Te ˈhas acostado con ↗**Ro**bin?
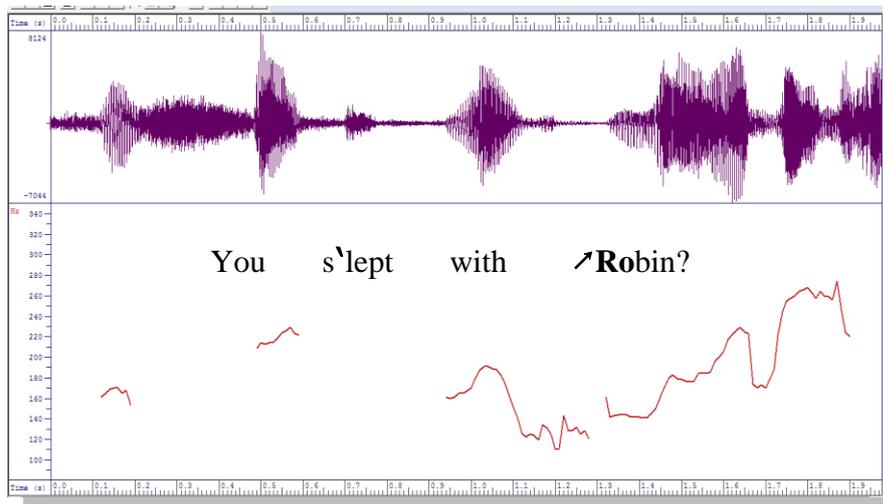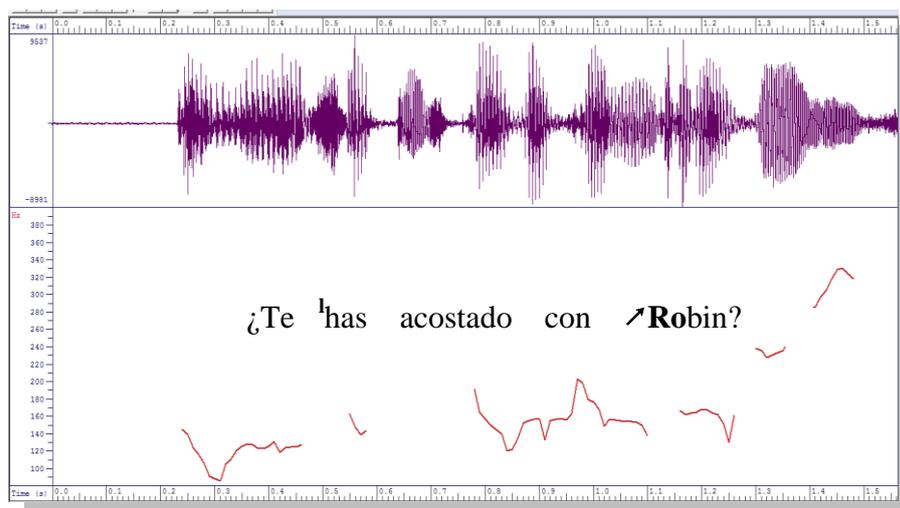
SP_5.32
MARSHALL
S03E17
TCR: 05:55

Another interrogative type that usually takes a rise is echo questions. They can be introduced by speakers in the conversation for a variety of reasons: they may need the listener to repeat the information because they did not hear what was said, they may want to make sure that they understood the other speaker's words correctly or they can be strategically used as a way of conveying surprise or as a means of taking time to think (Monroy, 2012). According to Monroy (ibid.), this type of interrogative is usually uttered with a mid or high rising movement in both English and Spanish. The instances scrutinised in the corpora under examination indicate that the high rise is indeed the preferred option to feature echo questions.

In EN_5.33, Barney receives a call from the receptionist saying that he saw a sasquatch heading to his office. By repeating the words of the speaker Barney shows his surprise and attempts to seek confirmation in order to check whether what he has just heard is right. Both the original actor and the dubbing actor have resorted to a high rising tone, thus conveying the same illocutionary function and attributing similar pragmatic implications to the character's question.

A   ↗**sas**quatch?
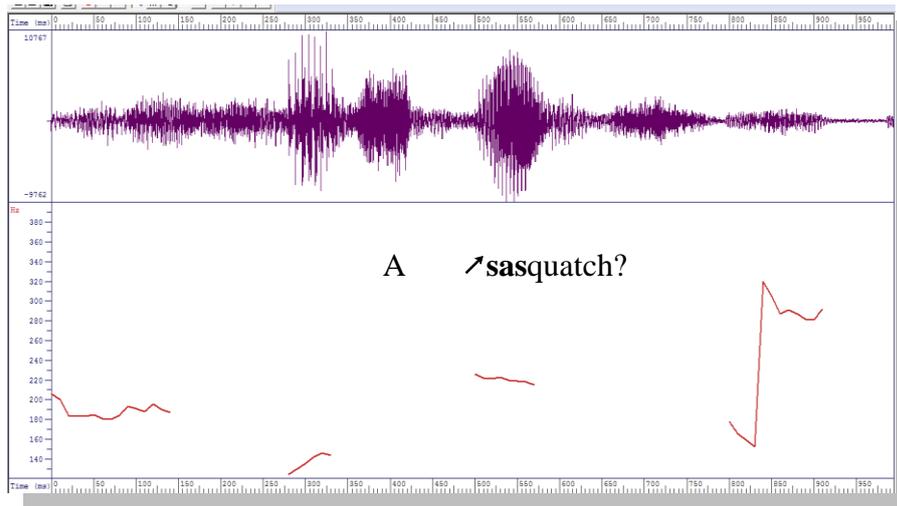
🔊 **EN_5.33**

BARNEY

S01E17

TCR: 03:11

¿Un sas↗**quatch**?
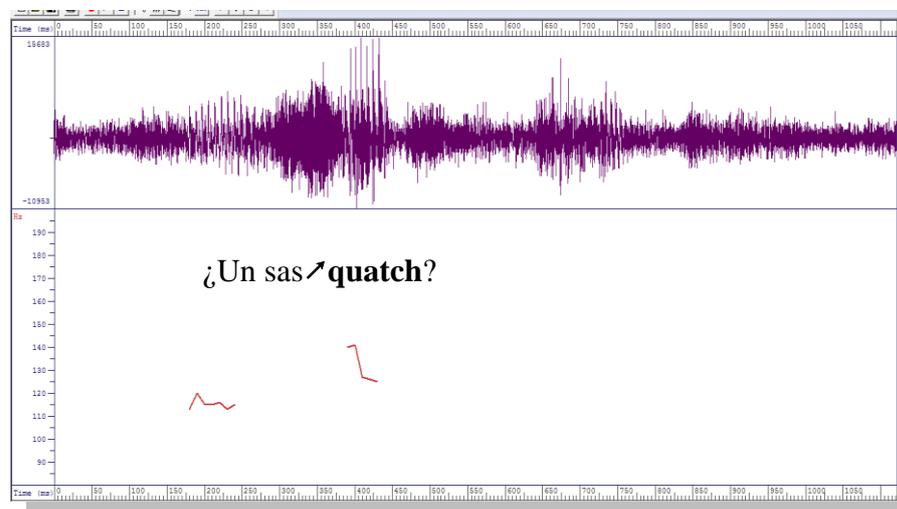
🔊 **SP_5.33**

BARNEY

S01E17

TCR: 03:11

An attitude of surprise is also introduced by Marshall with the use of an echo question in the next example (EN_5.34). The character cannot believe Lily's words and repeats the content of the listener's statement to show his astonishment and disagreement towards her previous comment (*You were gonna lose*). The focus is placed on the subject (*I*) to reinforce its semantic load (marked tonicity) as well as to put more emphasis on the attitude of the speaker. Both English and Spanish questions have successfully drawn upon a high rising tone, which is deemed as the most natural tone to convey this type of interrogative (Estebas-Vilaplana & Prieto, 2009).
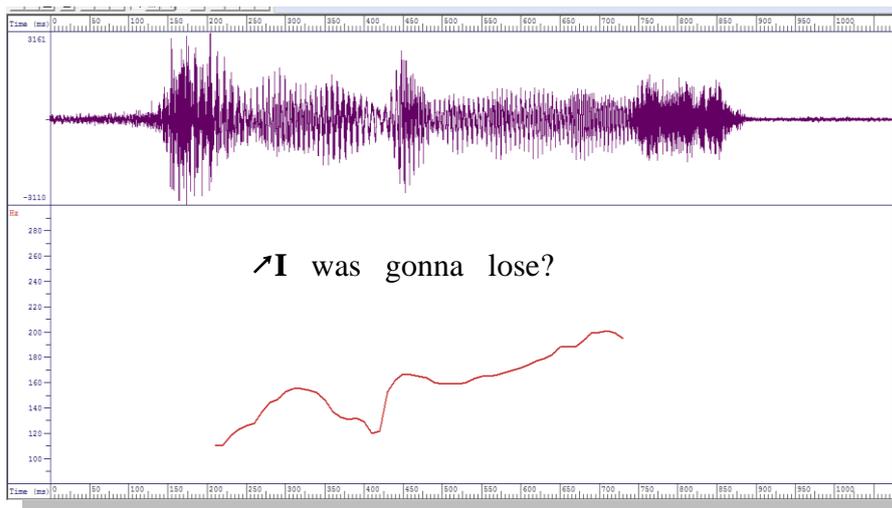
EN_5.34

MARSHALL

S09E17

TCR: 04:32

↗I   was   gonna   lose?

In Spanish, as put forward by Monroy (2012), the more natural way of asking an echo question is by adding the conjunction *que* at the beginning of the interrogative (i.e., *¿Que yo iba a perder?*). For this reason, even though the intonation adopted in the DV manages to reflect the connotative meaning underlying the original utterance, the introduction of this particle could have provided the dubbed question with more naturalness as far as the verbal rendition is concerned.
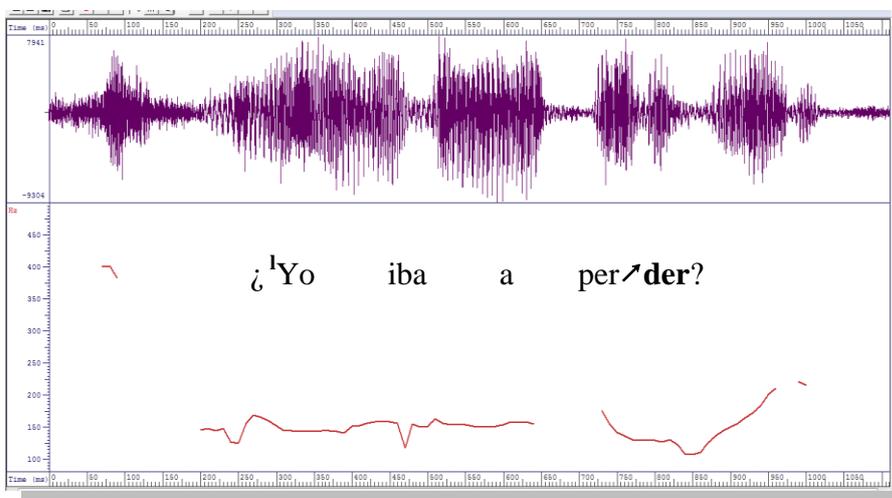
SP_5.34

MARSHALL

S09E17

TCR: 04:32

¿ **¹**Yo   iba   a   per↗**der**?

Despite the striking similarity in the rate of occurrence of rising tones in both corpora, the attitudinal and pragmatic content linked to the characters' questions has sometimes failed to be reproduced in the dubbed sitcom. This is mainly the case when the ascending movement of the original interrogative has been substituted by a descending movement in the TT. Such shift in the nuclear tone might bring about an unsatisfactory outcome unable to convey all the connotations that can actually be implied by means of a rising tone in the ST.

As illustrated in EN_5.35 below, the character draws upon a high rising tone to request for information and to express her awe, surprise and disapproval (Halliday, 1970; Crystal, 1975) towards the negative answer that she expects on the part of the listener. The second question, which is an intrinsic part of the former question, is added as a further explanation to refresh the mind of the addressee, thus adopting the exact same pattern as the previous utterance. This intonation manages to preserve as well as to reinforce the impressed and somewhat accusing and protesting attitude hinted in the first polar question. The first tonic syllable (*not*) signalling the onset of the head also helps to underscore the attitudinal and semantic load underlying the negative particle.

🔊 **EN_5.35**

ROBIN

S08E17

TCR: 06:52

Do you |not remember that night we hung out with ↗**him**? │ At the art ↗**show**?
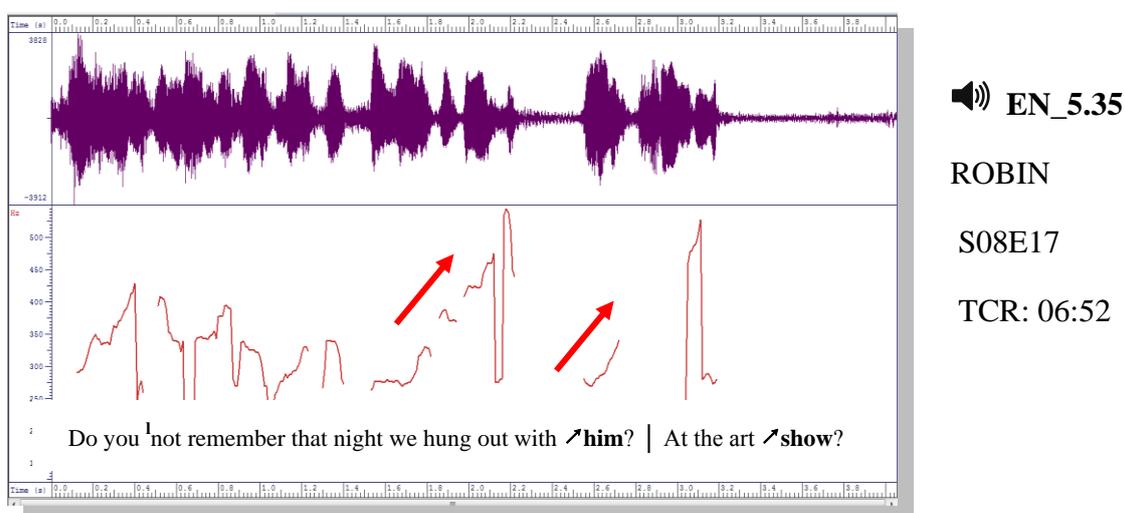
The use of a falling contour to convey the second question in Spanish brings about a change in the illocutionary force of the utterance as well as in the way it is to be perceived by the target viewership. In English, this interrogative sentence provides the listener with additional information as an afterthought of the first question, thus indicating the exact place where they hung out with the Captain. In Spanish, however, the second utterance may be regarded as an independent comment rather than as a dependent tail of the same question. The impression here is that the speaker tries to specify the exact moment when they hung out with him (i.e., the night that they went to the art show). The attitudinal and semantic load attached to the original intonation is reduced in the DV not only because of the shift in tone but also because of the translation of the negative question into an affirmative question in the first utterance.

Even though it is difficult to determine exactly in which stage of the process these changes took place, it seems logical to think that they might have been introduced by the translator or the dialogue writer rather than by the dubbing director or the

dubbing actors, insofar as the former agents are generally more involved in the deconstruction of the ST and the subsequent construction of the TT in a new language. Perhaps a more suitable translation to reproduce all the implicit nuances transmitted in the OV could be *¿No te acuerdas de la noche que estuvimos con él?... ¿En la exposición?*, both of them uttered with a high rising tone to maintain the inquiring nature of the utterance and to reflect the character's uncertainty.
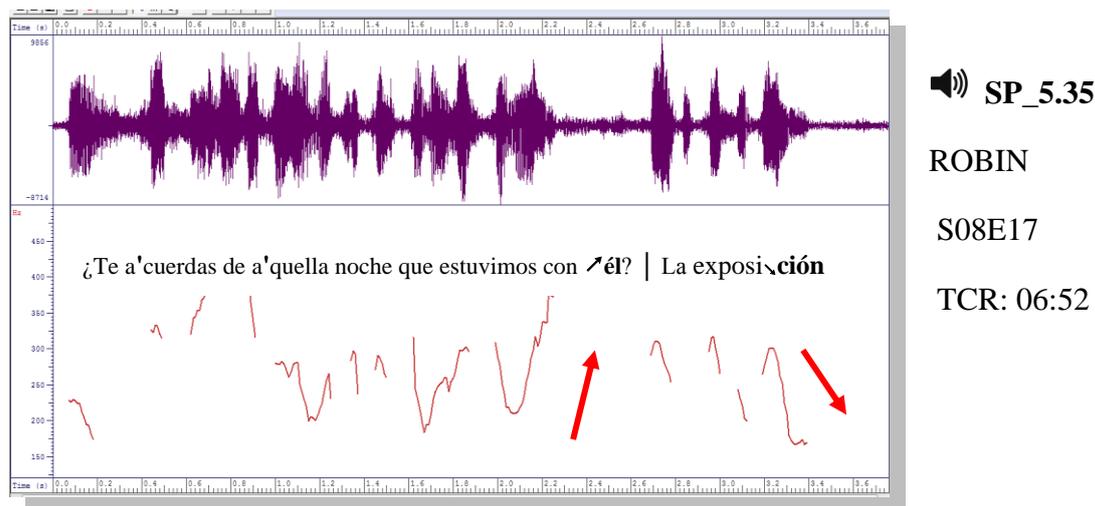
In the following example (EN_5.36), Marshall corrects Robin's question in an indirect manner. The character refers to "the 100k fiasco" as "the Fiero-asco", even though he knows that Ted hates it to call it that way. When Robin asks what the 100k fiasco is, Marshall makes use of a rising tone to imply an unsaid question ([*Do you mean*] *the Fiero-asco?*), but it is Ted who answers the question put by Robin. The falling tone in the DV introduces new implications and semantic nuances, which were absent in the OV. In fact, the Spanish comment is no longer perceived as an indirect correction through an interrogative sentence but as the answer to Robin's question. This is the reason why the audience might perceive Marshall's response as bizarre, absurd and even funny.[85]

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[85] Access to the official translated scripts would have been especially useful here to find out whether or not the interrogation mark was included in the translation. Unfortunately, the dubbing studio could not make this information available to the researcher.
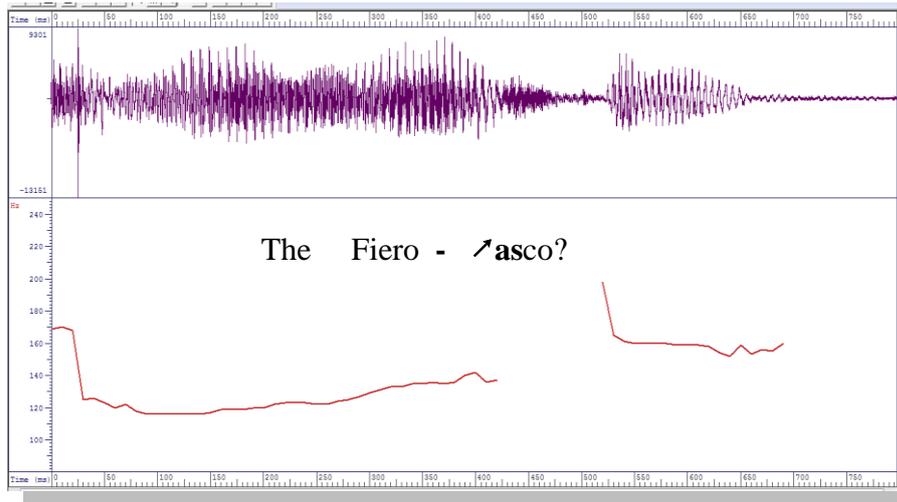
🔊 **EN_5.36**

MARSHALL

S02E17
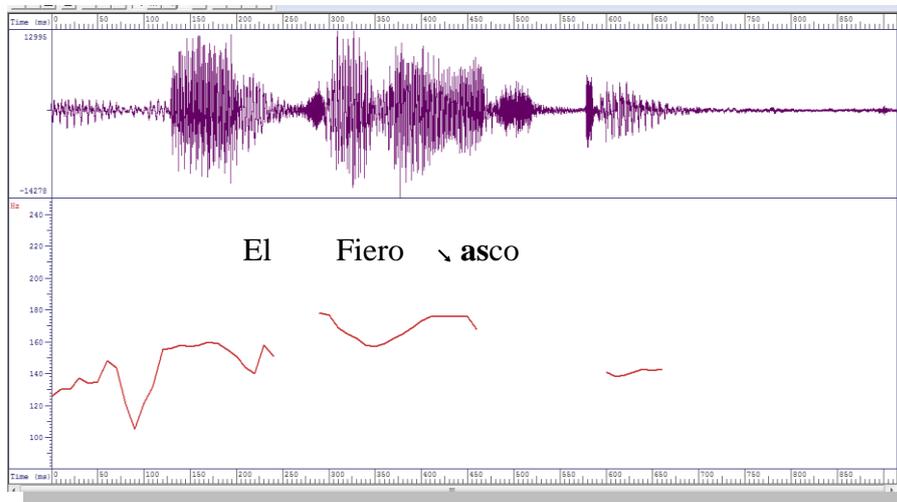
TCR: 04:28

🔊 **SP_5.36**

MARSHALL

S02E17

TCR: 04:28

Perhaps one of the most remarkable instances bringing about a meaningful change in the illocutionary force of the question originally put by the character is shown in EN_5.37 and SP_5.37. In this scene, Ted tells Marshall that she kissed Robin and that he thinks that Robin actually likes him. With a high rising movement on the yes/no question the character sounds really interested in Marshall's opinion, given that he is not sure about his answer (Monroy, 2012). Nonetheless, the falling tone adopted in the Spanish version takes for granted that Ted is completely sure about Marshall's point of view and the questioning tone is replaced by a more confident and somewhat insistent attitude (Crystal, 1975). The obvious aftermath of a change in intonation is that the answer of Marshall to Ted's question in the original sitcom (*No, I'm not shocked*) is to be perceived by the target audience as a contradiction to Ted's assertion.

Once again, it is difficult to determine whether the shift in the tonal pattern took place in the pre-synchronisation (by the translator or the dialogue writer) or in the post-synchronisation (by the dubbing director or the dubbing actor) stage of the dubbing

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process.[86] Whatever the case may be, there is no doubt that any change in intonation or in the way in which characters say what they say might have a direct impact on the semantic and pragmatic content of the utterance. It is for this reason that the paramount role played by prosodic traits in oral speech cannot be overlooked in AVT by any of the practitioners taking part in the process.
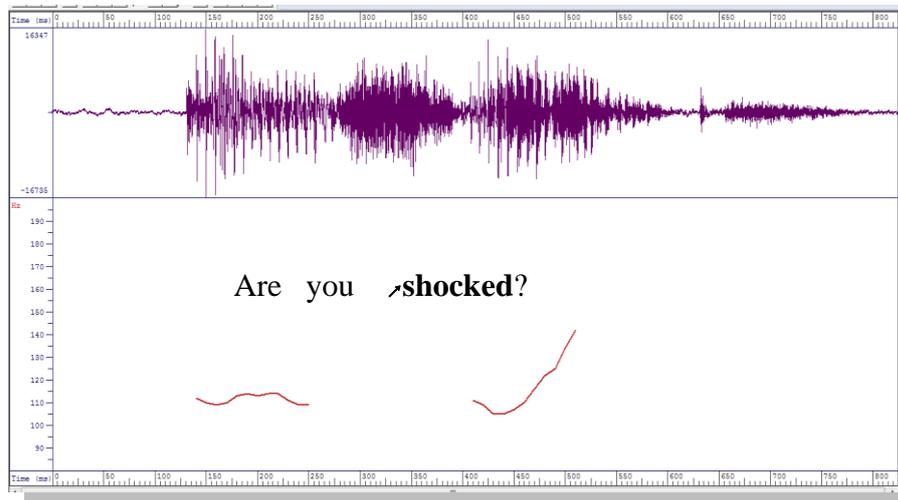
🔊 **EN_5.37**

TED

S07E17

TCR: 04:28
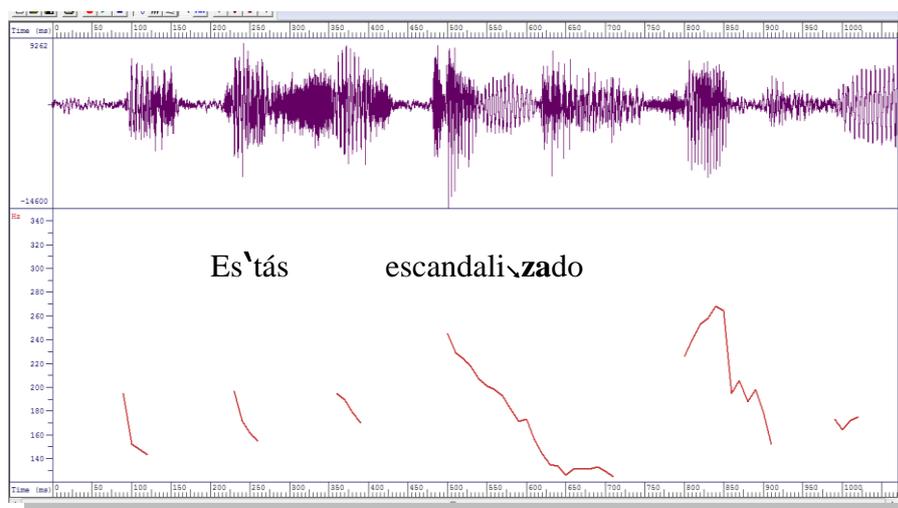
🔊 **SP_5.37**

TED

S07E17

TCR: 04:28

One more variant of the rising tune is the fall-rise. The primary attitudinal function attributed to the use of this tone in speech is the expression of interest, concern and surprise (O'Connor & Arnold, 1973), which is generally employed in Spanish to show disagreement or reluctance (Monroy, 2005). In Wells' (2006) view, by drawing upon a fall-rise "the speaker implies something without necessarily putting it into words" (p. 27) and introduces new semantic and pragmatic nuances. According to the available literature, this compound tone tends to be much more frequent in English

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[86] Once again, the official translated scripts could have provided useful information about the absence or presence of the interrogation mark in the translation.

(Roach, 1991) than in Spanish (Monroy, 2005). Albeit worthy of investigation from an intonational point of view, the quantitative analysis reveals the complete absence of the fall-rise in the English and Spanish questions under study, thus making it unfeasible to detect potential trends in its usage across the dubbed corpus as well as to draw conclusions regarding its naturalness or lack thereof.

5.4.2.3. Level intonation

Level tones show a fairly common frequency of occurrence in the two languages under examination with 20 examples found in English questions (16%) and 22 instances identified in the Spanish corpus (18%).
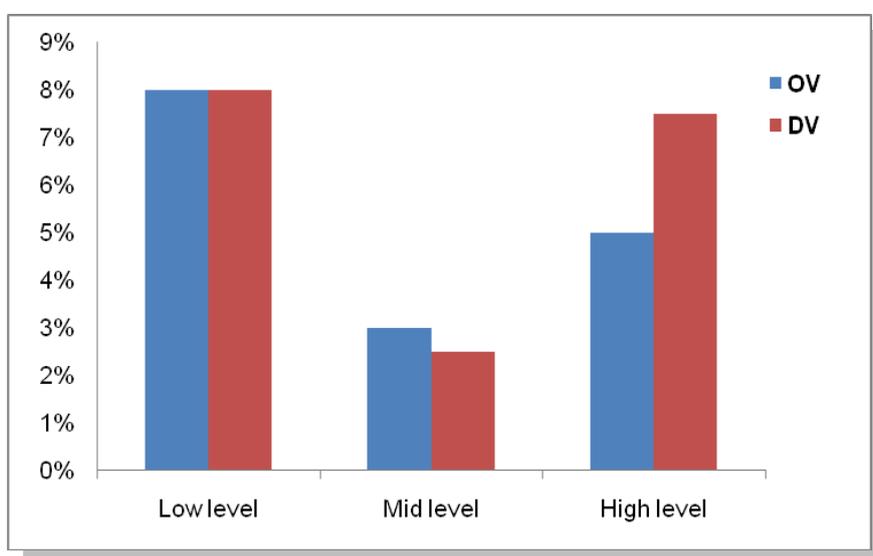
Figure 30. Original and dubbed level contours in questions

As explained above, the level tone is barely recognised as a proper tone by intonologists and is generally associated with non-finality and inconclusiveness. However, some authors such as Crystal (1975) do include this tone in their intonational repertoire and relate it to several attitudinal meanings. In Spanish, Monroy (2002) also shows the presence of the level tone in naturally-occurring speech to convey different attitudes depending on the particular key used, namely low, mid or high. Although this tone has taken a backseat in scholarly research as compared to the study of other pitch-movements such as falling, rising and compound tones (fall-rise and rise-fall), it is imperative to examine all the examples appearing in the parallel corpora so as to detect potential trends in the attitudinal and pragmatic use of the level tone in questions and to assess its influence upon the (un)naturalness of the dubbed text analysed.

A careful inspection of the audio files and SFS/WASP screenshots reveals a number of discrepancies occurring between the rendition given in both languages. Yet, first of all, let us point out some cases in which the attitudinal import attached to the level tone in the OV of the sitcom has been successfully reflected in the dubbed dialogue. The following pair of examples are offered below for illustrative purposes.

In EN_5.38 and SP_5.38, both the American actor and the dubbing actor have resorted to a high level tone to address a yes/no question to Marshall. In this case, the high key introduces a note of interest in the listener's answer. The attitudinal and emotional load attached to Barney's question can be interpreted as neutral (Tench, 2011) or very low (Crystal, 1975), with no particular import except for a touch of persuasion in the speaker's words. In fact, Barney is insinuating with his use of intonation that Marshall will not be able to hang onto a girl like Lily without what he calls "the package".

But do you ʻreally think you're gonna hang onto a girl ⸌that great ǀ
without the →package?

EN_5.38
BARNEY
S01E17
TCR: 08:07

¿Pero realmente ˌcrees que vas a poder conservar a una chica así
sin el pa→quete?
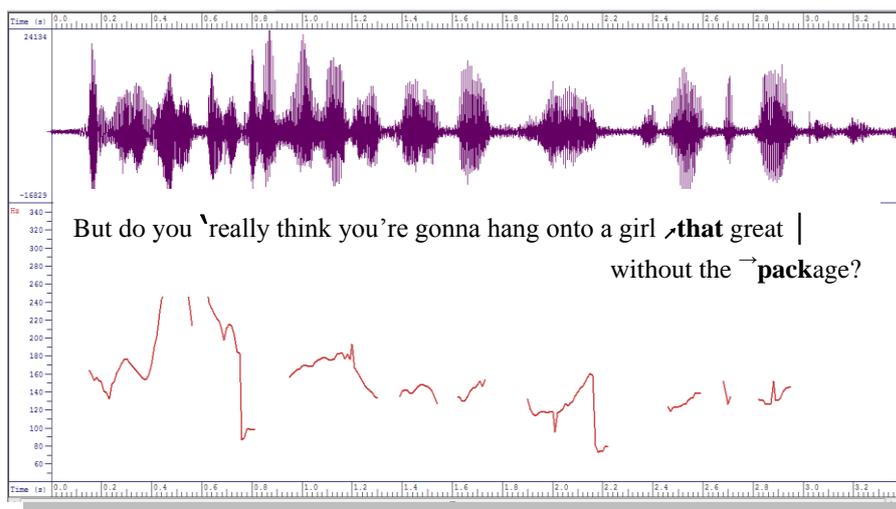
SP_5.38
BARNEY
S01E17
TCR: 08:07

In EN_5.39 and SP_5.39, Ted wants to find out what Robin thinks about their relationship. He really wishes to know her answer, but he tries to sound detached and calm to avoid making it too serious (Crystal, 1975). In this sense, the emotional involvement of Ted might be perceived by the audience as very low. This attitude is perfectly reproduced in English and in Spanish with the recourse to a low level tone by both the original actor and the dubbing actor.

EN_5.39

TED

S07E17

TCR: 00:50

[1] What do you →**think**?
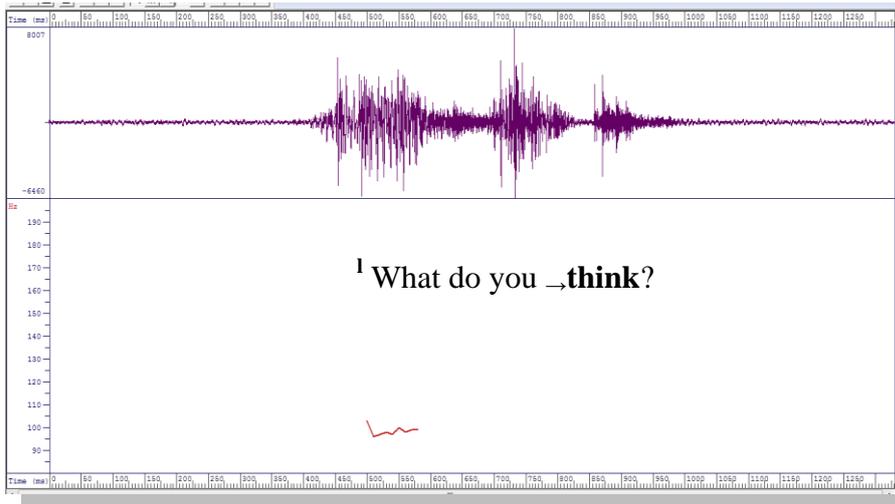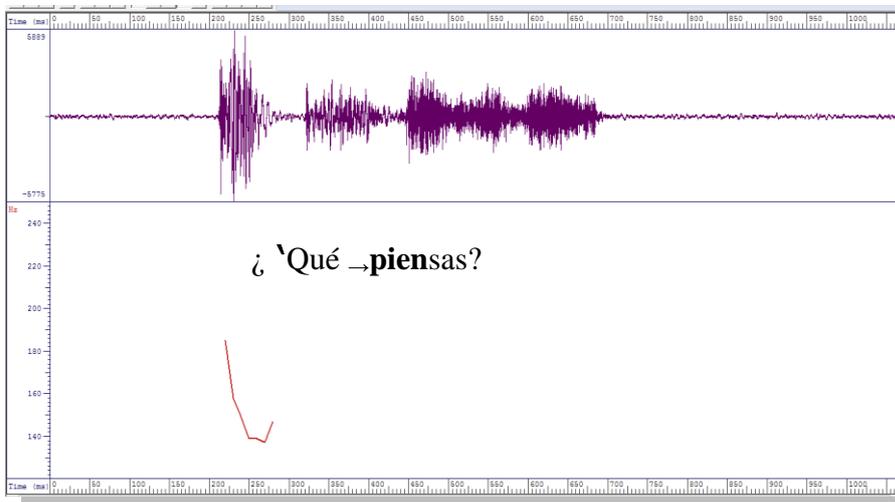
SP_5.39

TED

S07E17

TCR: 00:50

¿ `Qué →**pien**sas?

The attitudinal content of the level tone in the ST has sometimes been reflected with different nuances in the TT. The reasoning behind this is the use of a high rising tone or *anticadencia* (Navarro Tomás, 1944) in dubbing to render a sentence originally produced with a level tone. Not surprisingly, that shift activates a number of connotations that were absent in the original dialogue.

In EN_5.40, the high level tone is seeking confirmation on the part of the listener, given that the answer expected is affirmative. The voice of the character, Lily, sounds mild and calm. Judging by her intonation, it is possible to note that she is trying to sympathise with Ted at having received another care package from his girlfriend at the same time as suggesting a situation that seems to have repeated before. Lily is aware that, although this should make Ted happy, he hates to be given those gifts because he did not send anything back to her yet.
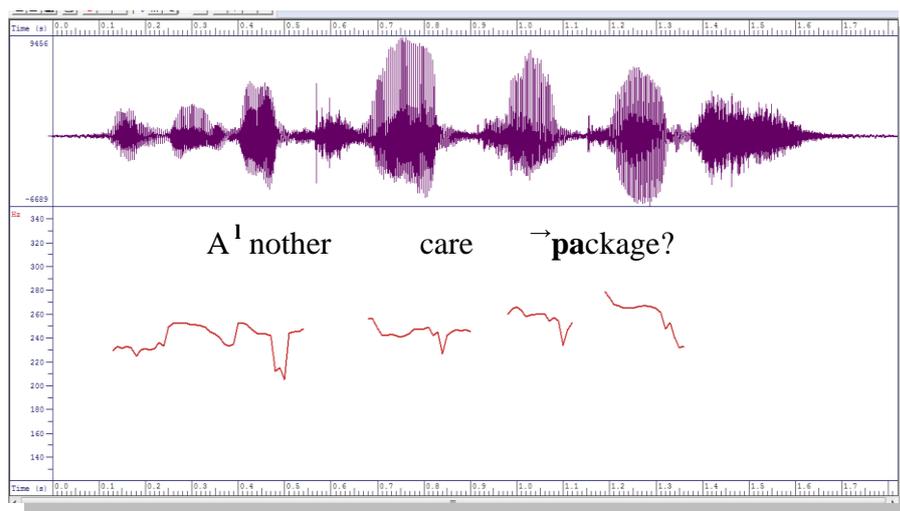
EN_5.40

LILY

S01E17

TCR: 01:54

In the dubbed question (SP_5.40), Lily's empathy and attitude towards that repetitive situation is successfully conveyed by the rhythmicality (semi-stacatto) and tempo (lento) used by the dubbing actress. In fact, her marked fluency and her slow rendition when pronouncing every syllable of the two-word clause manage to reproduce that sense of reiteration and routine implied in the OV. Nevertheless, the usage of a high rising pitch movement increases Lily's emotional involvement and introduces a note of surprise that was missing in the ST. The dubbed rendition can thus lead the target audience to think that Lily is surprised and even annoyed by that situation. As argued by Navarro Tomás (1944), the yes/no question uttered with a high rise is also bound to be perceived by Spanish viewers as informative rather than merely confirmatory.
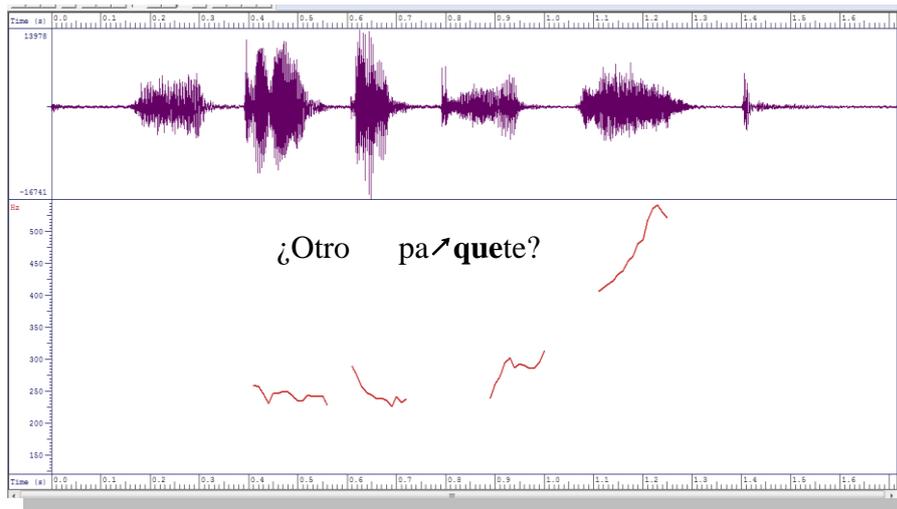
SP_5.40

LILY

S01E17

TCR: 01:54

¿Otro pa↗**que**te?

A similar example is found in the third season of *HIMYM*. Here, Barney puts a request for confirmation by drawing upon a level tone. Given the absence of the subject-verb inversion, the intonation of the speaker holds the key to determining whether the character intends to ask a question or state a fact. The level tone used by the speaker in this scene suffices to account for the questioning nature of the utterance and the confirmatory intention of Barney's words. The high rising rendition offered in Spanish tinges the interrogative with a note of surprise (García-Lecumberri, 2003) and turns the original confirmation yes/no question into an information-seeking question (Estebas-Vilaplana & Prieto, 2009). This can make the target spectators unaware of the real intention and attitude of the original character.

EN_5.41

BARNEY

S03E17

TCR: 03:36

[1] You're really gonna pretend this never →**hap**pened?

SP_5.41

BARNEY

S03E17

TCR: 03:36

¿¹ Vas a actuar como si no hubiese pa↗**sa**do?
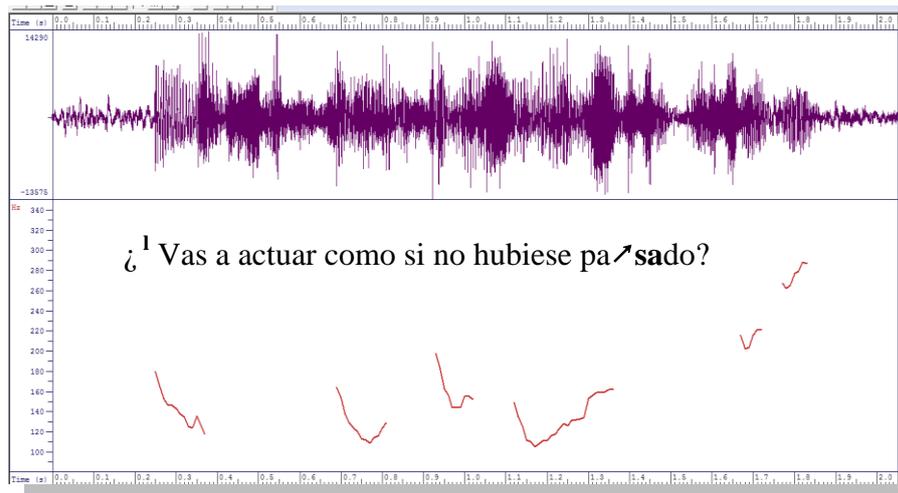
One more example is illustrated below. The wh-question raised by Barney has been uttered with a level tone in English and with a high rise in Spanish. The differences emerging from this intonational shift are basically related to the attitudinal and pragmatic load attached to the original and dubbed question. In English, the descending movement in the head increases the level of authority on the part of the speaker (Tench, 2011), thus making the character sounds firm and serious. The use of a level tone at the end of the utterance entails a reduction of the emotional involvement of the character (Crystal, 1975) and attenuates in some way the intensity and strength of the original question.

EN_5.42

BARNEY

S09E17

TCR: 05:29

ꞌWhy does this sign say "gentlemen's →**club**"?

Unlike the American actor, the dubbing actor has resorted to a high rising tone, thus emphasising the questioning nature of the utterance (Navarro Tomás, 1944). The high pitch-range can create the impression that the character is actually repeating the other speaker's words (echo question) while thinking about the answer (*¿Que por qué dice "club de caballeros" en ese letrero?*). This intonational pattern reinforces the sense

of inconclusiveness and incompleteness that was absent in the original dialogue. The use of a high rise in this particular context might make Barney sound mild surprised and even defensive to the target audience's ears (García-Lecumberri, 2003).
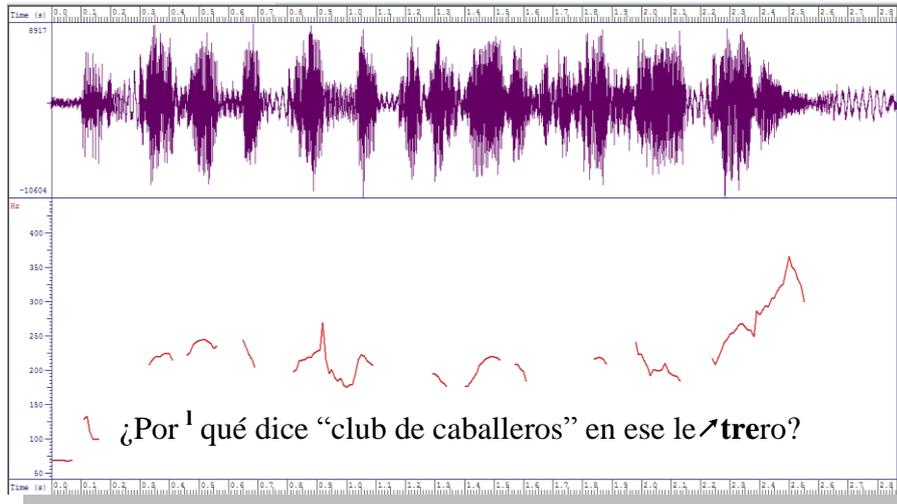
🔊 **SP_5.42**

BARNEY

S09E17

TCR: 05:29

The findings also reveal that the level tone has occasionally been replaced by a falling tone. Bearing in mind the context the question has been uttered in, the use of this tone usually adds more seriousness and firmness to the speaker's words (Halliday, 1970). What emerges from such variability is that the character might sound angry, rude or defensive in Spanish, whereas the original utterance might be perceived as friendly, considerate or courteous in English. Not surprisingly, the target audience's perception can become distorted and the characterisation of the characters virtually altered. The following examples illustrate how the illocutionary force and the attitudinal content of an interrogative sentence can indeed vary depending on the pitch contour employed by both the actor and the dubbing actor.

EN_5.43 features a yes/no question uttered with a level tone preceded by an ascending head. The tonality of the sentence indicates that the question has been divided by the speaker into three different IPs, thus leaving brief pauses among the words *bar*, *right* and *alone* (see red lines on the pitch track). This pitch-segmentation reflects the succession of thoughts crossing Ted's mind, which are gradually incorporated in the form of questions to provide the listener with all the necessary information.

🔊 **EN_5.43**

TED

S07E17

TCR: 03:36

But 'can you meet me at the ↘**bar?** │ ↘**Right** now?, │ A↘**lone**?
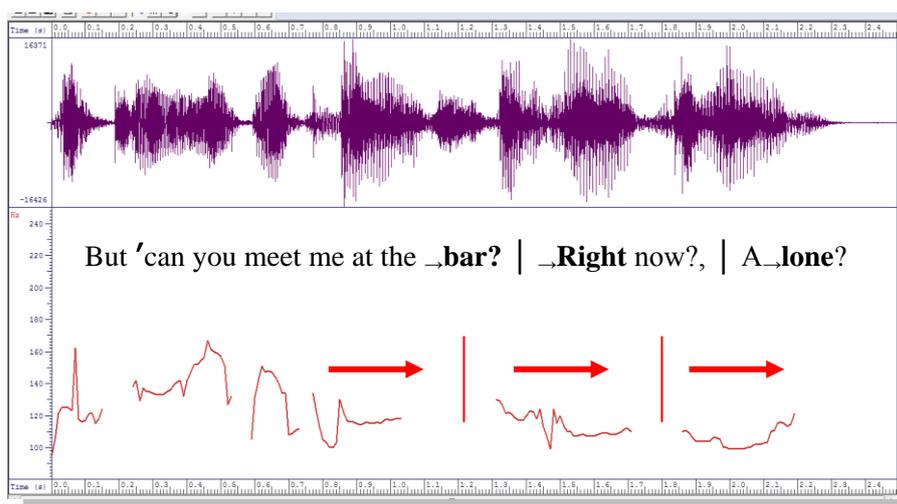
In Spanish, however, the last clause has been included within the first IP and uttered with a high rising tone and the second clause has been placed in final position and given a falling tone. Such pitch segmentation and pitch pattern unavoidably intensify the strength and authority of the character's words, thus making him sound angry and somewhat threatening (García-Lecumberri, 2003). By listening to both audio files it is possible to note the difference in the attitudinal content attached to the original and the dubbed versions of the same question.[87]

🔊 **SP_5.43**

TED

S07E17

TCR: 03:36

¿Po¹dríamos vernos en el bar a ↗**so**las? │ A↘**ho**ra
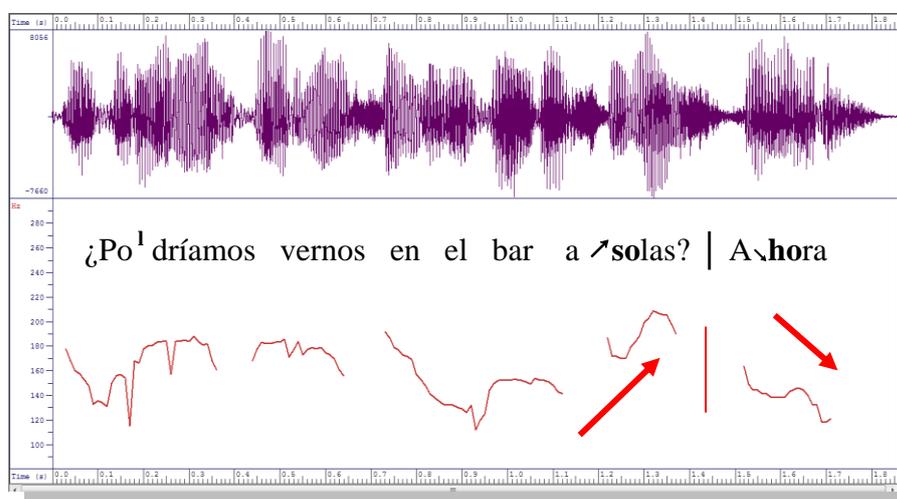
Very similarly, in the following information-seeking wh-question (EN_5.44) the character is trying to sound friendly and gentle, given that he thinks that Barney and Robin are talking about throwing a surprise party for his 30th birthday. The level tone preceded by a rising head can perfectly convey the speaker's intention, who puts in a

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[87] Once again, the official translated scripts could have provided useful information about the absence or presence of the interrogation mark in the translation.

request for information while giving the impression of being casual, businesslike, lively and mildly interested.
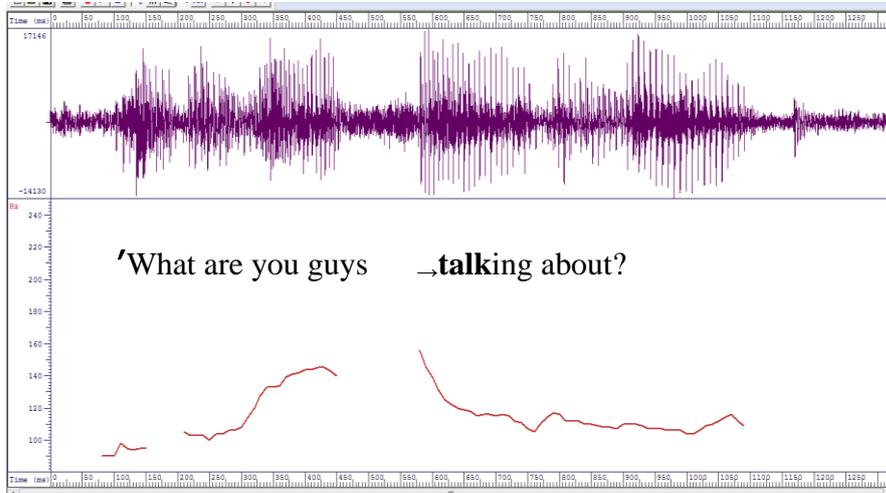
The falling tone adopted in the dubbed utterance, however, would not manage to recreate this impression on the target spectatorship. As a matter of fact, Ted's intonation in Spanish sounds more serious, detached, flat and even hostile (O'Connor & Arnold, 1973; Monroy, 2005). The intonational difference between both renditions thus becomes very remarkable from an attitudinal and pragmatic point of view.
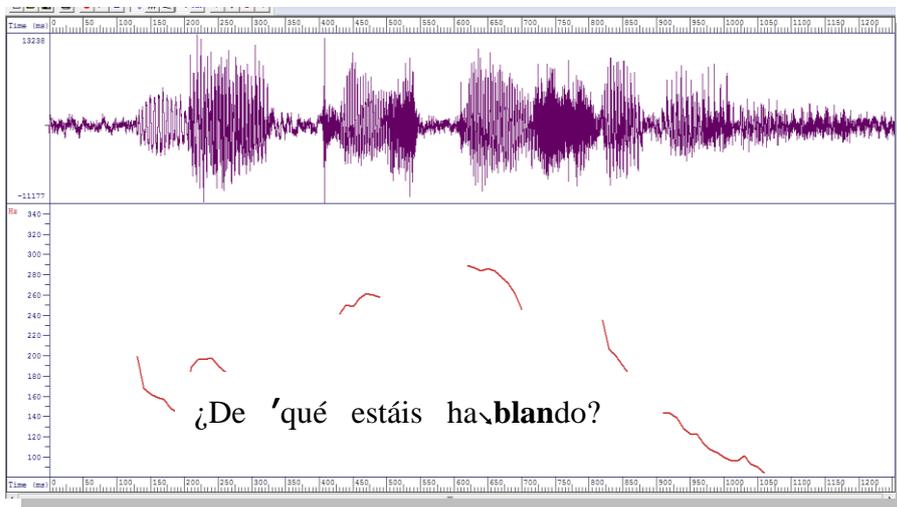
5.4.2.4. Evaluation of results in questions

Wh-questions generally take a fall in both the OV and the DV. These two languages, however, differ in the pitch-range associated with the nucleus. Whereas the original actors usually prefer resorting to a high key, the dubbing actors of the sitcom

tend to make use of a low falling tone, which has proved not to always be the most natural tune to reproduce the attitudinal function of the source interrogative. The high pitch-range, on the one hand, adds more intensity and tension to the speaker's utterance and reflects his emotional commitment and interest. On the other hand, the low key tones down the intensity and strenght of the character's words and reduces the emotional involvement and interest attached to the target question. As occurred with the rendition of statements, such difference might be interpreted as a clear indicator of the perception of dubbing intonation as monotonous and aloof when compared to other non-dubbed fictional products. As for the heads that usually precede the tonic segment, the results show that the sustained high head and the descending head are frequently used in both corpora to reinforce the attitude conveyed by the pitch contour.

The predominant tone to utter yes/no questions is a rise and, more particularly, a high rise preceded by a sustained or a falling pre-nuclear pattern. The degree of attitudinal and pragmatic similarity between the source and the target interrogatives is striking in a great number of examples. Nonetheless, there are particular cases in which the dubbed rendition leads to a shift in the intention of the character or fails to reflect the attitudinal component. This has been detected in those instances in which the high rise is replaced by a falling tone, thus producing a change in the illocutionary force of the question as well as in the end-user perception of the situation and the character. Yes/no questions uttered with a high falling tone to seek confirmation have sometimes been susbstituted by a high level tone. A direct outcome of this is unavoidably a more defensive and urgent attitude and a request that sounds informative rather than confirmatory. The few examples found of fall-rise in the ST, a tone missing in the TT, have generally conveyed the connotative meaning transmitted in the original interrogative, although the usage of a low key in Spanish dubbing has resulted in a less emphatic rendition. As far as echo questions are concerned, the high rise seems to be the preferred option to utter this type of interrogatives in the two languages under study.

Finally, the level tone has also been identified as a recurrent contour in English and Spanish questions across the corpora. The findings obtained in this part of the analysis reveal three main phenomenona. Firstly, some of the cases in which the level tone is trying to reflect less involvement on the part of the character and sounds calm and mild have been replaced by a high rise, which suggests the opposite attitude. In fact, whereas the original question asks for confirmation and attenuates the dramatic load,

dubbing intonation seeks information and adds a note of surprise. Secondly, different nuances are also expressed with the usage of a falling tone. The descending movement in the nucleus introduces a more serious, defensive and detached rendition, thus contrasting sharply with the casual, lively and businesslike attitude provided by the level tone in the OV. Last but not least, some instances featuring a similar rendition able to reproduce the same connotative meaning in Spanish have also been detected in the corpora.

Other prosodic features such as rhythmicality and tempo as well as other paralinguistic information and visual components have proved helpful for the dubbing actor when having to identify the intention and the attitude of the original character and when trying to reflect the same nuances in the Spanish version.

Table 26. Major trends in the intonation of dubbed questions

QUESTIONS		
TONE TYPE	**TECHNICAL CONSIDERATIONS**	**ATTITUDINAL & PRAGMATIC IMPLICATIONS**
FALLING	Typical pitch-movement for wh-questions. Predominance of low falling tones.	Reduction of emotional involvement and interest.
RISING	Typical pitch-movement for yes/no questions and echo questions. Typical pitch-movement for information-seeking questions.	Change in the perception of the illocutionary force and the perception of the viewers. The original fall-rise is substituted by other tones providing a less emphatic and implicational rendition.
LEVEL	Frequent occurrence with wh-questions and yes/no questions. Frequent occurrence with information-seeking questions.	Increase of dramatic load. Conveyance of different attitudinal and pragmatic content.

5.4.3. Exclamations

In Bolinger's (1989) terms, "exclamations are manifestations of emotional arousal, and the common locutions that include *to exclaim* bear witness to the variety of particular emotions that can lead to exclaiming" (p. 248). Exclamations are intrinsically linked to the expression of emotional and attitudinal content but also to the effective use of intonation to reflect that particular content. In fact, depending on the pitch contour of the utterance, the speaker can convey different feelings, different degrees of emotional intensification and even different meanings (Monroy, 2012). An exclamation such as *Come on!* could serve as an example of this semantic and pragmatic variation. Whereas the use of a falling tone in English shows the impatience of the addresser, a rise evinces the disbelief and surprise of the interlocutor towards the listener's words. A change in the trajectory of the pitch might perfectly alter the translation product in Spanish. Whilst *¡Venga!* would reflect the impatience of the descending movement, the disbelief and scepticism attached to the ascending pattern would sound more natural in Spanish by introducing an adverb at the end of the utterance: *¡Venga ya!*.

The semantic relationship between intonation and the expression of emotions and attitudes can make it difficult to assign a single tone to exclamations. Despite the fact that some authors have assured that exclamatory sentences are always uttered with a fall (Wells, 2006) or with a high fall and a rise-fall (Monroy, 2012), it may be inaccurate to speak of an "intonation of exclamation" (Bolinger, 1989, p. 248). Perhaps for that reason the data obtained within this group suggest a great deal of similarity in the pitch variation of dubbed and non-dubbed exclamations. At pre-nuclear level, sustained high heads (62% in the TT and 47% in the ST), followed by falling heads (18% in the TT and 17% in the ST), are by far the most recurrent tone type in both corpora. These findings seem to confirm García-Lecumberri (2003) and Monroy's (2012) remarks that high heads are the typical variant for exclamations in both English and Spanish. As far as the nuclear level is concerned, the high fall seems to be the dominant trend in English (38%) and in Spanish (32%). In the domestic sitcom, level tones (17%) have proved to occur much more frequently than rising tones, which feature 5%. On the contrary, the rise (16%) is more common than level tones (12%) in the DV. As for the rise-fall, original exclamations resort to this tone type in 15% of the examples found and this percentage plunges in dubbed exclamations (10%).

Table 27. Number of heads and nuclear tones found in dubbed exclamations

EXCLAMATIONS (DUBBED VERSION)						
Heads			**Nuclear tones**			
Low	0	0%	Low Fall	18	30%	
High	37	**62%**	**High Fall**	19	**32%**	72%
Falling	11	18%	Rise-Fall	6	10%	
Rising	1	2%	Low Rise	5	8%	
Stepping downwards	2	3%	High Rise	5	8%	16%
Stepping upwards	0	0%	Fall-Rise	0	0%	
No head	9	15%	Low Level	1	2%	
			Mid Level	4	7%	12%
			High Level	2	3%	
	60			**60**		

Table 28. Number of heads and nuclear tones found in original exclamations

EXCLAMATIONS (ORIGINAL VERSION)						
Heads			**Nuclear tones**			
Low	3	5%	Low Fall	15	25%	
High	28	**47%**	**High Fall**	23	**38%**	78%
Falling	10	17%	Rise-Fall	9	15%	
Rising	2	3%	Low Rise	2	3%	
Stepping downwards	3	5%	High Rise	1	2%	5%
Stepping upwards	0	0%	Fall-Rise	0	0%	
No head	14	23%	Low Level	5	8%	
			Mid Level	4	7%	17%
			High Level	1	2%	
	60			**60**		

5.4.3.1. Falling intonation

The quantitative findings available in Tables 27 and 28 reveal that exclamations occur mostly with falling tones (low fall, high fall and rise-fall) in both the source (78%) and target (72%) texts. The predominant occurrence of the high fall is especially remarkable in the original sitcom (38%) and in its dubbed version (32%).
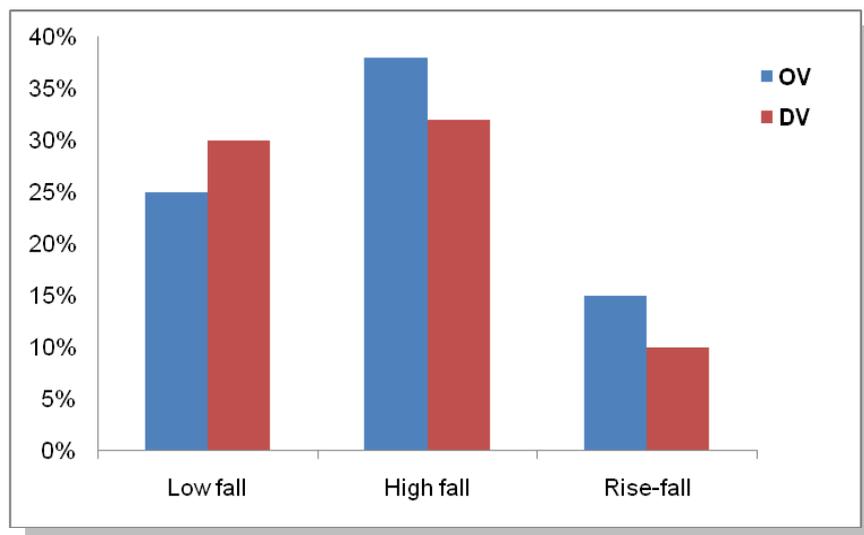
Figure 31. Original and dubbed falling contours in exclamations

Despite sharing the descending movement on the nucleus, these three tones show big differences in terms of their attitudinal function in speech. The low variant tends to exhibit traces of detachment, self-possession and calmness (O'Connor & Arnold, 1973). The high key offers a more intense, emotional and mildly surprised performance (Monroy, 2012) that differs from the attitudes generally conveyed through the low fall. The use of a rise-fall increases even more the intensity and emotion expressed by the speaker and can introduce some reserving judgment and implicational load. This tone, as put by O'Connor & Arnold (1973), can also sound "greatly impressed by something not entirely expected" (p. 82). According to Cruttenden (2008), the rise-fall can be used for gossip or involve an element of sarcasm.

Taking the illocutionary and attitudinal functions of these three variants as a starting point, a corpus-based comparison of non-dubbed and dubbed falling contours yields significant findings. It is worth mentioning those cases in which the low key in the DV entails a reduction of the intensity and emotional burden of the original high pitch-range. In EN_5.45 and SP_5.45, for instance, the character shows his distress and anxiety when his car's engine stops working before reaching 200,000 kilometres. Although the character's voice in Spanish manages to reflect his concern, the use of a low falling tone is linked to the mitigation of the speaker's tension and desperate attitude as compared to the English version.

🔊 EN_5.45

MARSHALL

S02E17

TCR: 00:37

[1] There's only point eight miles to ↘**go**!

🔊 SP_5.45

MARSHALL

S02E17

TCR: 00:37

¡[1] Solo faltan uno coma ocho ki↘**ló:**metros!
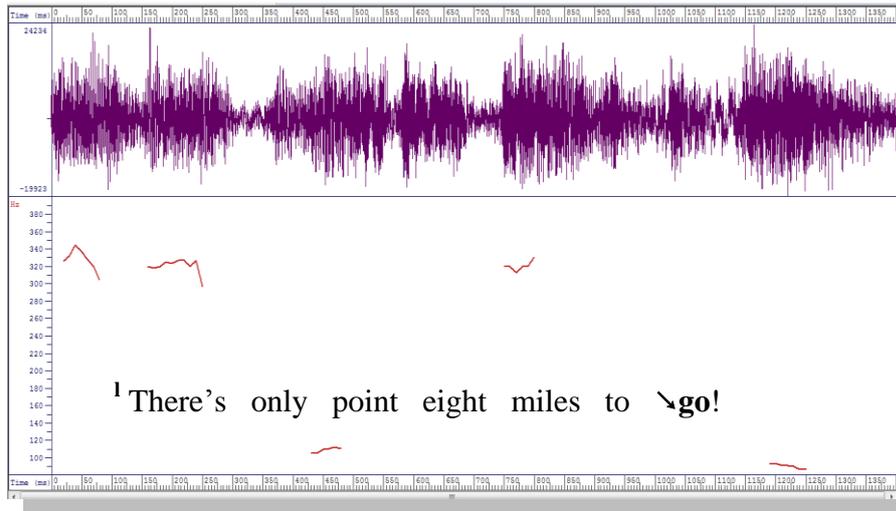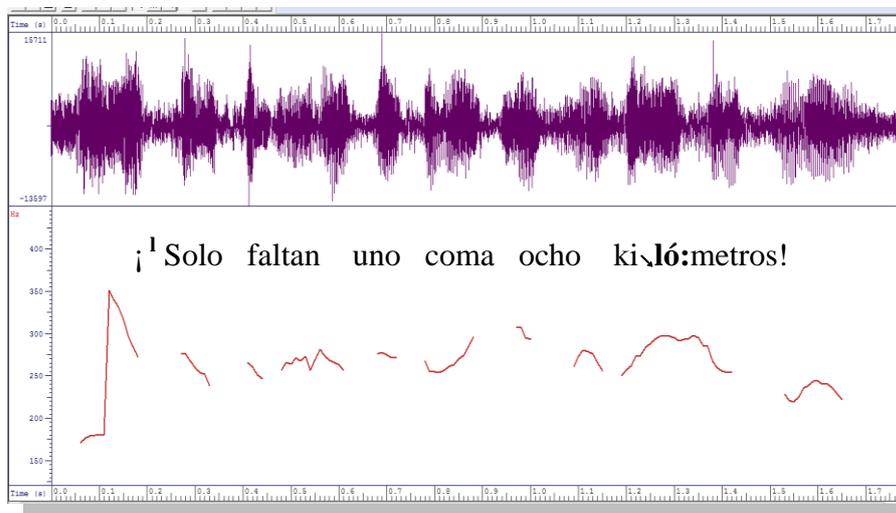
In light of the close relationship between intensity and loudness in oral speech (Chun, 2002), the reduction of intensity in the DV could be also ascribed to the decrease of loudness on the part of the voice talent. Let us compare the English and Spanish waveforms displayed in Images 28 and 29 below.
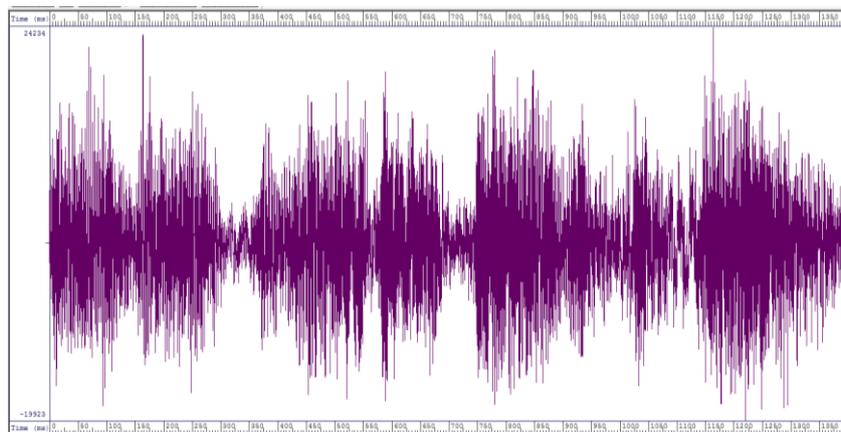
Image 28. Waveform displayed in the English exclamation

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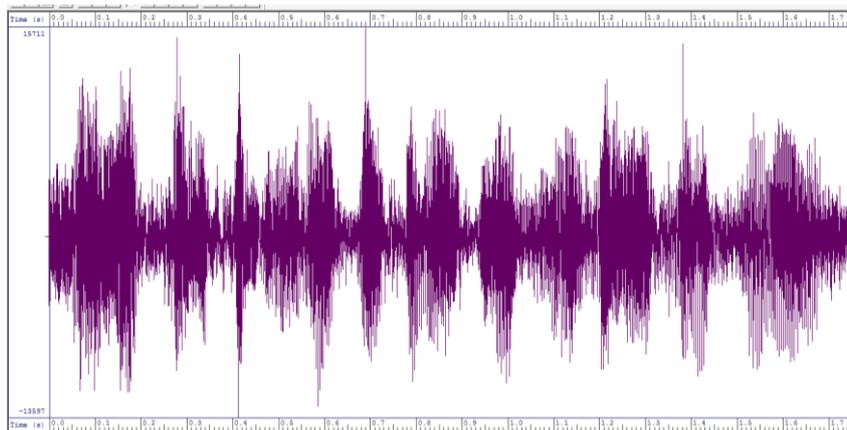
Image 29. Waveform displayed in the Spanish exclamation

EN_5.46 illustrates how a shift in the pitch-range of the nucleus can also bring about a change in the illocutionary force of the utterance as well as in the attitude of the speaker. Here, Ted is narrating the crazy story of how he met the Captain. Barney, who is proud of having witnessed every crazy story that happened to his friend, insists on the fact that he was also there the day he met the Captain. Yet, Ted is certain that Barney was never there. In the non-dubbed fictional dialogue, the intonation of the character (high fall), along with his use of rhythmicality (punteado), gives the impression that he is complaining or protesting against Ted's assertion. Nevertheless, the same sentence uttered with a low key in Spanish makes the character sound reproachful rather than protesting and the jocular effect seems to be reduced. A potential solution to maintain harmony in dubbing between the rhythmicality and the attitudinal meaning intended by the speaker might be the recourse to a similar sentence with three monosyllabic or short words such as *¡Yo sí fui!*. This example does nothing but underscore the importance of paying a great deal of attention to how the character says what he says, in this particular case, to his use of intonation and rhythmicality to convey attitudinal and pragmatic meaning.

This divergence in the attitudinal import attached to the original and the dubbed utterance was actually noticed by the majority of the respondents of the questionnaires in both languages. Whereas 90% of native English speakers deemed that the intention of the character was to protest, only 10% of participants opted for a reproachful attitude. Conversely, a significant 90% of Spanish respondents regarded the speaker's attitude as reproachful, whilst a meagre 10% considered that Barney's intention was to protest.

286
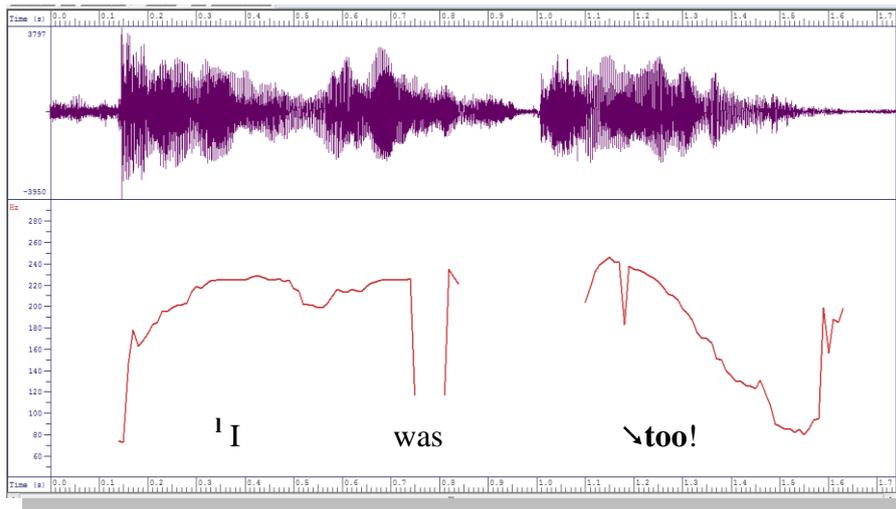
EN_5.46

BARNEY

S08E17
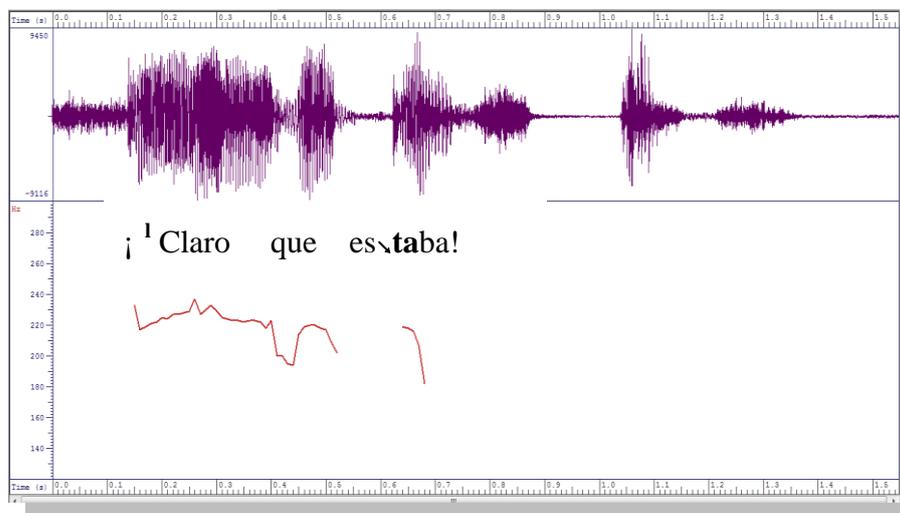
TCR: 01:54

SP_5.46

BARNEY

S08E17

TCR: 01:54

A second phenomenon that emerges from the comparison of descending contours in exclamations is related to the use of a level tone in the TT to render the attitudinal force attached to a high falling tone in the ST. The connotations resulting from such shift are easily perceptible from an aural viewpoint. The definiteness and completeness transmitted by the high fall in the utterance are substituted by a sense of continuation generally associated with the level tone in non-final position (O'Connor & Arnold, 1973). The utterance following the sentence uttered by the character could be posited as the reason behind this choice. As a matter of fact, in the instances identified in the corpus the character continues to talk, but the tonal boundary signalled by the falling contour indicates the independence between one clause and the other. In Spanish, however, the level tone in final position creates the impression of subordination or coordination between the sentences, thus sounding as if the character had not finished his utterance and there was still more to come.

In EN_5.47, Barney is trying to make up for having slept with Robin, Ted's ex-girlfriend. During his conversation with Ted, he starts praising Ted's new relationship with Stella while criticising his previous relationship with Robin. The intention of the speaker is clearly to convince Ted of the advantages of dating Stella in order that he can feel less guilty about his act of betrayal. The use of a sustained high head and a high falling tone in the original exclamation perfectly reflects this "strength of feeling" (Tench, 2011, p. 177) and intensity of emotions (Monroy, 2012) in an attempt to sound convincing and persuasive.
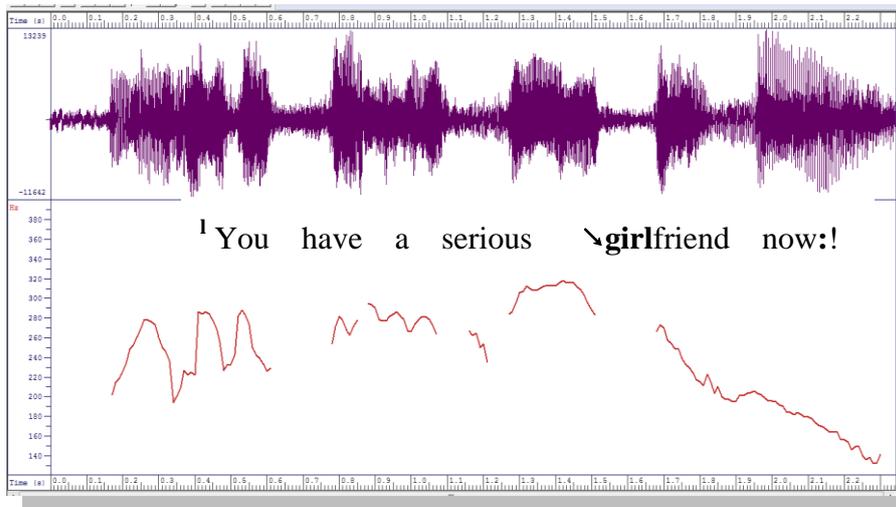
EN_5.47
BARNEY
S03E17
TCR: 04:00

In the dubbed exclamation (SP_5.47), however, the mid level nuclear tone introduces a piece of information shared by both interlocutors and implies some type of "syntactic dependence" (ibid., p. 179) between that particular utterance and the sentence coming next. The target audience might thus perceive the exclamatory sentence as incomplete and even unnatural, given that, in reality, there is no more to come.
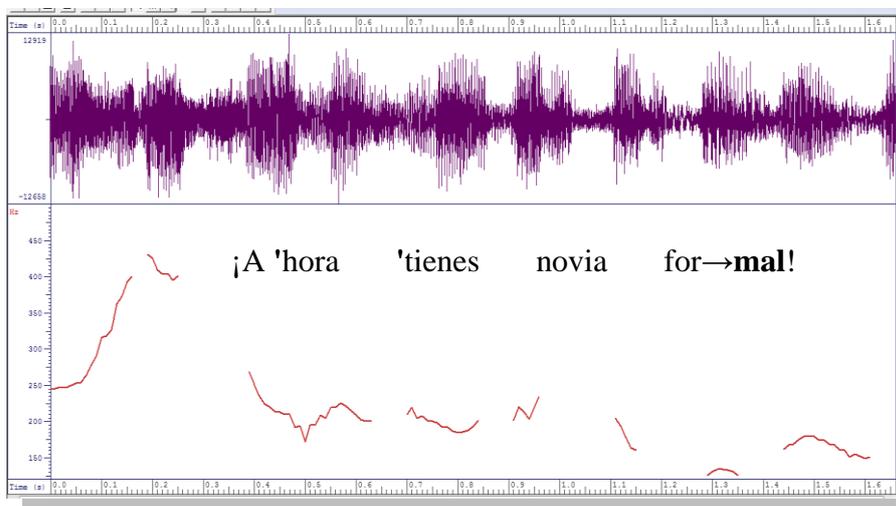
SP_5.47
BARNEY
S03E17
TCR: 04:00

In EN_ 5.48, as opposed to the definiteness of the high fall adopted by the character in the American sitcom, the mid level tone used in the Spanish dubbed exclamation (SP_5.48) conveys a sense of continuation and syntactic dependence. The stepping head in the English utterance introduces an element of authority (Tench, 2011) that reflects Ted's intention of persuading Marshall to keep driving until they find a shelter from the snow. This sense of authority is partly reflected in the DV by means of a sustained high head, which manages to reinforce the attitude intended by the speaker.
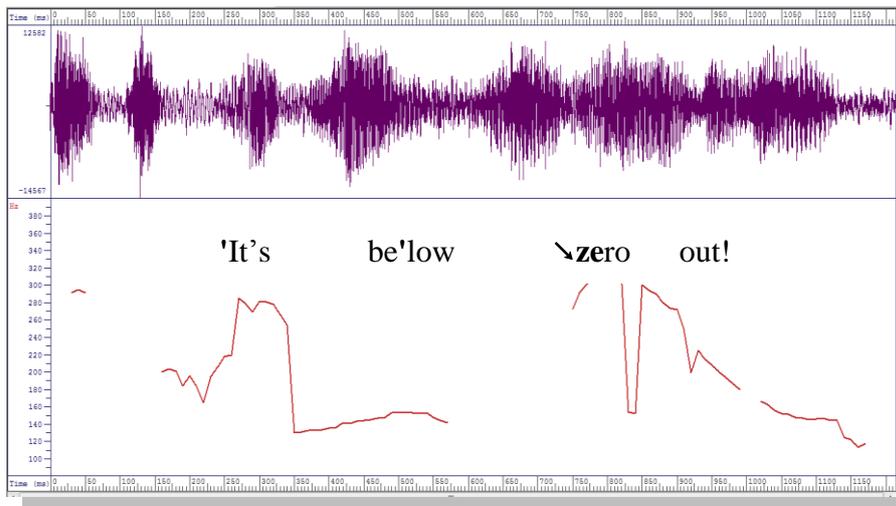
EN_5.48

TED

S02E17

TCR: 07:56
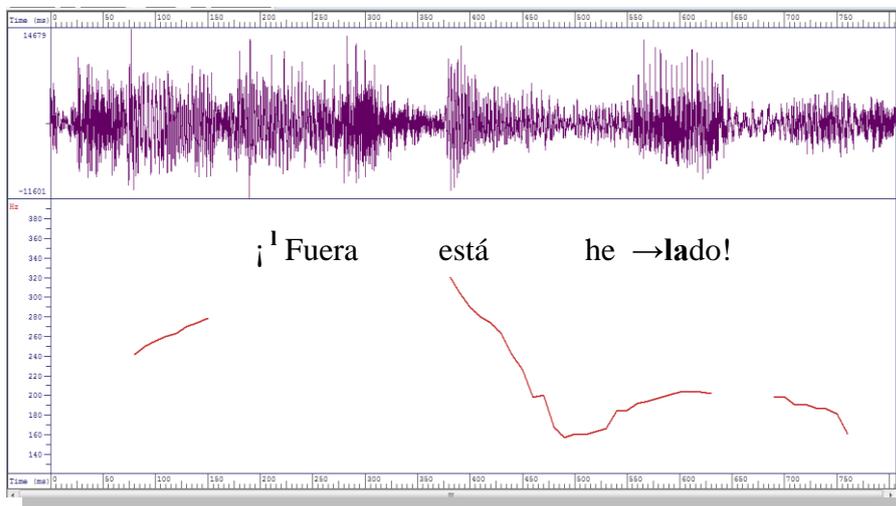
SP_5.48

TED

S02E17

TCR: 07:56

The results obtained also reveal another set of divergences when it comes to the rendition of the implicational rise-fall in dubbing. As stated above, the rise-falling tone, preceded by a sustained high head, can express feelings of surprise and awe (Halliday, 1970) and even a hint of accusation (O'Connor & Arnold, 1973). The implications added by the use of this contour in English are not so clear in the DV, despite the fact

that the dubbing actor has also opted for a rise-fall. The reason behind this might be found in Monroy's (2005) remark that "this pattern has a restricted use in standard European Spanish" and, as a result, "the tone as such has a low frequency of occurrence in our language [Spanish]" (p. 318). In this author's view, "there is another pattern, consisting of a high fall nucleus preceded by a descending (sliding) head, [...], which is widely used in Spanish" (ibid.) and which would sound more suitable in this particular context. It thus emerges that perhaps by drawing upon a descending head and a high falling tone the dubbing actor would have been able to reflect the attitudinal load of the original exclamation more successfully.

In EN_5.49, Barney is so utterly obsessed over the fact that Ted can discover his affair with Robin that he thinks that all conversations actually revolve around that matter. In reality, Ted and his friends are talking about how they are going to celebrate Ted's 30th birthday. When Barney anxiously asks about the topic of their chat, Ted's response shows his awe and surprise because Barney lost the thread of the conversation. He also adds a hint of accusation (Halliday, 1970; O'Connor & Arnold, 1973), for Barney seems to have forgotten that he (Ted) is turning 30 years old on Friday.
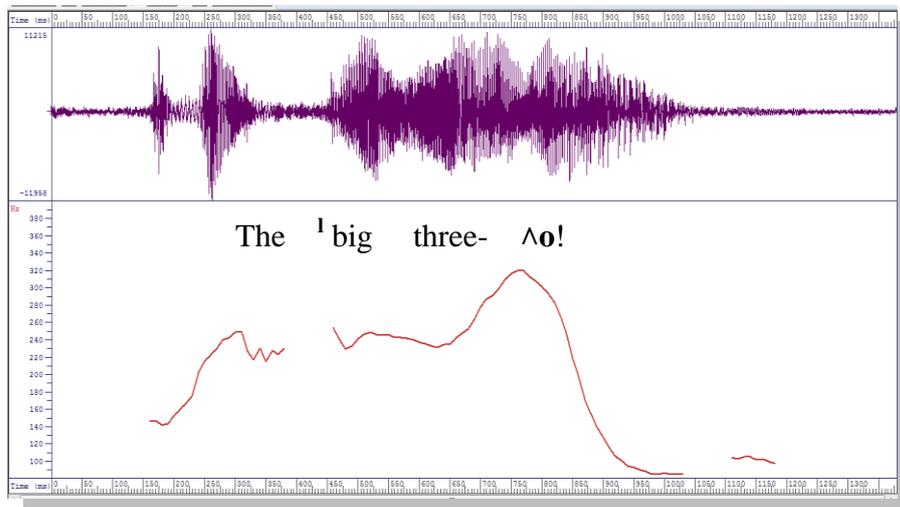
EN_5.49

TED

S03E17

TCR: 02:48

In Spanish, the attitudinal import attached to the implicational rise-fall in the original utterance appears not to be so obvious in the TT. Ted's attitude is actually more unemotional and less intense as compared to the American dialogue. Moreover, the implicit element of accusation is very likely to be overlooked by the target audience due to the mitigation of the speaker's emotional involvement.
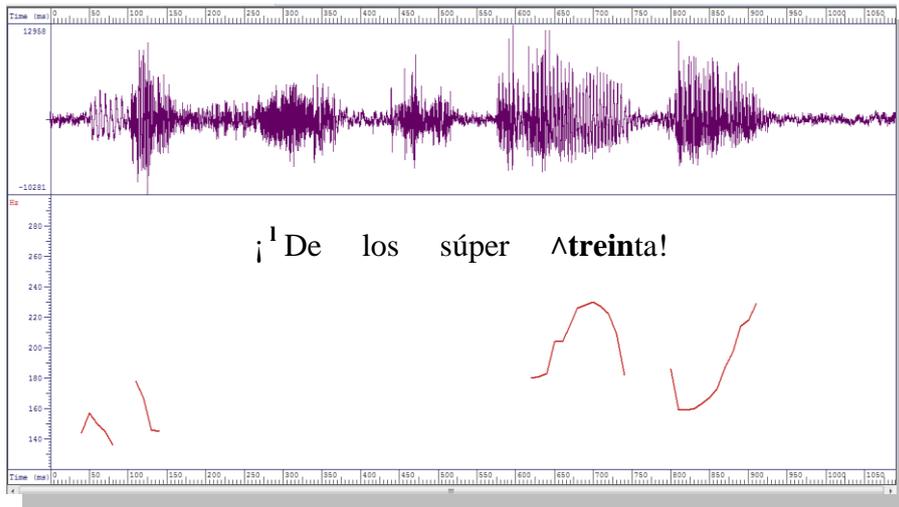
SP_5.49

TED

S03E17

TCR: 02:48

¡¹De los súper ∧**trein**ta!

Another case of rise-fall nucleus is featured in EN_5.50 below. Very much along the same lines as the previous instance, the use of this tone in the English utterance carries several implications from an attitudinal and pragmatic standpoint. Here, Ted tells Robin that he is moving to Chicago, right after admitting that he is still in love with her. By resorting to a rise-fall the character, Robin, sounds highly impressed (Crystal, 1975; Cruttenden, 2008) and somewhat accusatory (O'Connor & Arnold, 1973). She is not trying to persuade Ted to stay in New York, but she wants him to know that she disagrees with his decision to leave.

EN_5.50

ROBIN

S09E17

TCR: 13:28

I ¹can't believe you're leaving New ∧**York**!

In the DV, the character seems less emotionally involved, as if she was just presenting a fact rather than expressing her inner feelings intonationally, which is precisely the reason why the spectatorship might find it difficult to grasp the attitudinal nuances linked to the character's words in Spanish. The recourse to a low fall in the dubbed exclamation to express the implications associated with the use of the rise-fall in the ST is likely to make the on-screen character sound detached and unsympathetic

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(Monroy, 2005) and the emotional involvement implied in the original utterance is fairly mitigated.
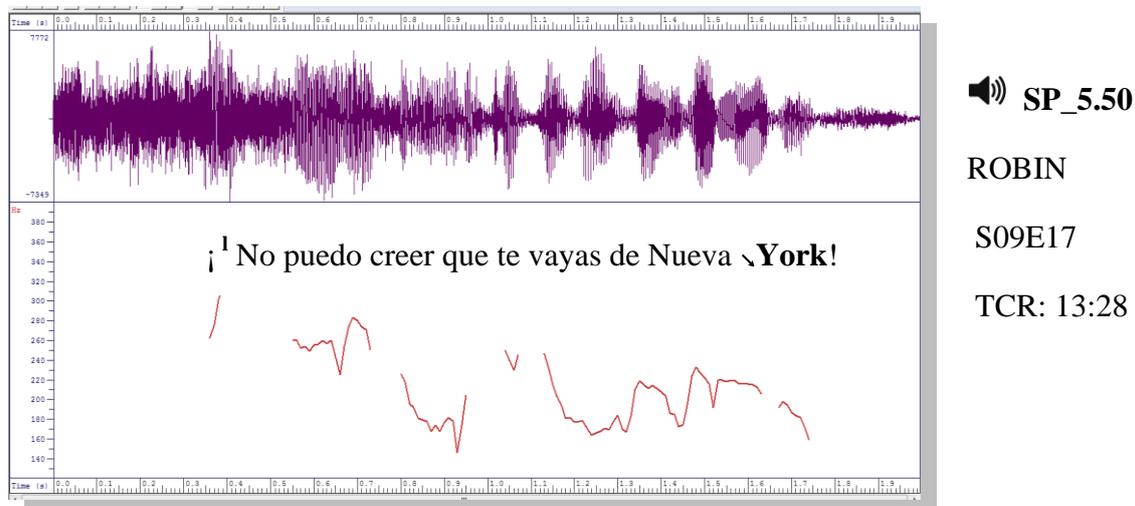
In spite of the aforementioned differences, the non-dubbed and the dubbed exclamatory sentences taking a falling movement on the nucleus have been found to bear close resemblance as far as the attitudinal and illocutionary functions are concerned. As compared to the other three utterance-types under study, namely statements, questions and commands, it is precisely the realm of exclamations that exhibits the greatest degree of similarity. A possible explanation for such likeness may be that exclamations "are primarily for expressing the speaker's own feelings" (Quirk et al., 1972, p. 386) and, in doing so, emotions are inclined to be intensified (Bolinger, 1989). Exclamations thus involve a more expressive delivery on the part of the actor, who will resort to intonation and other prosodic features to maximise the dramatic impact of the sentence. When hearing the source version, dubbing actors might find it easier to identify the inner feelings of the character as well as the connotative and implicational meaning intended by the speaker. Then, they might be prone to reproducing or even mimicking the original actor's performance in order to attain the same dramatic effect in the DV.

The jocular purpose of the sitcom under scrutiny might also be posited as a potential reason behind the close resemblance between source and target exclamations. As explained in § 3.3.5, intonation can contribute to the humorous effect of the utterance in a given context (Wennerstrom, 2013). The expressive and dramatic nature of exclamations can favour the enhancement of the comic impact of intonational

contours, thus making them more audibly perceptible and easier to grasp and to reproduce by the dubbing actor.

Three examples of this attitudinal and illocutionary similarity have been selected for illustrative purposes. In EN_5.51, Ted tells Barney and Marshall that he listened to a voicemail from the Captain and, judging by his tone, he really thinks that the Captain is mad at him. Although Barney seems a bit sceptical at first, he realises that his friend is right as soon as he hears the message one more time. The intonation adopted by the character reflects that he is genuinely impressed by the tone of the Captain's voice. The low key on the nucleus, along with a slower speech rate and syllable lengthening, can also intensify the comic effect that the exclamation exerts on the source audience (Attardo et al., 2013).

Similar intonational and prosodic devices are used in the Spanish dubbed sentence to attain the same result. This is the reason why this exclamation seems to fulfil the same attitudinal function according to English and Spanish respondents of the questionnaires (QA_1 and QA_2). Indeed, 100% of English participants and 90% of Spanish respondents singled out the adjective "impressed" as the attitude that Barney was intended to convey in this example.

¡ →O:h │ a¹ hora me doy ⟍cuenta!
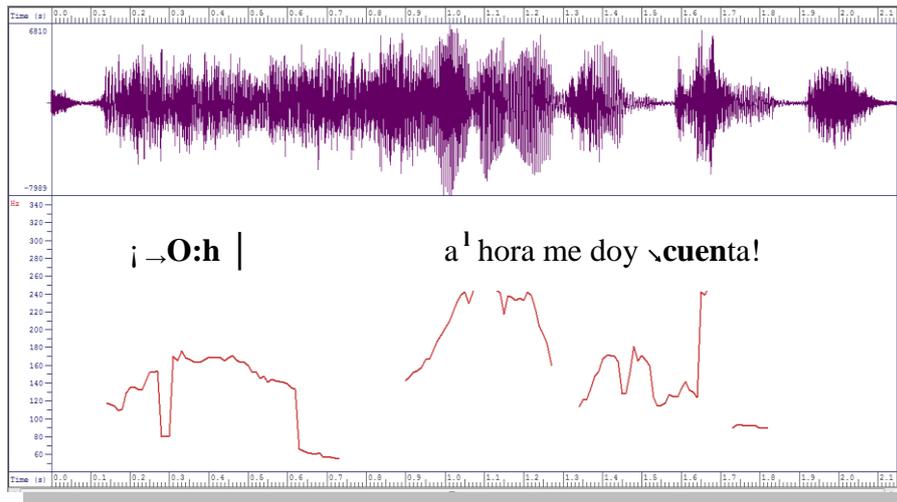
🔊 **SP_5.51**

BARNEY

S08E17

TCR: 00:52

In EN_5.52, the intention of the character is to show his pride and satisfaction at having slept with Robin when Marshall insinuates that he had to feel very guilty about that. Barney's intonation clearly reveals that he has no regrets whatsoever and that he is even satisfied and proud of his sexual affair with Robin. Moreover, the (expected) attitude of Barney towards Marshall's comment helps forge his characterisation at both the diegetic and extradiegetic levels and meets the expectations of the audience about Barney's personality. This seems to confirm Culpeper's (2001) remark about the fact that "the way one speaks can trigger information about [...] certain personality types" (p. 215).

→No │ 'that was ⟍awesome!
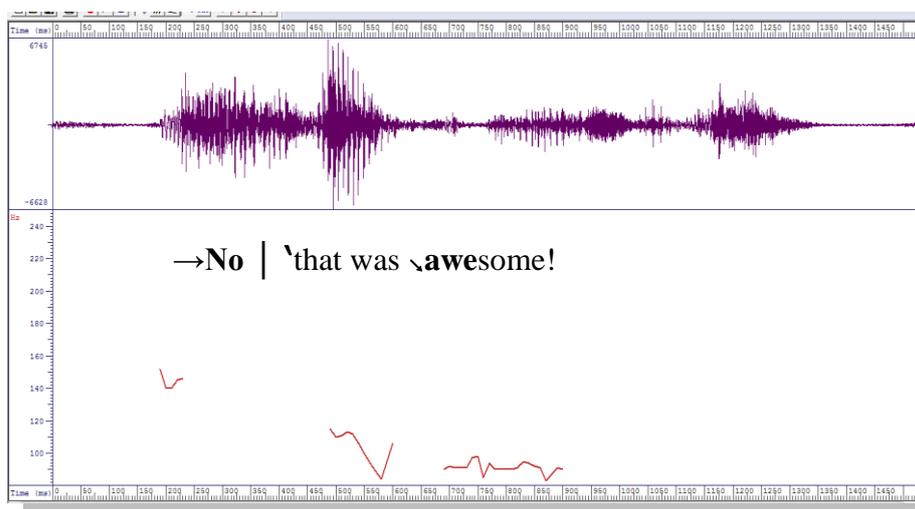
🔊 **EN_5.52**

BARNEY

S03E17

TCR: 08:18

The same nuclear tone and the same attitudinal content have been reflected in the dubbed exclamation (SP_5.52). It is perhaps the fact that the character openly exposes his attitude and the intention of his words that makes the tonal meaning more

transparent and explicit to the dubbing actor. Barney's characterisation and the viewer's background knowledge about his personality could also lie at the root of this similarity.
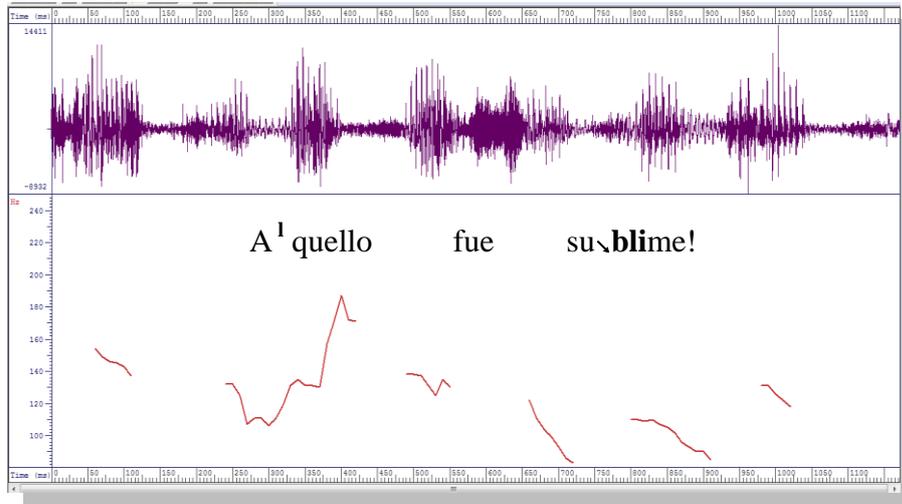
🔊 **SP_5.52**

BARNEY

S03E17

TCR: 08:18

One more example is provided in the two screenshots shown below. In this case, Barney needs that Marshall, as a lawyer, tries to find a loophole in the Bro Code, a set of rules that Barney wrote to govern the relationship among friends or "bros", in order that he can feel better after having betrayed Ted by sleeping with his ex-girlfriend, Robin. When Marshall tells Barney that his manual is ironclad, Barney blames him for his misfortune, calling into question his skills as a lawyer. In his exclamation, the focus of information is placed on the first word of the utterance instead of on the last lexical item, which would bear the accent by default (Wells, 2006). Needless to say, the strategic use of marked tonicity serves a pragmatic function in the dialogue (Mateo, 2014). This is known as "narrow focus" (as opposed to "broad focus") (Tench, 2011, p. 152). As the noun "lawyer" can be taken as given information by both the speaker and the listener, the character puts the emphasis on the adjective "bad" to indicate that this is new information, to bring the negative quality into focus and to intensify its semantic and informative content. The high falling pattern used contributes to reinforcing his attitude.
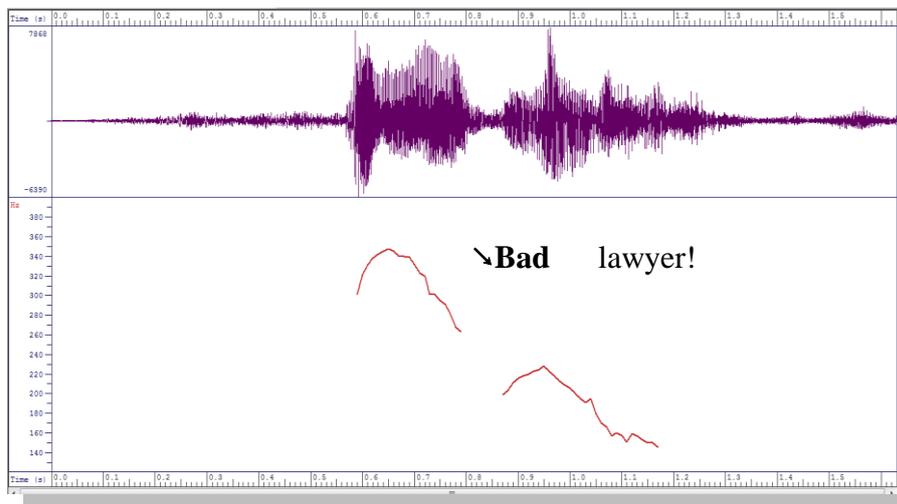
EN_5.53
BARNEY
S03E17
TCR: 11:35

↘**Bad**   lawyer!

Although the last lexical item is deaccented in English, in Spanish the nucleus should fall on the last content word of the sentence, that is, on *abogado*, regardless of whether the information is treated as given or new (García-Lecumberri, 1995). Surprisingly, the accent has been placed on the adjective *mal*, thus imitating or attempting to reproduce the intonation of the original character. This could be seen as an indicator of the potential influence that the source aural version can sometimes exert on how dubbing actors say what they say, especially when providing a more expressive and dramatic rendition.
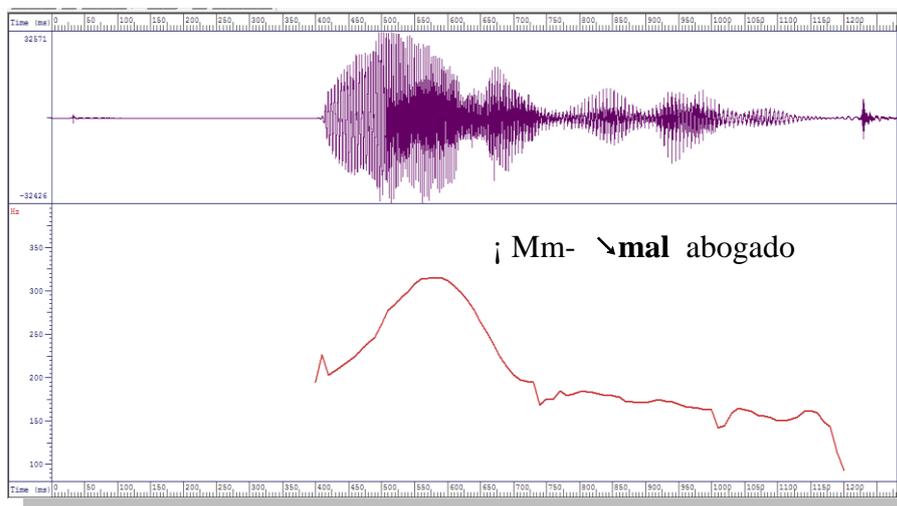
SP_5.53
BARNEY
S03E17
TCR: 11:35

¡ Mm- ↘**mal** abogado

5.4.3.2. Rising intonation

Exclamations uttered with an ascending movement on the nucleus are rarely found in everyday speech (O'Connor & Arnold, 1973; Monroy, 2012). However, when this utterance-type is said with a rising tone, it usually performs a specific attitudinal

function or carries a series of underlying implications (Halliday, 1970; Monroy, 2012). In the parallel corpora under analysis, the presence of rises in exclamatory sentences is particularly scarce with only 3 occurrences in English (5%) and 10 instances in Spanish (16%), none of which features a case of fall-rise.
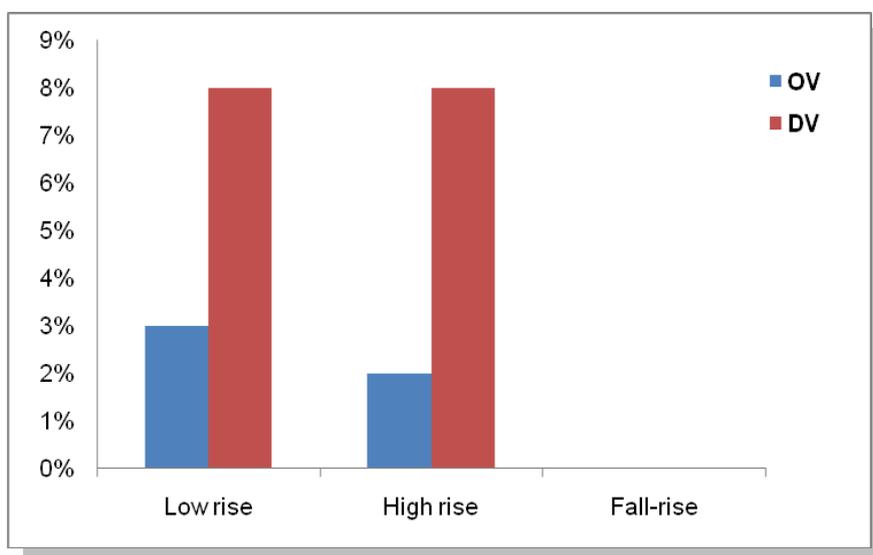
Figure 32. Original and dubbed rising contours in exclamations

Due to the prevalence of rising contours in the dubbed text, it is worth delving into the attitudinal and illocutionary function of exclamations from the viewpoint of the target version in an attempt to draw more solid conclusions that may be valid for and applicable to a greater number of samples. The rising contours identified in the Spanish corpus do not always reflect the original intention of the speaker and sometimes introduce some semantic and informative nuances that are absent in the oral source version. A few representative examples have been singled out for illustrative purposes in order to throw light on the potential divergences between non-dubbed and dubbed fictional dialogues.

In EN_5.54, Ted and Marshall are heading for Ohio to spend Christmas Eve with their families. To kill time, Ted proposes playing a car game consisting of saying "Zitch Dog" every time they happen to see a dog. Although Ted admits that he always wins, it is Marshall who scores the first point. The final rising contour in the Spanish exclamatory sentence creates the impression on the listener that the utterance is incomplete (Hirst & Di Cristo, 1998). Nevertheless, from the high falling tone used in the original text the viewer could reasonably infer that the sentence is definite and complete. Moreover, the attitude conveyed by the character in Spanish does not seem to

coincide with the attitudinal content attached to the English exclamation. The Spanish exclamation might sound cold and resentful, whereas the English utterance might sound more sympathetic and casual.
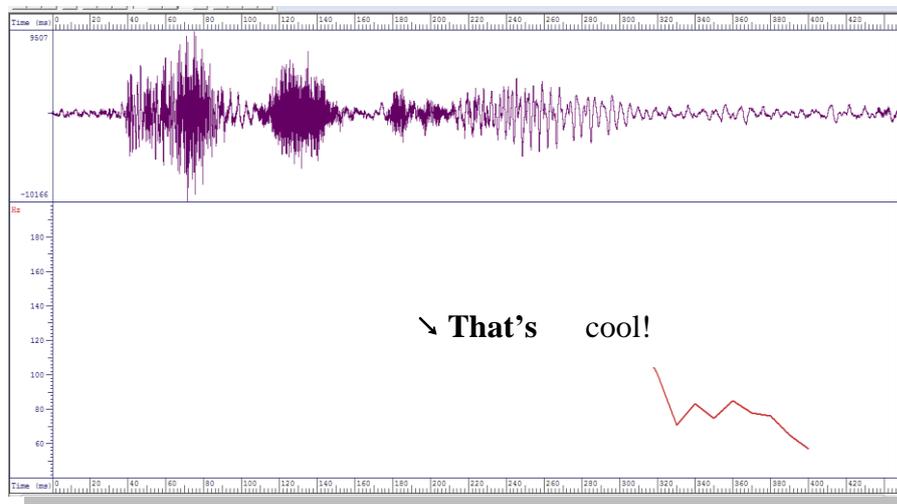
🔊 **EN_5.54**

TED

S02E17

TCR: 06:52

↘ **That's** cool!
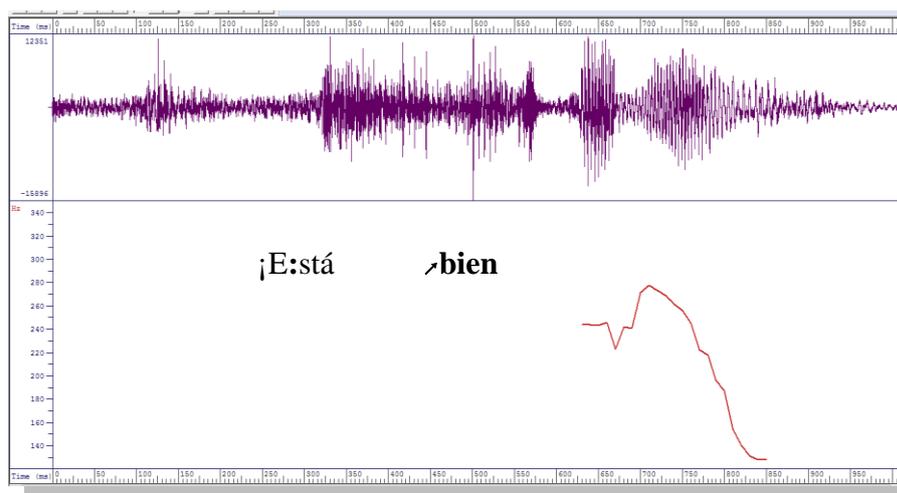
🔊 **SP_5.54**

TED

S02E17

TCR: 06:52

¡E**:**stá ↗**bien**

A similar case is provided in the following example, in which the low rising contour on the nucleus might make the target viewer think that the Spanish sentence is unfinished. In this scene, Marshall dreams about "2006 Lily", who is very excited because she does not know what happened in the world throughout all these years. Her excitement is reflected in her intonation in English (EN_5.55) and in Spanish (SP_5.55) and intensified by the recourse to a sustained high head in both cases. However, whereas the English exclamation is attached to a previous sentence, it seems that the Spanish utterance is introducing a sentence coming next. In other words, the original exclamation might be perceived as the conclusion to another clause (i.e., *for this reason, I have so many questions*), whilst the dubbed dialogue might be interpreted as the cause

to the following clause(s) (i.e., *I have so many questions because...*). The perception gained by the viewers of each language might thus be considerably different.
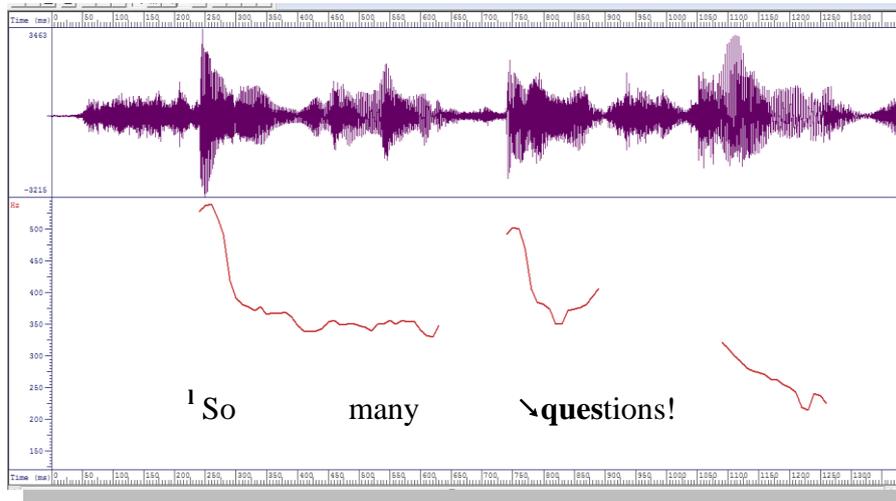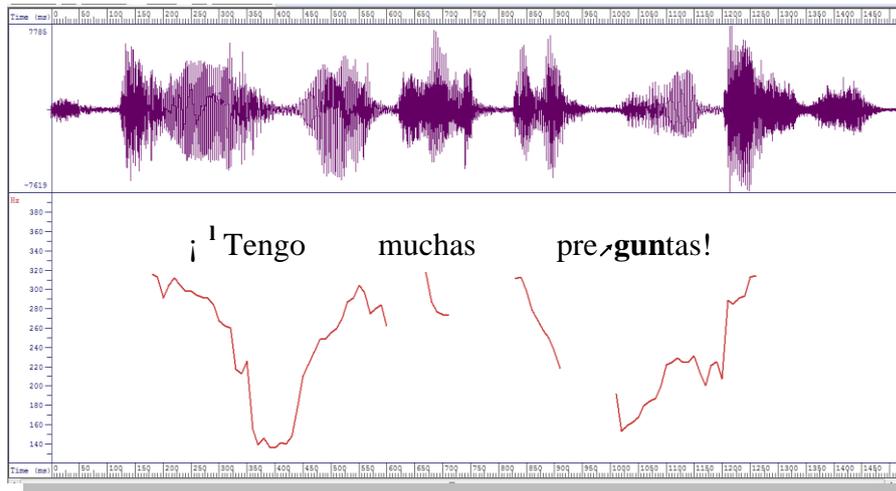
In EN_5.56, Barney goes to Marshall for legal advice. Marshall thinks that Barney is confronted with an illegal action at work, but Barney is not precisely worried about that. When comparing both versions, the falling contour in the English utterance reflects the character's surprise (Crystal, 1975) as well as his strength of feelings (Halliday, 1970), that is, his rejection of Marshall's idea. The marked tonicity on "Tuesday" also reinforces the speaker's attitude.
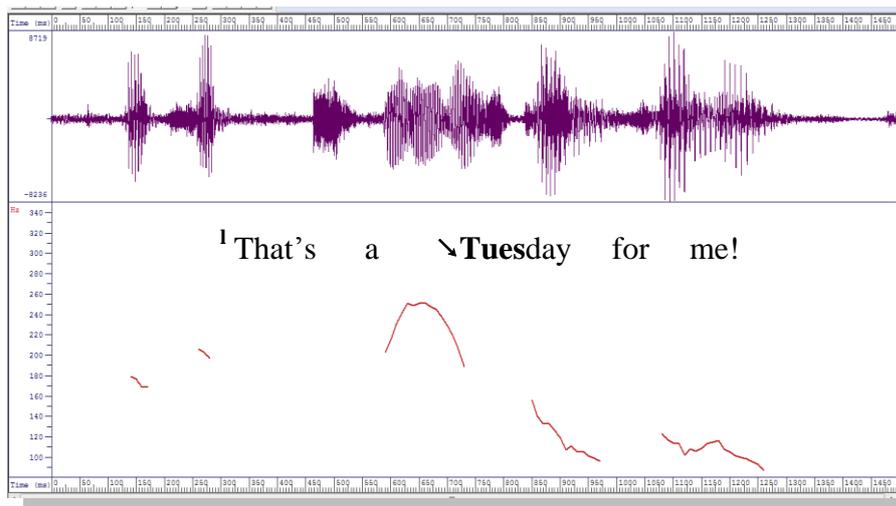
🔊 **EN_5.56**

BARNEY

S03E17

TCR: 04:52

The naturalness of the exclamation seems to be reduced in the DV for a number of reasons. On the one hand, the tonality or pitch-segmentation of the sentence might sound somewhat contrived to the Spanish listener, given that there seems to be two distinct foci of information, namely "interés" and "mí". A possible explanation for this is that the dubbing actor wanted to reproduce the tonicity of the ST, but, governed by Spanish tonal rules, he also had to accent the last word of the IP (Gutiérrez Díez, 2005). On the other hand, the rising contour mitigates the surprise of the character and softens the emotional load transmitted by the high fall in the original clause, thus making the exclamation sound more attitudinally neutral.
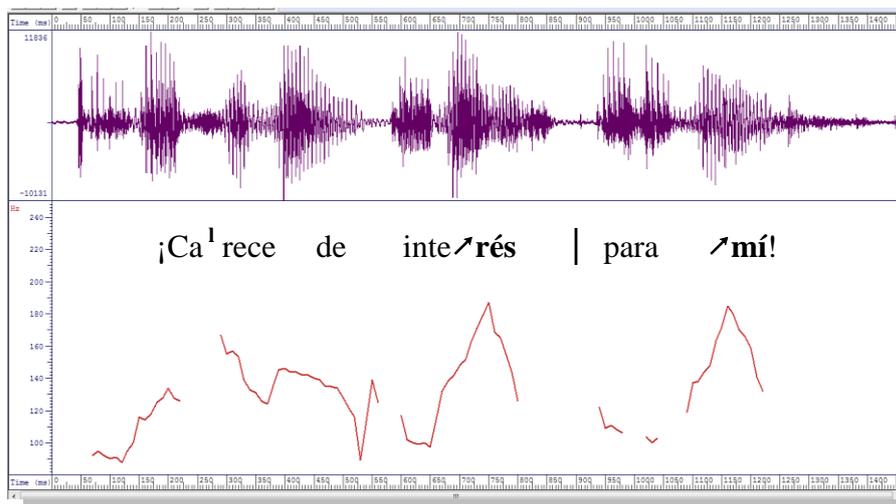
🔊 **SP_5.56**

BARNEY

S03E17

TCR: 04:52

5.4.3.3. Level intonation

Like the ascending movement, level tones are hardly found in the two corpora at hand, with a total of 7 instances identified in Spanish (12%) and 10 cases detected in English (17%), as illustrated in the following chart.
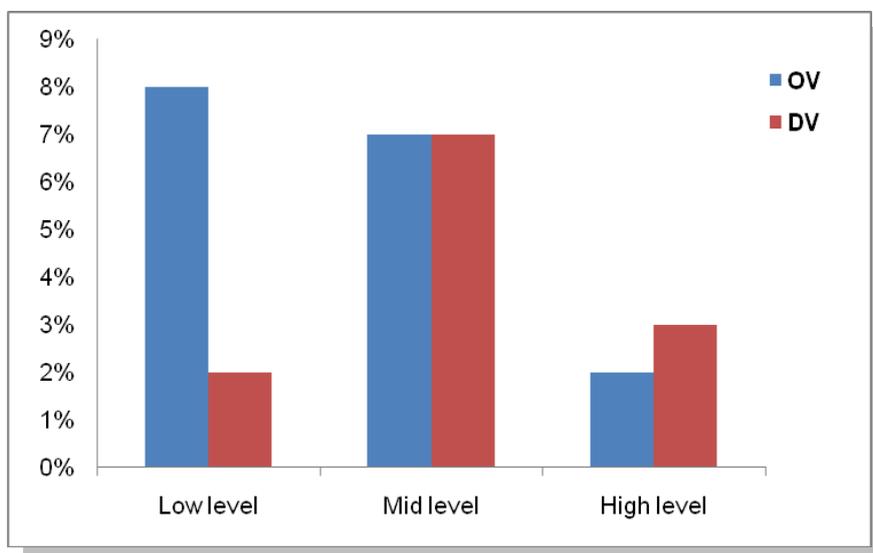
Figure 33. Original and dubbed level contours in exclamations

According to O'Connor & Arnold (1973), although the level tone is very unusual in naturally-occurring speech, it can be used with interjections when the speaker aims at "calling out to someone, as if at a distance" (p. 89). However, the results obtained show that this tone can have many different uses and can convey a more diverse range of attitudes. A comparison between the level patterns employed in English exclamatory sentences and their Spanish counterparts reveals that, with very few exceptions, the majority of the utterances analysed perform the same illocutionary and attitudinal function as the original dialogue. This confirms that exclamations are the types of utterances that most faithfully represent the semantic content attached to the trajectory of the pitch. The only two exceptions to this rule are illustrated below.

In the first example, it is possible to note a dramatic change in the character's attitude and intention when dubbed into Spanish. In the original scene, Ted is telling his friends about the last time he came across the Captain, letting them know that it really was a crazy story. The intonation adopted by the speaker perfectly reflects the attitudinal import of the utterance. He sounds proud and satisfied with the story he is about to recount and the low key makes him sound more informative (Tench, 2011).

Interestingly, the illocutionary force of this exclamation has been successfully perceived by 100% of the native English speakers taking part in QA$_1$, who selected "self-satisfied" as the attitude intended by the character in this particular scene based on the addresser's use of intonation.
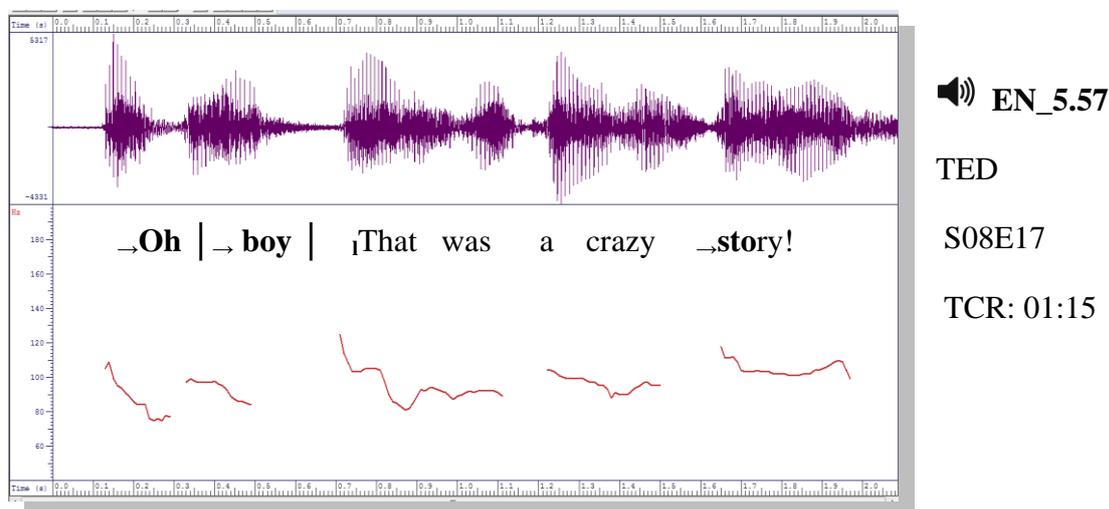
An aural and visual inspection of the pitch contour used in dubbing reveals different attitudinal connotations and pragmatic implications. The intonation used by the dubbed character makes Ted sound annoyed and even disappointed, thus differing substantially from the attitude intended in the OV. The data emerging from QA$_2$ also seem to validate this perception, given that 90% of Spanish viewers deemed that Ted was "irritated" rather than "self-satisfied".

It is worth mentioning that, in this particular case, the Spanish translation might have led the dubbing actor to adopt a wrong intonational pattern. As a matter of fact, the first exclamatory sentence "¡Qué horror!" could make the dubber think that the character has an unfavourable attitude towards the story he is about to tell and, as a result, the intonation of the dubbing actor attempts to display a more serious, abrupt and irritated behaviour that reflects the verbal content of the utterance. In this sense, the dubbing actor seems to have paid more attention here to what the character says rather than to how the character says what he says.

¡ ¹ Qué ho⁄rror! │ ¡ ¹ Fue una historia de ↘**lo**cos!
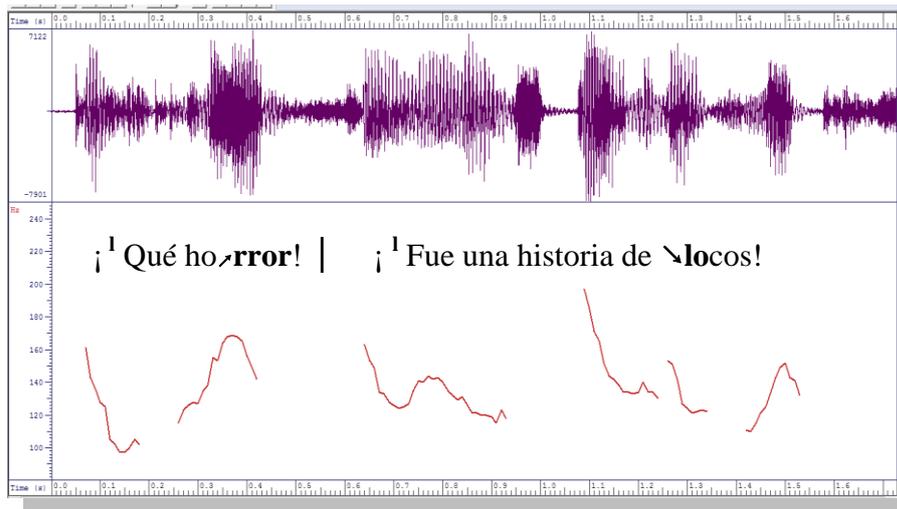
SP_5.57

TED

S08E17

TCR: 01:15

The second exception is found in EN_5.58. In this particular case, the tonic segment is a level tone uttered in a mid key. The recourse to this nuclear tone involves a sense of routineness on the part of the character (Crystal, 1975), as if stating a fact that is repeated from time to time. Judging by Barney's personality, this type of behaviour makes perfect sense. As far as the attitudinal content is concerned, the level tone, as noted by Crystal (ibid.), can also imply a reduction in the speaker's affective involvement, thus making it difficult to ascertain whether he is adopting a positive or a negative stance towards the fact stated.

I   am   ¹so   hang→**o**ver!
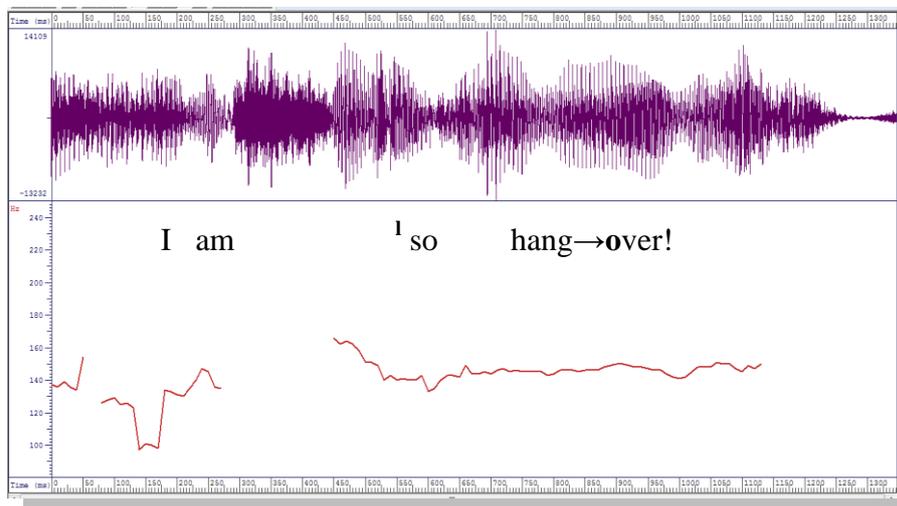
EN_5.58

BARNEY

S07E17

TCR: 03:56

The dubbing actor has also drawn upon a level tone in the Spanish version. Although the use of a similar pattern in the two languages under study can actually work on a number of occasions, as has been illustrated by some of the examples provided above, this is not the case in SP_5.58. Whereas the level tone could make the dubbing actor's delivery sound more indefinite and less attitudinally neutral, a descending nucleus preceded by a low pitch-range could constitute the preferred as well

as the more natural option in Spanish to reproduce the illocutionary force of the original exclamation. The stacatto rhythmicality used by the dubbing actor in the exclamatory sentence, which does not usually sound very natural in spontaneous speech (R. Monroy, personal communication, 2015), might also contribute to the contrived air of the utterance. This rhythm places more emphasis on every syllable, especially on the two syllables of the verb, namely "ten" and "go".

🔊 **SP_5.58**

BARNEY

S07E17

TCR: 03:56
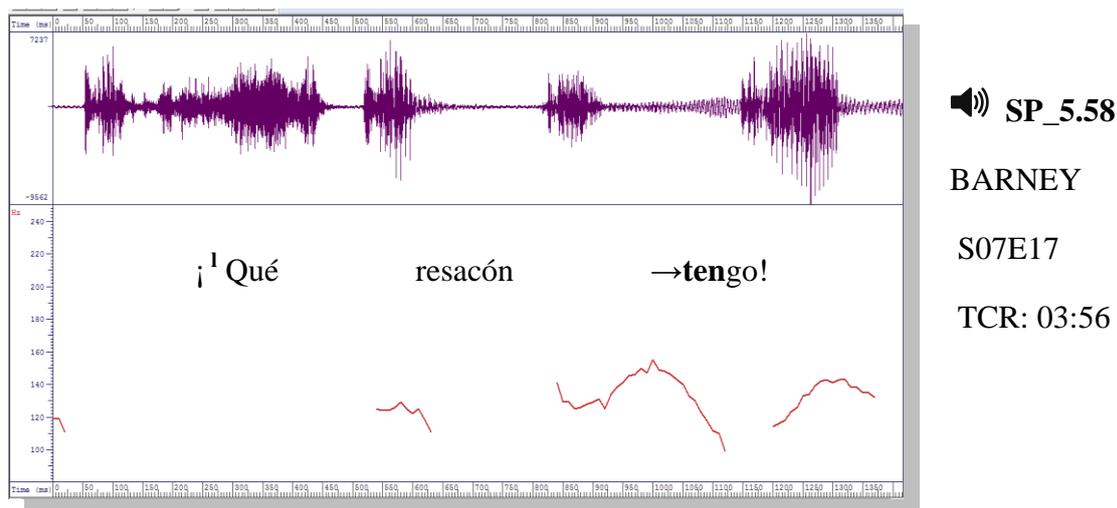
5.4.3.4. Evaluation of results in exclamations

The results obtained in the analysis of exclamatory sentences seem to confirm the tendency to favour the falling movement of the nucleus in both English and Spanish. The fall, pronounced in a high key, becomes the preferred choice over the low variant, perhaps due to the expressive and emotional load of exclamations in the dialogue. This could also be put down as a reason behind the common recourse to high heads in the non-dubbed and dubbed utterances under scrutiny.

The data also reveal cross-language similarities in the use of intonation in exclamations. This means that the attitudinal content superimposed on the original character's words is very often reflected by the dubbing actor, thus serving the ends of the source dialogue and adding more naturalness to the DV. A likely explanation for this resemblance might be the effect that the dramatic and expressive delivery of the original actor exerts on the dramatic and expressive delivery of the dubbing actor, since exclamations might become easier to interpret and reproduce.

Although, as far as exclamations are concerned, the similarities outstrip the differences between these two languages, it is worth noting the presence of a number of divergences that do not always do full justice to the speaker's intention. Within the falling dimension, the intensity and emotional involvement of the sentence is sometimes reduced in those cases in which the high pitch-range is replaced by a low key in Spanish. This supports the premise that the low fall tends to be more dispassionate and unexcited, whereas the high fall usually introduces more excitement and involvement on the part of the speaker (Cruttenden, 1997; Wells, 2006). On other occasions, the high falling tone has been rendered as a level tone, thus decreasing the sense of definiteness, completeness and finality of the original exclamation. Another difference is related to the attitudinal import attached to the implicational rise-fall, which is often disregarded and conveyed with different nuances in dubbing.

In comparison to the recurrent use of falling contours in exclamations, the presence of rising and level tones is very scarce in these two languages. Both similarities and differences have been detected between the two corpora, the latter primarily arising from the shift in the attitude and intention of the character when dubbed into Spanish. Sometimes it is the dramatic effect of exclamations that actually plays against the dubbing actors' delivery, pushing them to imitate a pitch contour that might not be the most natural pattern for that particular purpose in that particular context.

Table 29. Major trends in the intonation of dubbed exclamations

EXCLAMATIONS		
TONE TYPE	**TECHNICAL CONSIDERATIONS**	**ATTITUDINAL & PRAGMATIC IMPLICATIONS**
FALLING	Typical pitch-movement for exclamations. Predominance of high falling tones. Cross-language similarities in the use of intonation High dramatic and expressive load.	Reduction of intensity and emotional involvement. Reduction of definiteness and completeness. Partial or total loss of the implications added by the fall-rise.

RISING	Rare occurrence with exclamations. Cross-language similarities in the use of intonation. Null occurrence of the fall-rise.	Change in the attitude and intention of the character.
LEVEL	Rare occurrence with exclamations. Cross-language similarities in the use of intonation.	Change in the attitude and intention of the character.

5.4.4. Commands

Commands or imperative sentences are directive speech acts that exhort the listener to perform the action demanded or requested by the speaker. They normally begin with the base form of the verb and have an elliptical subject. The intonation of imperatives play a foremost role in the illocutionary force of the utterance and might help discriminate between, for instance, a strong command or a gentle request. Like statements, wh-questions and exclamations, the default tone to utter a command is a fall or *cadencia* in both English (Collins & Mees, 2003; Wells, 2006) and Spanish (Navarro Tomás, 1944; Monroy, 2002). The attitudinal content usually superimposed on commands could be described as fairly authoritative and firm but also as the exact reverse, i.e., courteous and soft. The first intended meaning tends to be associated with the falling tone (Cruttenden, 1997), whilst the second one is most naturally conveyed in spontaneous speech by drawing upon a rising tone (Knowles, 1987).

A quick look at the results obtained, as illustrated in Tables 30 and 31 below, shows a significant contrast in the occurrence of nuclear tones. In fact, the recourse to falling tones in the two corpora (80% in the DV and 83% in the OV) proves much more recurrent than the use of the rise (10% in the DV and 4% in the OV) as well as of the level tone (10% in the DV and 15% in the OV). As regards the pre-nuclear level, sustained high heads (40% in the DV and 23% in the OV) as well as falling heads (20%

in the DV and 18% in the OV) appear to be by far the most frequent movements attributed to the pre-tonic segment. The notable absence of heads (38% in the DV and 42% in the OV) can be explained by the high occurrence of short commands, which are characterised by "a nuclear tone alone and no head" (O'Connor & Arnold, 1973, p. 53). Another reason for this might lie in the fact that this utterance-type often begins with the imperative verb (verb-initial sentence) bearing the nucleus. Thus, the IP consists of a single nuclear pattern, comprising the nuclear tone and the tail. The total number of heads and nuclear tones identified in the 60 dubbed and 60 non-dubbed commands under study is presented in the two following charts.

Table 30. Number of heads and nuclear tones found in dubbed commands

COMMANDS (DUBBED VERSION)						
Heads			**Nuclear tones**			
Low	0	0%	**Low Fall**	26	**43%**	
High	24	**40%**	High Fall	18	30%	80%
Falling	12	20%	Rise-Fall	4	7%	
Rising	0	0%	Low Rise	3	5%	
Stepping downwards	1	2%	High Rise	3	5%	10%
Stepping upwards	0	0%	Fall-Rise	0	0%	
No head	23	38%	Low Level	3	5%	
			Mid Level	2	3%	10%
			High Level	1	2%	
	60			**60**		

Table 31. Number of heads and nuclear tones found in original commands

COMMANDS (ORIGINAL VERSION)						
Heads			**Nuclear tones**			
Low	3	5%	Low Fall	19	32%	
High	14	23%	**High Fall**	28	**48%**	83%
Falling	11	18%	Rise-Fall	2	3%	
Rising	3	5%	Low Rise	1	2%	
Stepping downwards	4	7%	High Rise	1	2%	4%
Stepping upwards	0	0%	Fall-Rise	0	0%	
No head	25	**42%**	Low Level	5	8%	
			Mid Level	3	5%	15%
			High Level	1	2%	
	60			**60**		

5.4.4.1. Falling intonation

Commands occur with falling tones in the majority of the instances analysed in the corpora. High falls are apparently more usual in the non-dubbed sitcom (48%) than in the dubbed sitcom (30%), in which the low fall seems to be the predominant variant (43%). As for the rise-fall, this is rarely found in the commands analysed in the corpora (7% in the DV and 3% in the OV).
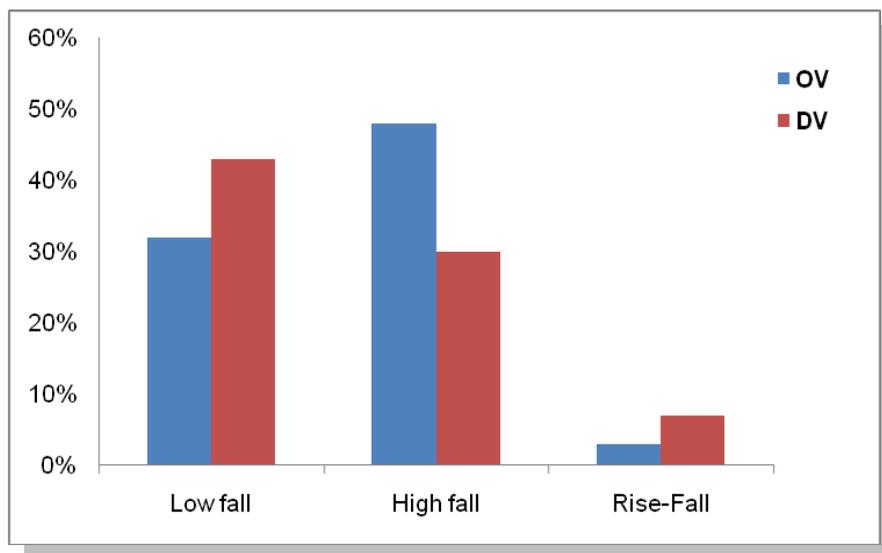
Figure 34. Original and dubbed falling contours in commands

Any change in the pitch-range of the utterance might bring about a change in the attitudinal cues superimposed on the speaker's words. For instance, commands pronounced in a high key "suggest a course of action rather than to give an order" (O'Connor & Arnold 1973, p. 56). What emerges from such description is that, although the illocutionary force of the imperative is obviously an order, the speaker's command might sound as a suggestion that could be dismissed by the listener. A differing view is held by Hirst & DiCristo (1998), who deem that the recourse to a high pitch-range could make the speaker's command more emphatic, impatient and even aggressive. The effect intended by the imperatives uttered in a low key is rather different. The low fall sounds more serious, colder and stronger than the high fall (O'Connor & Arnold, 1973) and the addresser takes for granted that the addressee will obey the command. Finally, imperatives taking a rise-fall on the nucleus can mitigate the direct nature of the order and be used as a form of persuasion rather than as a serious and authoritative mandate. Moreover, according to Cruz-Ferreira (1998), this tone might

add some type of reservation that is not explicitly reflected in the denotative meaning of the command.

The aforementioned differences in the attitudinal and intentional content of commands become of utmost importance for the purpose of the present thesis. A comparison between the tonal patterns employed in every dubbed and non-dubbed utterances will suffice to ascertain whether the use of intonation in dubbing serves the ends of the original characters. The intonational analysis of commands will also reveal whether or not the illocutionary and attitudinal force as well as the pragmatic implications usually associated with high, low and rise-falling tones in the literature are actually conveyed in the imperative sentences uttered by the characters of the TV series under examination.

One of the most recurrent patterns observed in the corpora is the recourse to a low fall in Spanish to render the connotative meaning transmitted by the high fall in English. Some of the divergences arising from such shift are noticeable in the following examples. In the first screenshot (EN_5.59), for instance, the high falling tone used by Lily seeks to suggest a course of action (O'Connor & Arnold, 1973) but, although she prefers being obeyed, she allows Ted leeway to decide what he really wants to do. In this scene, Ted hesitates over whether he should call Robin, who is working in Russia for a week, to give vent to his feelings for her. Lily, who wants to spoil their relationship to win a bet, suggests that it would be actually a good idea to call her, although she is aware that Robin is not very keen on romantic gestures.
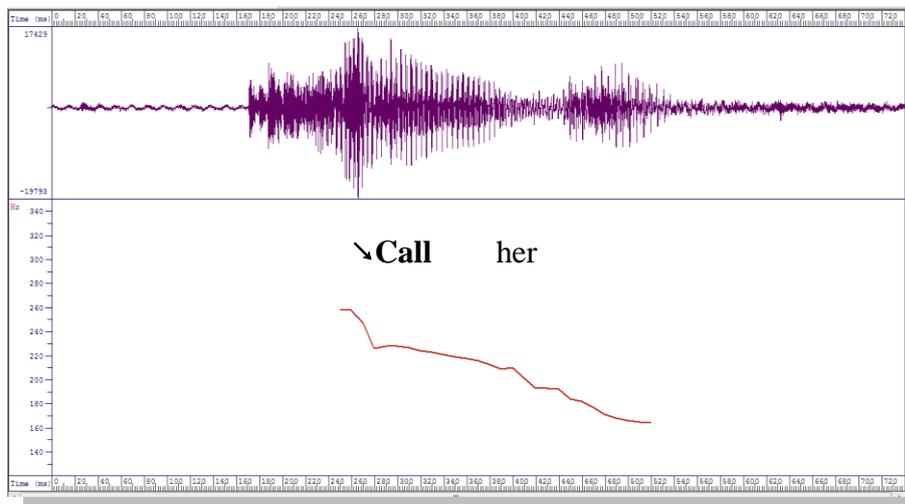
🔊 **EN_5.59**

LILY

S07E17

TCR: 07:44

↘**Call**   her

The low falling pitch makes the dubbed command sound more aggressive, colder and direct than the original command. In fact, it seems that Lily is trying to impose her will on Ted to avoid losing her bet and, for this reason, her intonation becomes more serious and stronger than its non-dubbed counterpart. A potential solution to make up for this variation in the attitudinal content could be the use of an upward movement such as the low rise (Cruttenden, 1997) to reflect the real intention of the original character as well as to achieve a more natural rendition. By drawing upon this pattern the aggressive tone implied by the Spanish command could be reduced.
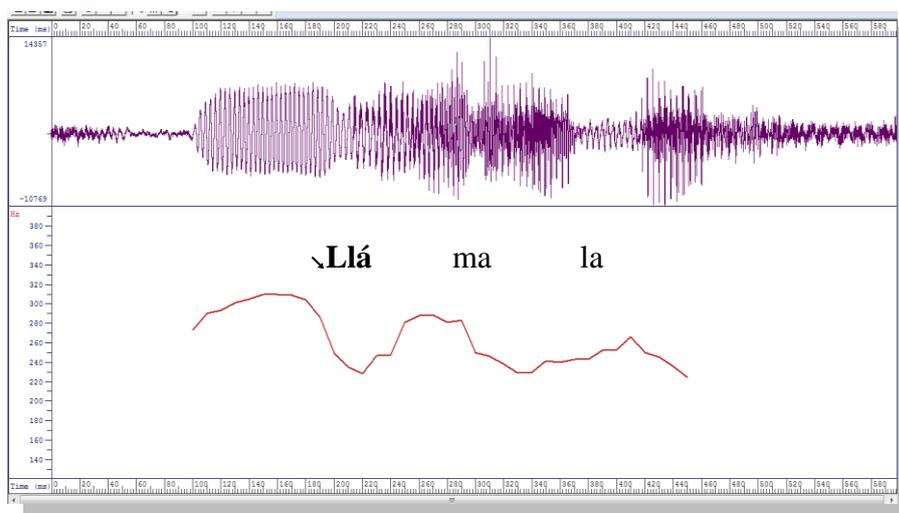
🔊 **SP_5.59**

LILY

S07E17

TCR: 07:44

A scornful and cold attitude absent in the original command is added by the low fall to the dubbed version of the following example. In this scene, Barney introduces Marshall to his workmates, who happen to show an arrogant and elitist behaviour. When they tell Marshall that his tie is steak sauce, Marshall thinks that he has a stain on his tie and Barney has to explain what his colleagues really mean. Barney's intonation appears to be suggesting a course of action or a recommendation in a friendly manner rather than giving a proper command (O'Connor & Arnold, 1973). Yet, the intonational pattern used in the Spanish version features a low fall that has a disdainful and scornful import. The result is unavoidably colder and stronger as compared to the original command, thus probably leading the target audience to interpret the attitudinal connotations attached to the dubbed character's utterance in a rather different way.
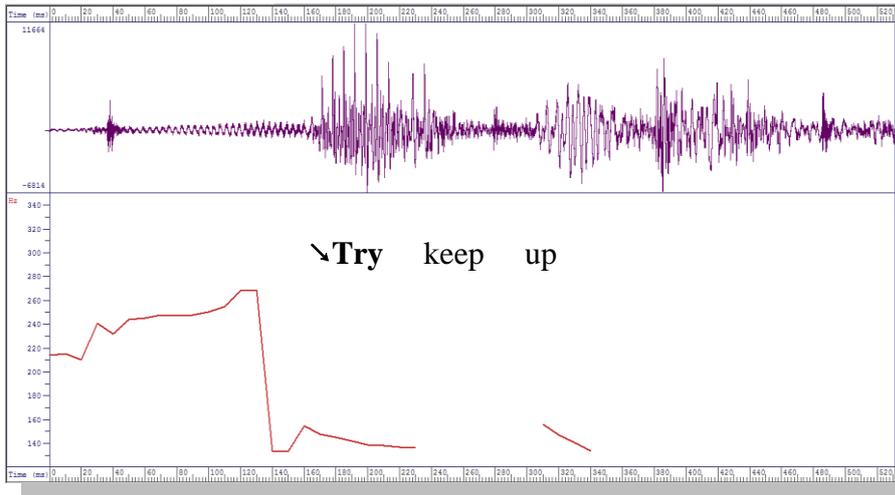
🔊 **EN_5.60**

BARNEY

S01E17
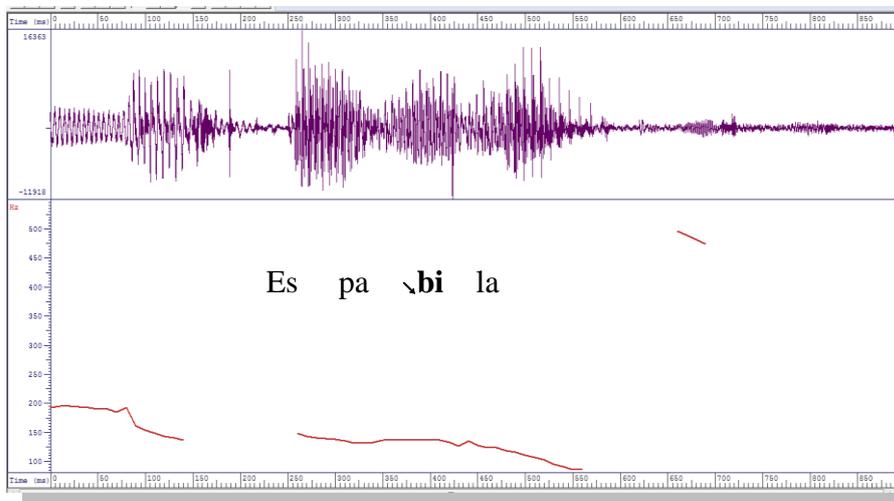
TCR: 04:07

🔊 **SP_5.60**

BARNEY

S01E17

TCR: 04:07

On other occasions, it is the dubbed command that draws upon a high fall when the non-dubbed text resorts to a low downward movement. A direct outcome of such tonal variation might be the different audience perception of the attitudinal content superimposed on the character's words. EN_5.61 is a case in point. Here, Robin and Ted attend to an art gallery without knowing that the Captain, an old archenemy of Ted, would be there. When Robin realises he is also at the gallery, she immediately lets Ted know. Robin's intonation adds a note of surprise and astonishment, showing that she did not expect the Captain to be there and that she is aware of his long history with Ted. Such attitudinal implications were successfully detected by the English participants of the questionnaire (QA$_1$, Question 10). In fact, 100% of informants judged Robin's attitude as astonished, thus ruling out other options such as "informative", "annoyed" or "reproachful".
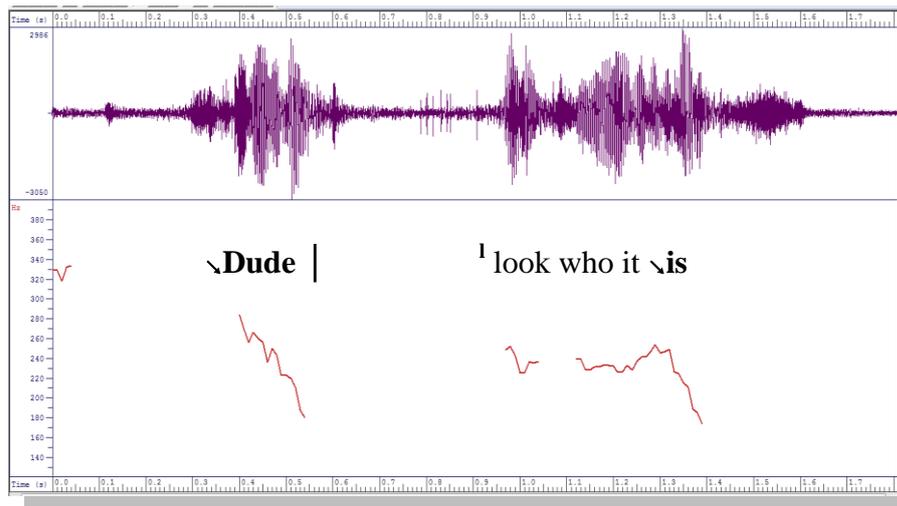
🔊 **EN_5.61**

ROBIN

S08E17

TCR: 02:29

SP_5.61, uttered with a high falling contour preceded by a high head, features a more neutral and flatter rendition that makes it difficult to ascertain the real intention behind the character's command. Perhaps this is the reason why 95% of Spanish respondents of the survey (QA$_2$) indicated that Robin was just trying to be "informative", thus discarding a more attitudinally-marked adjective like "astonished", which was chosen by a scant 5% of participants. It goes without saying that the difference in the illocutionary force of the command entails disparate inferences about the character and the situational context on the part of the source and target viewers of the sitcom.
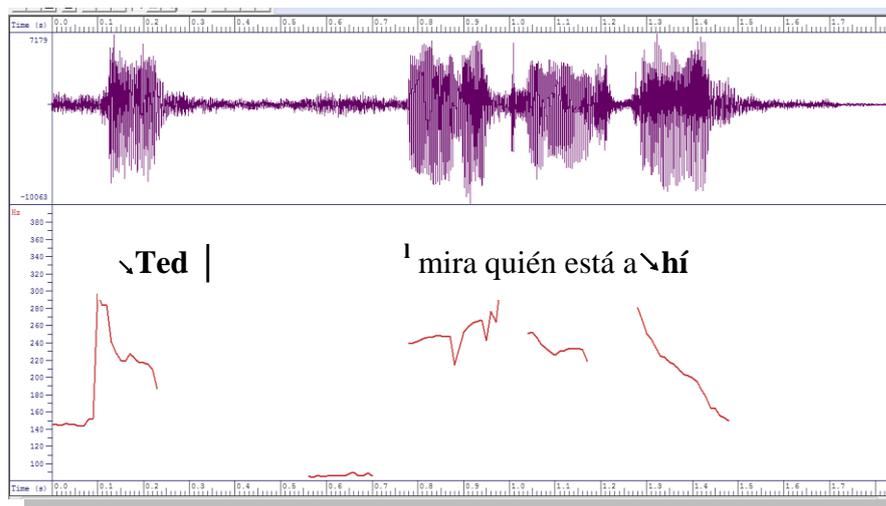
🔊 **SP_5.61**

ROBIN

S08E17

TCR: 02:29

Similarly, in EN_5.62 the command uttered by Marshall features a high sustained head along with a low falling nuclear tone. The character shows a confident, strong and mildly reserved attitude (O'Connor & Arnold, 1973) which attempts to convince his friends that he does not really mind that they give Lily's number to the

Captain, although deep down he feels bitterly jealous about a possible encounter between them. Marshall is thus trying to sound calm and self-possessed (ibid.), which is perfectly reflected in his use of intonation.
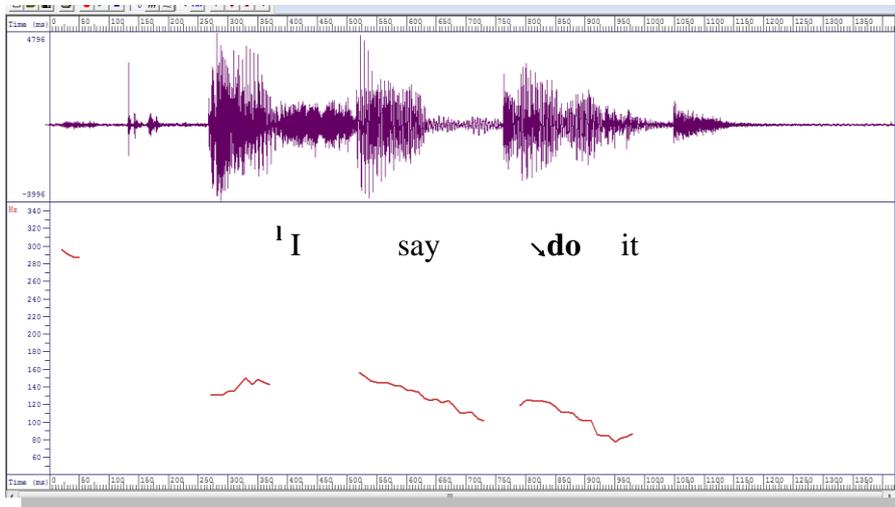
The Spanish imperative sentence (SP_5.62) offers a more contrived version of the original command. The reasoning behind this view might be the recourse to an inappropriate tonal pattern according to both the situational context and the attitudinal content combined with the use of a slow tempo (lento) and an unsteady and emphatic rhythmicality (stacatto). A drop in the speed rate and in the rhythm of the sentence could be regarded as a conscious choice on the part of the dubbing actor in an attempt to maintain isochrony, given that the original utterance consists of four words, whereas the Spanish version features a single word containing four syllables. This prosodic variation could exert a negative impact on the naturalness of the final product, thus increasing its artificiality.
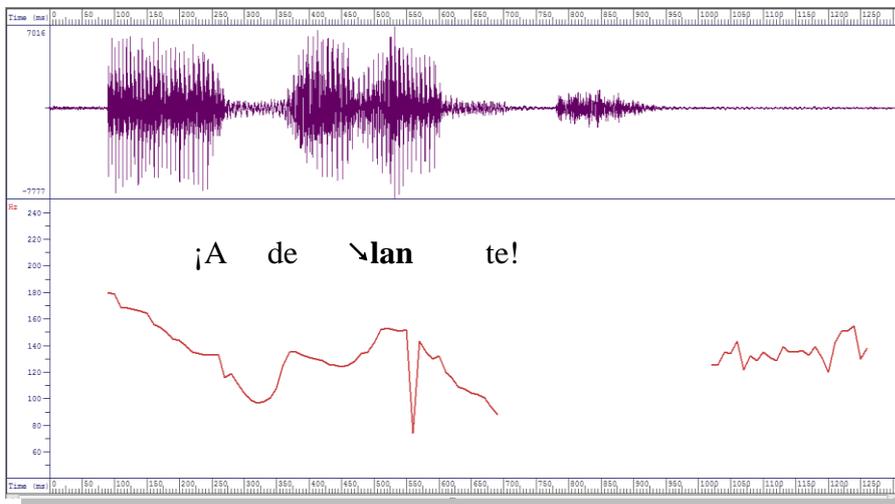
5.4.4.2. Rising intonation

An additional nuclear tone associated with imperative sentences is the rise. This tonal alternative is frequently adopted in situations where the command is overtly presented as gentle and soothing and the speaker clearly endeavours to tone down the apparent aggressive overtone of the remark. In Cruttenden's view (1997), commands said in a rising nucleus are used by adults to very young children. A slightly different stance is taken by Collins & Mees (2003), who argue that imperatives with an upward movement are common between adults to indicate some kind of deference to the other person's feelings while encouraging him or her to do something. This opinion is partaken by Wells (2006), who states that, even though the default tone for commands is a descending movement, imperatives uttered in a rise are often used to "encourage the other speaker to continue" (p. 61). As for the fall-rise, the aforementioned author puts forward that the recourse to this intonational pattern generally introduces a note of warning to the command (e.g., *Watch out!*).

A quick look at the results obtained in this utterance type shows that the use of rising contours seems to be scarce in Spanish commands (6 instances, 10%) and very rare in the English corpus (2 instances, 4%).
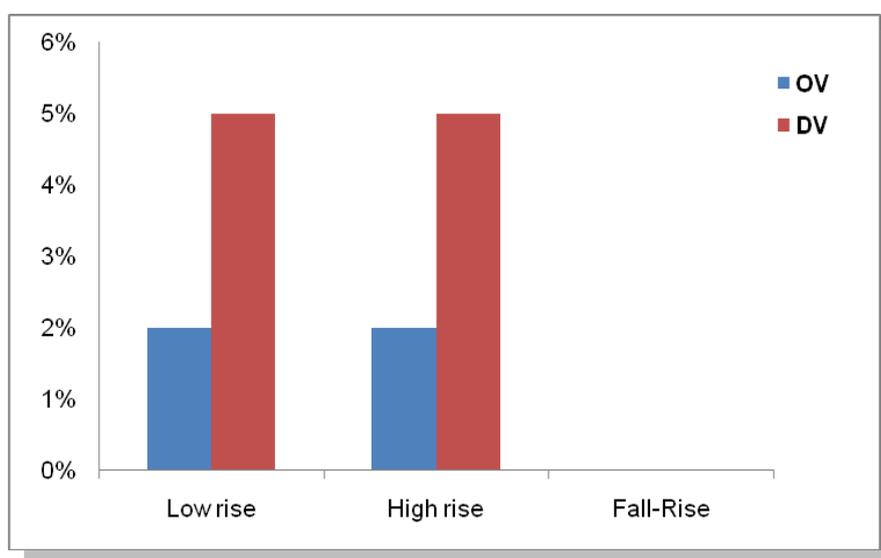
Figure 35. Original and dubbed rising contours in commands

Despite the scarcity of ascending movements in dubbed and non-dubbed commands, a comparison of contours reveals that the nuances attributed to the use of this pitch movement in speech are omitted in the TT. As a matter of fact, the

authoritative tone of the original command seems to be alleviated in the dubbed sitcom, whilst gentle and warm imperatives have been found to increase the element of authority and mandate in dubbing. These results are illustrated below by way of example.

In EN_5.63, Ted finds out that his friends are organising a surprise party for his 30th birthday and, although he pretends that he is not aware of that, he suggests that they should not forget to invite his girlfriend, Stella. The pitch contour used by the actor conveys the intention of the character according to the situational context. By drawing upon a high rise preceded by a high head, an intonational pattern labelled by O'Connor & Arnold (1973) as the *high bounce*, the speaker mitigates the authoritative tone implied by the imperative sentence (Knowles, 1987) and turns the command into a warm and gentle request (Collins & Mees, 2003).
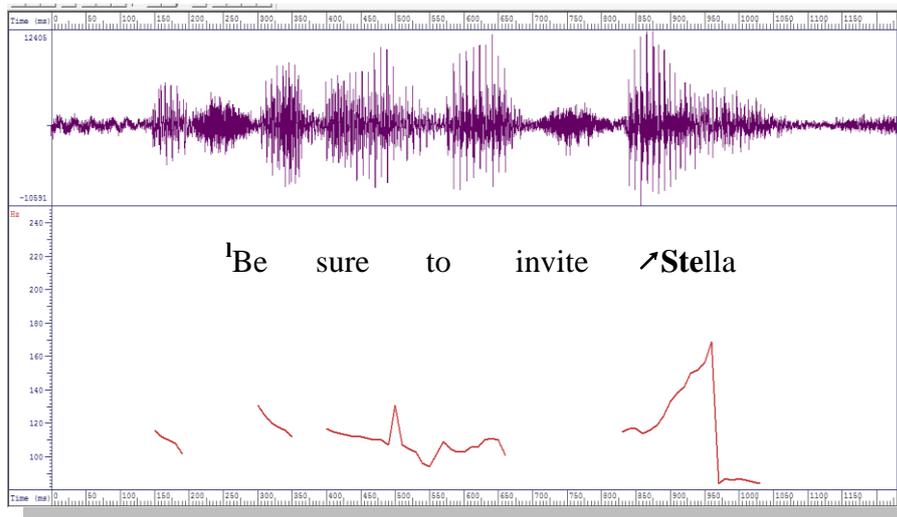
EN_5.63

TED

S03E17

TCR: 03:57

The attitudinal connotations and pragmatic implications suggested by the *high bounce* in the American sitcom are lost in the dubbed command (SP_5.63). Whereas the original actor has intentionally resorted to an ascending movement, the dubbing actor has opted for a low falling nuclear tone, which tinges the utterance with a more direct and serious attitude (Monroy, 2002) and turns the request intended in the ST into a proper command. Furthermore, the recourse to a descending head reinforces the sense of authority of the speaker's words (Tench, 2011). This intonational variation is bound to have a dramatic impact on the target viewers' perception, who might interpret Ted's attitude very differently to the way is to be interpreted by the source audience.

Asegu'raos de invitar a S↘tella
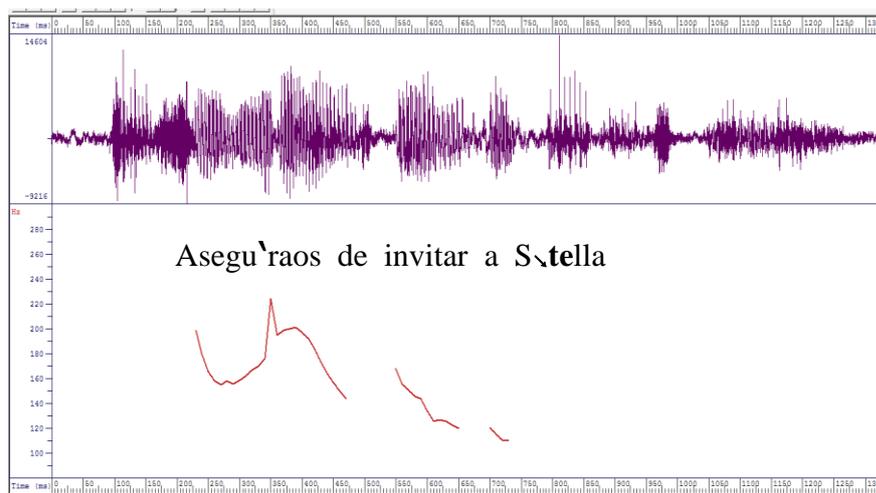
🔊 **SP_5.63**

TED

S03E17

TCR: 03:57

In EN_5.64, however, it is the English command the one that expresses a more authoritative and direct order. Here, Lily bets Marshall that Ted and Robin will not end up together. When Ted and his girlfriend Stella become engaged, Lily wants to get paid for having won the bet, but Marshall will not pay until they have got married. Lily's command, pronounced in a high falling tone, reflects a direct and firm order that attempts to leave no room for discussing the issue (Collins & Mees, 2003). The character's intonation intentionally sounds authoritative and serious (Knowles, 1987) in order to suggest a course of action that needs to be obeyed by the listener.

↘**Pay** up
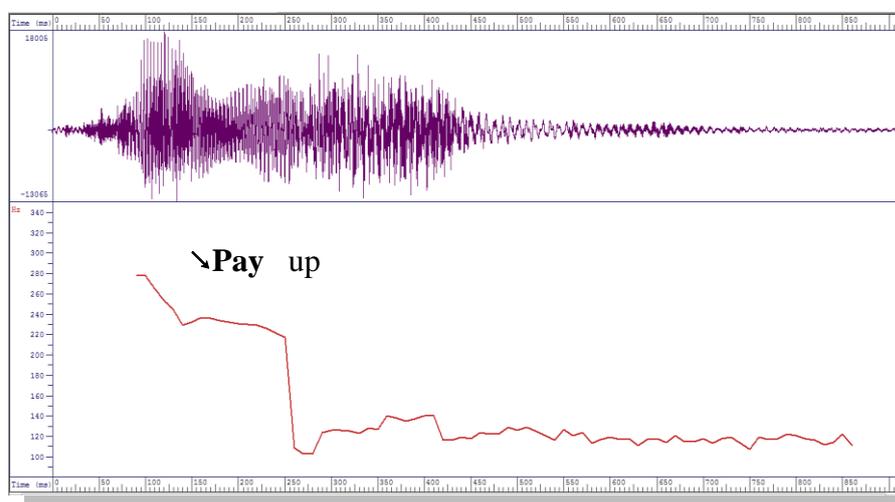
🔊 **EN_5.64**

LILY

S07E17

TCR: 11:39

The use of a high rise in the DV fails to transmit the connotations hinted by the high fall in the original command. The speaker's utterance sounds here more enthusiastic and less authoritative and serious than its non-dubbed counterpart. The high rising tone could even give the impression that the character is putting in a request for information (Navarro Tomás, 1944) rather than issuing a direct order to the listener. Perhaps this perception is accentuated by the translation of *pay up* as *a pagar*. In fact,

the imperative of the verb *to pay up* (*págame*), which addresses the receiver explicitly, might sound more verbally direct than the infinitive (*a pagar*) in this particular context. This highlights, once again, the importance of achieving harmony between verbal and non-verbal signs within the audiovisual construct.
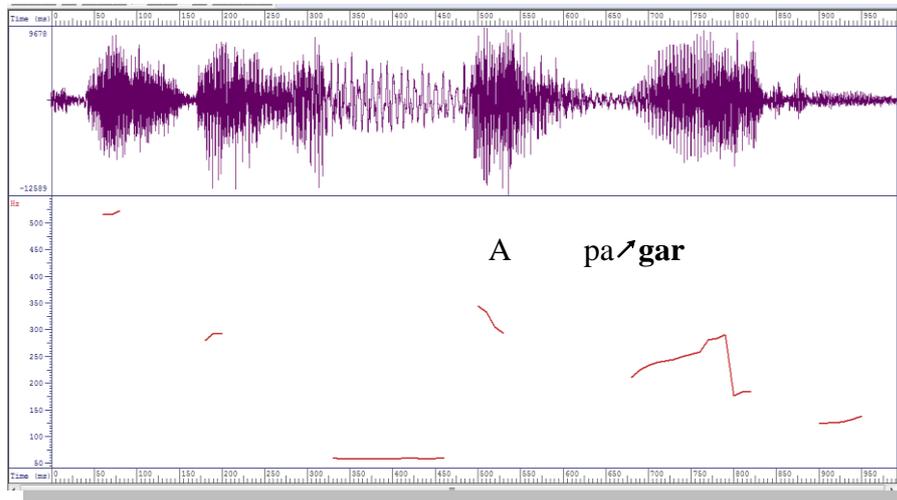
5.4.4.3. Level intonation

Commands uttered in a level tone appear not to be very recurrent in the dubbed corpus (10%) and in the American sitcom (15%) as compared to the high presence of falling tones in both Spanish (80%) and English (83%) imperatives.
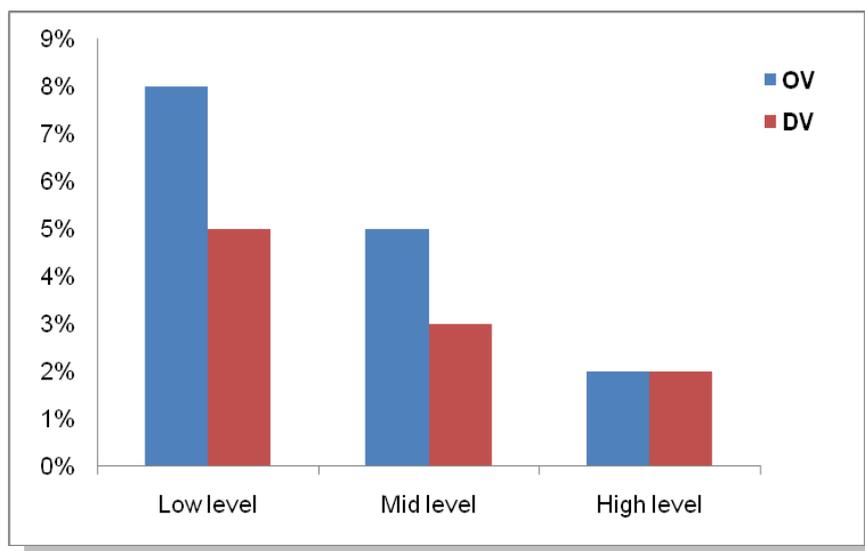
Figure 36. Original and dubbed level contours in commands

The attitudinal import associated with the use of this tone type can correlate with the nuances attached to rising commands in naturally-occurring speech (Couper-Kuhlen, 1986). Level nuclear tones, which are characterised by the absence of pitch movement on the nucleus, do not sound as authoritative and conclusive as descending contours (Sweet, 1890). A comparison of dubbed and non-dubbed contours reveals that the connotations and pragmatic implications hinted by the use of the level tone in the original sitcom have often failed to be reflected in the target version. What emerges from here is that dubbing actors might sometimes overlook the underlying meaning superimposed on the character's command. The immediate outcome of this is the potential loss or variation in the attitude and intention of the speaker as well as the dramatic change in the perception of the target audience, who might see apparent contradictions between the attitude underlying the character's non-verbal mannerism and the situation developing on screen. For illustrative purposes, some examples are provided below.

In EN_5.65, Ted and his girlfriend Becky are kissing on the sofa. Barney, who happens to be witnessing such intimate moment, complains about them being so explicit right in front of him. Barney's use of intonation perfectly reflects his attitude here. In fact, he avoids drawing upon a falling tone on the grounds that he does not pretend to sound too authoritative and conclusive and, by resorting to a level tone, he can still convey his disagreement but in a gentler and warmer manner (Collins & Mees, 2003). Variations in tone can thus make the audience perceive Barney's attitude as annoyed (level tone) rather than angry (falling contour). As for the pre-nuclear pattern, the descending head introduces a note of authority that reinforces the attitudinal import of the command (Tench, 2011).
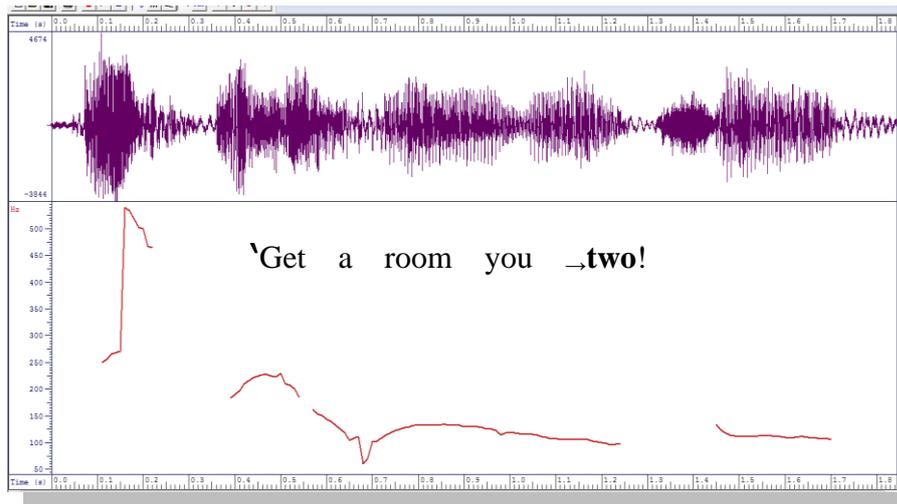
The intonation adopted in the DV as well as the illocutionary force of the imperative sentence add distinct connotations to the original command. The kinds of attitudes triggered by the level tone, preceded by a falling head, in English and by the rise-fall, preceded by a high head, in Spanish (which adds some reserving judgment and implicational load) are indeed perceived by the source and target audiences very differently. According to the answers selected by 90% of the English participants of the survey (QA$_1$, Question 6), Barney's command sounds "annoyed". However, 80% of Spanish respondents taking part in QA$_2$ judged his attitude as "friendly". What emerges from here is that, whereas the source audience inferred negative connotations from Barney's intonation, the majority of the target viewers considered that the character adopted a positive attitude towards that situation. Even though the rise-fall preceded by a high head does not necessarily have to sound "friendly" in Spanish, the translation of the command into an exclamative sentence as well as the elongation of the vowel in the interjection "¡Eh!" might contribute to reducing the authoritative and accusing tone (O'Connor & Arnold, 1973) and make Barney's attitude sound more friendly to the target audience's ears.
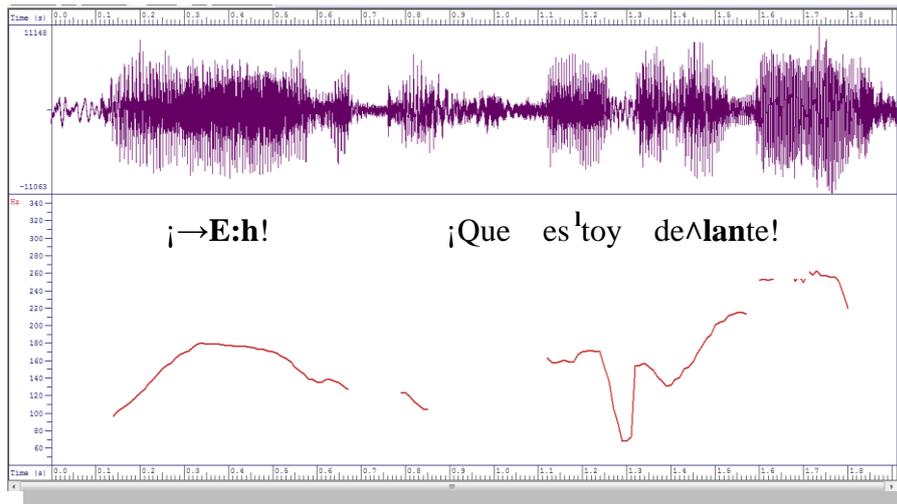
SP_5.65

BARNEY

S08E17

TCR: 01:51

¡→**E:h**!　　　¡Que　es**ˈ**toy　deʌ**lan**te!

The following command is uttered by Barney in a low level tone. Similarly to what happened in EN_5.65, in EN_5.66 the character avoids the use of a falling contour with the purpose of mitigating the authoritative load of the imperative sentence (Sweet, 1980), given that he does not intend to give a direct order to the listener. In this scene, Barney has just slept with Robin. She does not seem happy about their affair, but Barney is enjoying the whole situation and proudly boasts about it, as can be inferred from his use of intonation. Therefore, how the character says what he says can help the audience interpret the attitudinal nuances attached to his remark correctly and perceive a touch of irony in his words.

EN_5.66

BARNEY

S03E17

TCR: 01:36

ₗGuess who nailed the chick from Metro News →**One** last night
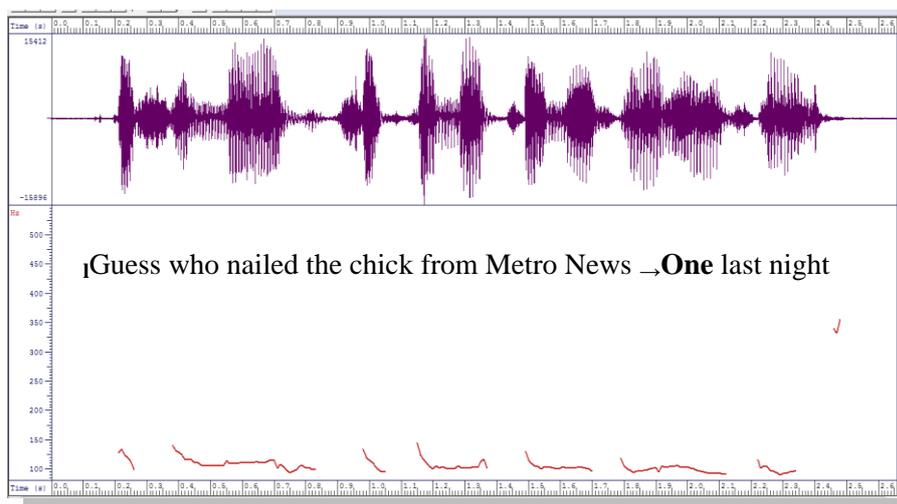
The most striking difference between the dubbed and the non-dubbed commands is found in the illocutionary force of the two utterances. As illustrated in the following screenshot (SP_5.66), the English imperative sentence has been replaced by a question in Spanish, pronounced in a high rising tone. The recourse to this pattern puts in a

request for information (Navarro Tomás, 1944) that expects an answer on the part of the listener. The level of confidence implied by the character's words is reduced intonationally in dubbing. Although the pragmatic implications of the two sentences can be equated and the jocular effect on the audience is still maintained, variations in intonation can thus imply a change in the original intention of the speaker.

🔊 **SP_5.66**

BARNEY

S03E17

TCR: 01:36

¿Adi**ˈ**vinas quién se tiró a la chica del Canal 1 a↗**no**che?
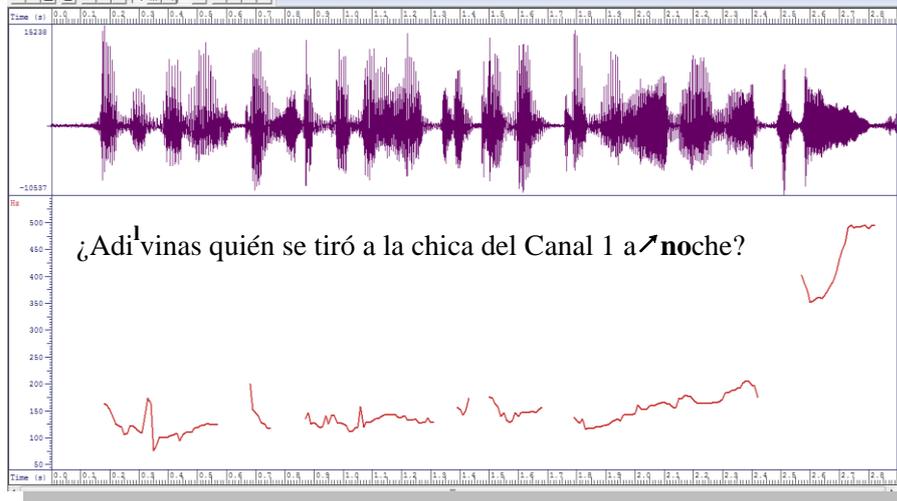
5.4.4.4. Evaluation of results in commands

Imperatives are mostly produced with a descending tone. Yet, despite the fact that falling tones abound in English and Spanish commands and tend to be used as the default pitch contour, cross-language differences are mainly found in the use of key. Whereas the high fall is extremely recurrent in the domestic sitcom (48%), the low fall seems to be the most typical variant in the target version (43%). The predominance of low falling patterns in dubbed commands can have an impact on the pragmatic implications and the attitudinal content originally intended by the character. In fact, as mentioned above, the nuances hinted by the low key usually make the imperative sentence sound more serious and detached as well as colder and stronger. The comparison of the source and target falling commands reveals that the kinds of attitudes triggered by the high fall in the ST have sometimes been lost in the DV in favour of the different implications transmitted by the use of the low fall. Conversely, on other occasions the authoritative, serious and direct order issued by the on-screen character through a low falling nucleus has been replaced by a gentler and warmer command uttered in a high descending movement by the dubbing actor.

Regarding rising tones, they have proved to be relatively uncommon in Spanish commands (10%) and very rare in English imperatives (4%). Although the low frequency of occurrence of this tone type in the two corpora under study does not permit to draw solid conclusions, the samples analysed show that the attitudinal import and pragmatic implications attached to rising commands in English have generally been rendered in the dubbed sitcom with dissimilar connotative meaning, either because the dubbing actor has failed to grasp the implicit nuances or because the way in which the utterance has been translated into Spanish triggers different connotations. On other occasions, it is, however, the dubbed command the one that resorts to an ascending pitch movement to convey the underlying meaning transmitted through a falling contour.

As far as the rate of occurrence of level tones is concerned, the data obtained show that this tone type is slightly more common in English (15%) than in Spanish (10%) commands. Produced mostly with a low key, level tones tend to mitigate the detachment hinted by the fall but without reducing the level of confidence of the speaker. The instances identified in the corpora reveal that, similarly to what happened in the other two types of tones (i.e., falling and rising), the attitudinal and pragmatic implications triggered by the use of the level tone in the original imperative have not always been reflected in dubbing, thus resulting in a potential change in the intention of the speaker as well as in the perception gained by the target audience.

Finally, when it comes to the pre-nuclear pattern, the absence of heads and the presence of high heads are very recurrent in both corpora. The results also show that the falling head, which represents 20% of the Spanish corpus and 18% of the English corpus, usually introduces a note of authority that reinforces the original nature of the command.

Table 32. Major trends in the intonation of dubbed commands

COMMANDS		
TONE TYPE	**TECHNICAL CONSIDERATIONS**	**ATTITUDINAL & PRAGMATIC IMPLICATIONS**
FALLING	Typical pitch-movement for commands. Predominance of low falling tones.	Change in the attitude and intention of the character. Intensification of attitudinal content (colder and stronger commands).
RISING	Low occurrence with commands. Null occurrence of the fall-rise.	Change in the attitude and intention of the character. Mitigation of attitudinal content.
LEVEL	Low occurrence with commands. Predominance of low key.	Mitigation of attitudinal content. Change in the attitude and intention of the character.

5.5. Prosodic rendition in dubbed dialogue

Even though the focus of analysis is placed essentially on intonation, due consideration has necessarily been given to other prosodic features involved in the actor's delivery insofar as they can have an impact on the meaning intended by the speaker. In this section, attention is devoted to three characteristics of speech that, alongside intonation, have been found to perform a pivotal role in the (un)naturalness of dubbed dialogue, namely rhythmicality, speech tension and tempo. This trio of prosodic systems, which complements and fine-tunes the pragmatic and semantic content added by intonational contours, exhibits certain patterns that correlate with some of the features identified in reading aloud: cases of elongation of sounds, fluctuations in pitch, tense and precise articulation and variations in tempo. The interplay between dubbing and reading points to the possibility that, since there is not enough time to learn the script by heart, voice talents might end up reading their lines aloud, thus adopting a number of characteristics found in reading performances. During the analysis, the

impression was gained that the recurrent use of these patterns together with the above-described rendition of intonation reduce naturalness in dubbing and give rise to a melody characteristic of dubbed speech, known as *doblajitis* (or *dubbitis*).[88]

5.5.1. Rhythmicality

5.5.1.1. Elongation of sounds

The dubbed dialogue analysed exhibits some cases of elongation of sounds and syllable lengthening that are worthy of investigation. Consonants and especially vowels in both sentence-final and non-final position can often be dragged by dubbing actors for a number of reasons. Baños (2009), who carried out research on the prefabricated orality of Spanish *dubbese* at the prosodic level, pointed out that the elongation of sounds may be motivated by the conscious attempt on the part of dubbers to synchronise their words with the articulatory movements of the character's mouth. The results obtained in the present analysis validate Baños's findings. Our data suggest that, more often than not, dubbing actors do adopt this strategy with the purpose of filling "empty mouths" or *boqueos*, thus producing an effect of chain words or chain sentences devoid of in-between pauses. As a matter of fact, dubbing actors taking part in the sitcom such as Ricardo Escobar (personal communication, March 8, 2016) and Ana Serrano (personal communication, March 8, 2016) admit that they usually resort to the elongation of sounds and syllable lengthening as a strategy to avoid potential dischronies between the lip movements of the on-screen character and the dubbing actor's voice. Some examples of this trend are shown below:

Elongation of sounds[89] (EoS)	
(a) ¿Ha recibido ya**:** el paquete maravilloso? (S01)	🔊 EoS_5.1
(b) E**:**stá bien (S02)	🔊 EoS_5.2
(c) Desde lue**:**go (S03)	🔊 EoS_5.3

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[88] In the present thesis, the term proposed in English to refer to the concept of *doblajitis* in Spanish will be *dubbitis*.

[89] The colon (in bold) indicates the elongation of the preceding sound.

(d) ¿Robin**:** otra vez? (S07)	🔊 EoS_5.4
(e) Ted, me das a**:**sco (S08)	🔊 EoS_5.5

Having a look, for instance, at the waveform and pitch track of the first utterance of the previous table (the information-seeking question *¿Ha recibido ya el paquete maravilloso?*), it is possible to see how the syllable *ya* is elongated and joined together with the next word of the sentence, which begins with a vowel. As illustrated in the following screenshot (Image 30), the pitch moves downwards and then upwards, thus signalling this elongation and producing an effect of chain words within the utterance.
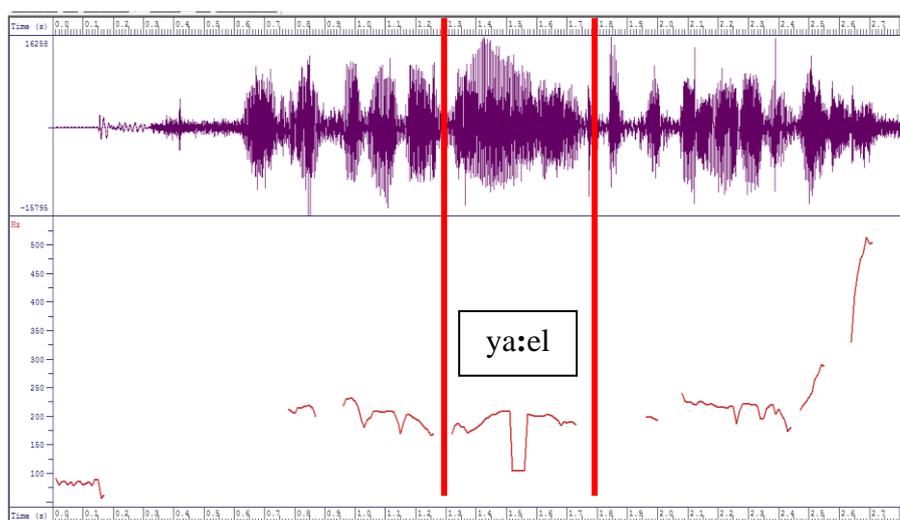
Image 30. Waveform and pitch track of the utterances *¿Ha recibido ya el paquete maravilloso?*

Similarly, the elongation of the vowel is represented in the length of the pitch track of the following utterance (*Desde luego*).[90] The SFS/WASP screenshot (Image 31) shows how the character devotes more time to pronouncing the vowel *e* as compared to the time put into the pronunciation of the rest of the letters within the sentence.

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[90] This evidential marker is singled out by Romero-Fresco (2009a, 2009b) as a quintessential example of verbal *dubbese*, given its high frequency of occurrence in dubbed texts as compared to its low frequency in colloquial speech. He points out that, whereas "desde luego" is commonly used in formal dialogue, *por supuesto, hombre* or *claro* are especially recurrent in naturally-occurring conversation.
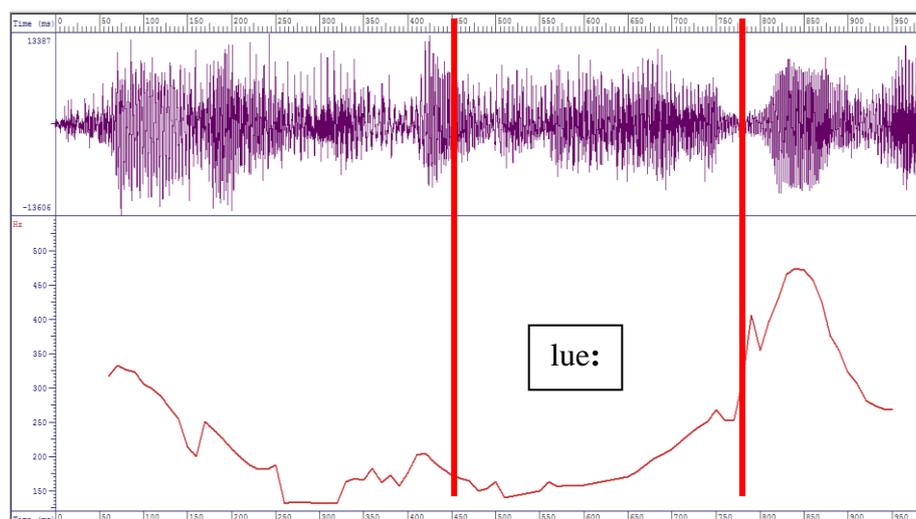
Image 31. Waveform and pitch track of the utterance *Desde luego*

Baños (2009) also detected that such tendency towards syllabic lengthening might be either strategically used among practitioners as a way of reproducing spontaneous oral discourse or prompted by the OV, in which the elongation of sounds serves a pragmatic or comic function. A different stance is taken by Sosa (1999), who states that "a mayor grado de formalidad, mayor incremento en longitud de las unidades tonales" (p. 41), and Martí & Gudayol (1993), who argue that this trend appears to be more characteristic of reading performances than of naturally-occurring speech. The view put forward by these authors is especially relevant here. It could in fact be argued that dubbing actors, who generally have no time to memorise their lines, would need to resort to the script repeatedly so as to read what is coming next, thus adding formality to their delivery.

Our findings reveal that, when the elongation of sounds is not motivated by the source aural text and does not abide by synchronisation, reading might indeed dictate the prosodic rendition of dubbing practitioners, who may be following this trend unconsciously or even consciously, as a way of making a text initially conceived as written sound more spontaneous as if not read. This is hardly surprising if seen as a reflection of the constraints imposed on dubbers (see § 1.3), thus making it barely possible for them to learn their lines by heart before starting to dub. Some examples of elongation of sounds that might be motivated by reading performance are included below:

Elongation of sounds (EoS)	
(a) E**:**scucha (S01)	🔊 EoS_5.6
(b) Ya me he afeitado las piernas y tragado cinco dólares en mone**:**das (S02)	🔊 EoS_5.7
(c) No voy a ser tu mayordo**:**mo (S03)	🔊 EoS_5.8
(d) A mí no me lo pare**:**ce (S08)	🔊 EoS_5.9
(e) Vuestro instinto se**:** equivoca (S09)	🔊 EoS_5.10

The following chart features a quantitative analysis of the frequency of occurrence of elongation of sounds and syllabic lengthening in the dubbed corpus and sheds light on the rationale behind their inclusion in the text. As shown in Table 33, the influence of reading on the prosodic rendition of the dubbing actor as well as the conscious attempt to synchronise the dialogue and avoid leaving voiceless mouths appear to lie as the most recurrent underlying reasons behind their presence in dubbing. This trend has been employed by practitioners in 58 occasions, which constitute over 16% of the total number of utterances under analysis (360) in the dubbed corpus.

Table 33. Frequency of occurrence and reasons behind the EoS in dubbing

	REASON	Nº OF SAMPLES	%
Elongation of sounds	Synchronisation	20	5.5%
	Pragmatic or comic function motivated by the OV	11	3%
	Pragmatic or comic function NOT motivated by the OV	4	1%
	Reading performance	23	6%
		58 | **360**	**16%** | **100%**

5.5.1.2. Fluctuations in pitch

Another feature closely related to the rhythmicality of the dialogue uttered by voice talents concerns fluctuations in pitch. This trend is characterised by repeated and sharp contrasts between strong and weak syllables or by a syncopated rhythm that make dubbing actors place the emphasis on a syllable which otherwise would not be naturally accented in speech. In Esser & Polomski's (1988) opinion, texts read aloud often display sharp jumps in the pitch contour, whereas there is no such variability in the smooth curves of spontaneous interactions. The oscillation in the modulation of the voice, according to Ruiz & Monroy (1994), is also a common strategy in theatre to keep the attention of the audience and to enhance the level of dramatisation. When listening to the instances analysed, the impression gained was that dubbing actors sometimes produce a succession of sharp and smooth movements or syncopated rhythmicality, thus creating a melody that could be akin to that resulting from a text read aloud or a theatre play performed. What emerges from here is that their rendition might be swayed either by the necessity of reading the script instead of memorising it or maybe by the foundations of many dubbing actors who initially began a professional acting career in theatre (see § 1.3). Some of the examples reflecting this trend in the dubbed corpus are illustrated below:

Fluctuations in pitch[91] (FiP)
(a) ¿Qué **tal** tu pri**mer dí**a? (S01)   🔊 FiP_5.1
(b) A**quí** tienes la **bol**sa de **la** co**mi**da (S01)   🔊 FiP_5.2
(c) ¿**Dón**de de**mo**nios es**ta**mos? (S02)   🔊 FiP_5.3
(d) Te**ne**mos que **ir** a Las **Ve**gas (S03)   🔊 FiP_5.4
(e) ¿Por **qué na**die me **ti**ra los **te**jos **nun**ca a **mí**? (S07)   🔊 FiP_5.5
(f) Ayer a estas **ho**ras estaba en **Ver**mont comprome**ti**da con **o**tro **hom**bre (S07)   🔊 FiP_5.6
(g) Capi**tán**, ¿**pue**de esperar **un** se**gun**do? (S08)   🔊 FiP_5.7

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[91] Emphatic or strong syllables have been highlighted in bold.

(h) **Tie**ne que **ver** con la **úl**tima **vez** que nos **vi**mos (S08)	🔊 FiP_5.8
(i) ¡**Ten**go **mu**chas pre**gun**tas! (S09)	🔊 FiP_5.9
(j) ¿Y **Ja**mes **Blunt** ha conse**gui**do la **lar**ga **lis**ta de **nú**meros **u**no que **to**dos espe**rá**bamos? (S09) 🔊 FiP_5.10	

The following SFS/WASP screenshots (Images 32, 33, 34 and 35) exhibit the repeated fluctuations or jumps in the pitch track of some of the examples included above. As can be inferred from the movement of the pitch contour, high peaks usually coincide with emphatic or strong syllables.
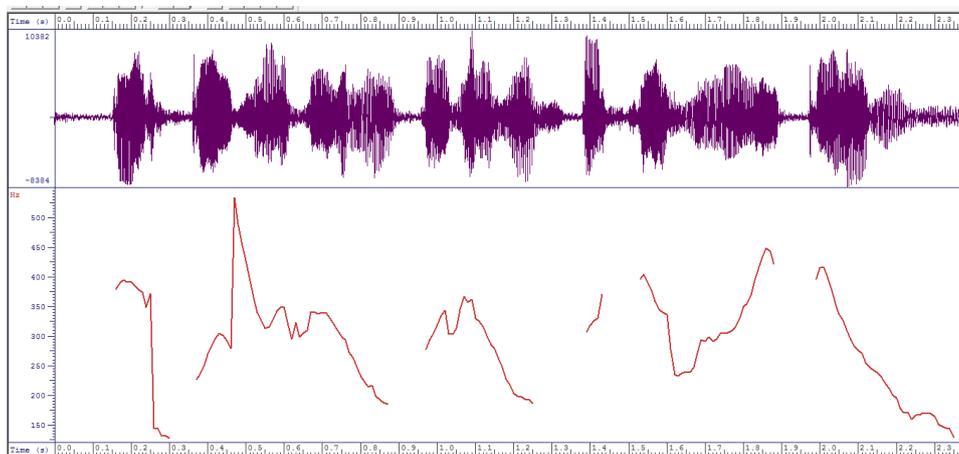
Image 32. Pitch track of the question *¿Por qué nadie me tira los tejos nunca a mí?*
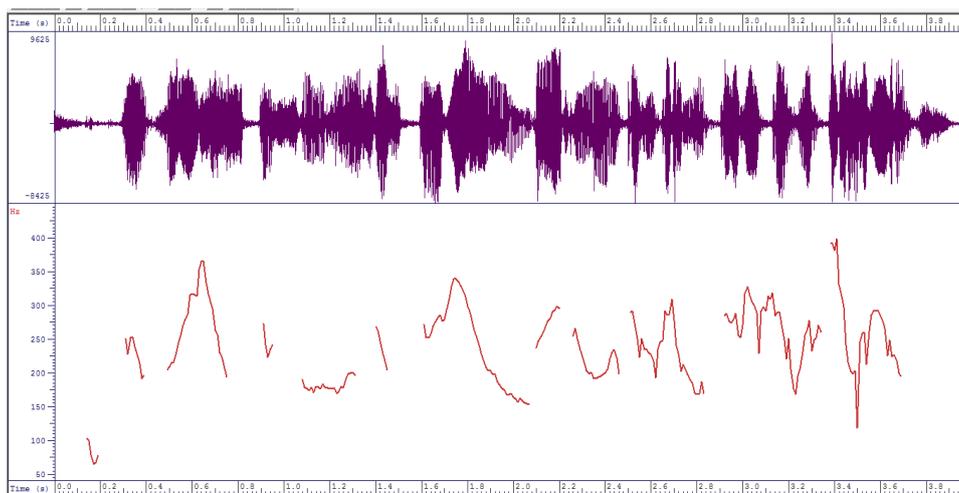
Image 33. Pitch track of the statement *Ayer a estas horas estaba en Vermont comprometida con otro hombre*
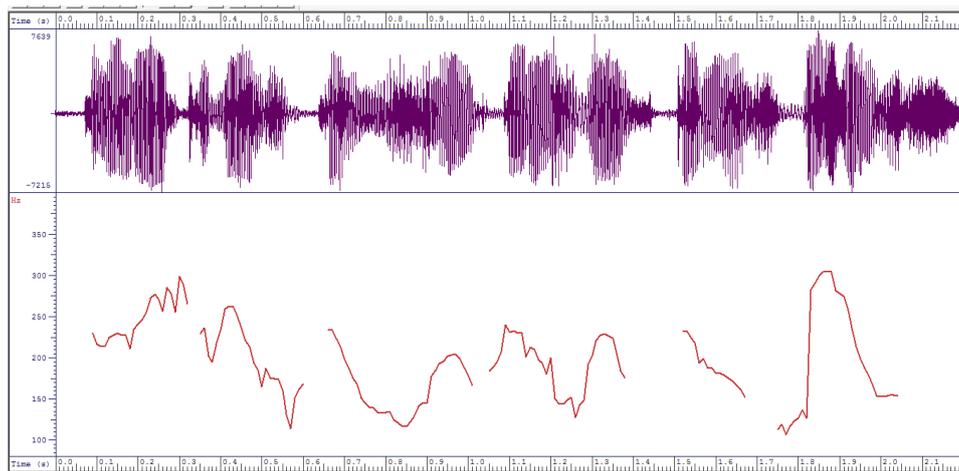
Image 34. Pitch track of the statement *Tiene que ver con la última vez que nos vimos*
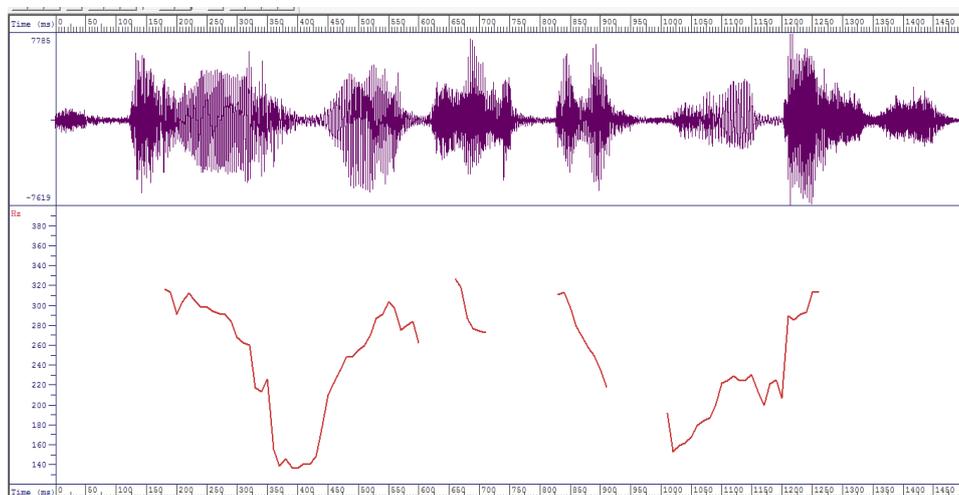
Image 35. Pitch track of the exclamation *¡Tengo muchas preguntas!*

5.5.2. Speech tension

5.5.2.1. Tense articulation

Tension refers to "the way in which the supraglottal muscular 'set' affects the articulation of the segmental phonemes" (Crystal, 1969, p. 165). In tense articulation the contrast between strong and weak syllables is sharper than in lax articulation. One of the features put forward by Baños (2009) to describe the specificity of dubbed dialogue at the prosodic level is precisely its tense articulation. In her corpus-based study on the prefabricated nature of Spanish *dubbese* she concludes that the phonetic articulation of dubbing actors is extremely tense as compared to the lax articulation used by actors in non-dubbed fictional products and especially in spontaneous speech (Baños-Piñero &

Chaume, 2009). A plausible explanation for this is offered by Chaume (2004, 2012), who highlights that dubbing practitioners should comply with Spanish grammar rules and avoid any deviation from the norms settled by academics and style guides. For this reason, consonant and vowel reduction, elisions, metatheses or phonetic assimilations tend to be completely absent in dubbed dialogues.[92] The author (2012) explains it as follows:

> [T]he production of audiovisual discourse is governed by norms that have been consolidated since the advent of cinema and television – such as the use of formulaic language (Pavesi 2008:93) – and that might differ according to the media in which the text is to be broadcast (television, cinema, Internet). The choice of particular linguistic features aimed at mirroring spoken speech will ultimately depend on what is considered acceptable in the system to which the audiovisual text belongs and on the varied factors which operate in that system (Karamitroglou 2000:71-81). (p. 82)

Tense articulation is a salient characteristic of reading performances, as has been put by Esser & Polomski (1988). In their view, the amount of effort required in reading a text aloud is considerably higher than that devoted in naturally-occurring conversations. They also underscore the lack of freedom in readers' expression when compared to the leeway enjoyed by speakers in spontaneous interactions. This means that, even though dubbing actors are to be severely constrained by the norms governing the target language, the fact that they are actually reading a script that needs to be read as if not read might also be posited as the reason behind their tense phonetic articulation.

The results achieved in the corpus under scrutiny reveal that the articulation of the dubbing actors of the sitcom is particularly tense throughout the whole series. Phonetic and grammatical errors are thus out of the question in dubbed dialogues and lax articulation is generally absent in favour of more articulatory effort and higher

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[92] An exception to this rule can be found, for instance, in the film *Django Unchained* (Quentin Tarantino, 2012), in which the character Django makes recurrent grammatical and phonetic errors that attempt to show his illiteracy and condition as a slave. All these mistakes and deviations from the norm have been reflected in the Spanish dubbing in order to maintain both the original flavour of the feature film and the characterisation of the main character. A short clip illustrating the character's manner of speaking in the Spanish DV can be found in this link: http://www.rtve.es/alacarta/videos/cultura-en-rtvees/clip-primicia-django-desencadenado-pelicula-tarantino-nominada-5-oscars/1657904/ [Last accessed on 15 November 2016].

tension. The following table gathers some cases of tense articulation identified in the dubbed corpus.

Tense articulation (TA)
(a) El chaval se ha convertido en hombre (S01)   🔊 TA_5.1
(b) No me puedo creer que por fin haya llegado este momento (S02)   🔊 TA_5.2
(c) A Marshall se le ha escapado hace un rato (S03)   🔊 TA_5.3
(d) ¿Por qué estás disgustado? (S03)   🔊 TA_5.4
(e) Olvídate de lo que te he dicho (S07)   🔊 TA_5.5
(f) ¿Que le has dado mi número a el Capitán? (S08)   🔊 TA_5.6
(g) ¿Y James Blunt ha conseguido la larga lista de números uno que todos esperábamos? (S09)   🔊 TA_5.7
(i) Aunque irónicamente le gusta estar atado (S09)   🔊 TA_5.8

5.5.2.2. Precise articulation

According to Crystal (1969), precise articulation (as opposed to slurred articulation) involves "less aspiration on initial plosives than normal, clipped vowels, slightly greater stress on unstressed syllables, strong tendency to release final plosives" (p. 165). This feature is associated with the use of a clear and correct pronunciation in speech (Monroy, 2012) that makes the dialogue perfectly comprehensible to the listener. In addition to the tense articulation described in the previous section, dubbed dialogues are characterised by a "marked and emphatic pronunciation but clear and correct" (Baños, 2009, p. 378, my translation). In fact, unless stated otherwise by the dubbing director, dubbing actors are expected to feature a clear and correct pronunciation and diction able to be easily understood by the target audience. In this regard, the dubbing actress Ana Serrano (personal communication, March 8, 2016) notes that, should pronunciation not be clear enough, the whole take would need to be repeated. This might be the reason why the dubbing actors of *CCAVM* always utter their lines with

precise articulation, emphasising not only their pronunciation but also the syntactic structure of the utterances, as illustrated in the following instances:

Precise articulation (PA)	
(a) Prepara un paquete con cosas de Nueva York (S01)	🔊 PA_5.1
(b) La pobre sigue en el quirófano (S02)	🔊 PA_5.2
(c) Me he acostado con la ex novia de mi mejor amigo (S03)	🔊 PA_5.3
(d) Han sido 14 horas de caos emocional y aún no ha acabado el día (S07)	🔊 PA_5.4
(e) ¿Qué demonios ha sido eso? (S07)	🔊 PA_5.5
(f) ¿Es eso lo que quieres? (S08)	🔊 PA_5.6
(g) En todas tus locas historias he estado yo (S08)	🔊 PA_5.7
(h) ¿Cuántos amigos de *MySpace* tengo ahora? (S09)	🔊 PA_5.8
(i) Ese contendor estaba a una manzana de su apartamento (S09)	🔊 PA_5.9
(j) Vuestro instinto os dirá que evitéis el bufet libre (S09)	🔊 PA_5.10

The fact that many actors started off their acting career in theatre (Baños, 2009), which usually demands an adequate level of pronunciation and diction owing to the acoustic requirements of the theatrical space, might be posited as the rationale behind precise articulation in dubbing. Baños (ibid.) also suggests that this feature might be motivated by the OV or by the necessity of synchronising the lip movements of the character with the voice of the dubbing actor. A different stance is provided by Martí & Gudayol (1993), who state that precise articulation is typical of reading performances as a consequence of, among others, the pre-planning of pauses. This means that readers as well as dubbing actors might be featuring a marked and emphatic pronunciation dictated by punctuation and syntactic structures, thus making them anticipate or even maximise their effects. Once again, the gap between pre-planned dubbed interactions and spontaneous conversations, which are not generally prepared beforehand, appears to be immediately obvious here.

5.5.3. *Tempo*

Throughout the episodes, the tempo used by the dubbing actors of the sitcom is quite stable. Drawing on the terminology proposed by Crystal (1969) and Monroy (2002), the tempo used in the dubbed product could be described as *andante*, given that the most frequent changes tend to occur within a scale from *allegro* to *lento*. Nevertheless, several instances in which variations in speed seem to have been determined by the OV have also been detected. Changes in tempo have generally been reflected by voice talents in many ways. For instance, the dubbing actor can choose to increase or to reduce the speed of delivery in an attempt to imitate the tempo of the original actor. In these cases, the length of both the source and target utterances is usually very similar, as shown in the following examples.

Tempo (T)	
(a) This is awesome (S02)	🔊 T_5.1a
(b) Esto es genial	🔊 T_5.1b
(a) Although I'm gonna be hitting it pretty soon (S03)	🔊 T_5.2a
(b) Aunque creo que yo lo haré bastante pronto	🔊 T_5.2b
(a) And don't even think about opening that can until I'm out of the splash zone (S03) 🔊 T_5.3a (b) Y no se te ocurra abrir esa lata hasta que me encuentre fuera del radio de salpicaduras 🔊 T_5.3b	
(a) And I've just slept with my ex-boyfriend's really good friend (S03)	🔊 T_5.4a
(b) Y yo me he acostado con un gran amigo de mi ex novio	🔊 T_5.4b
(a) We'll continue this when I get back (S07)	🔊 T_5.5a
(b) Ya hablaremos de esto cuando vuelva	🔊 T_5.5b
(a) Where is my cough syrup (S07)	🔊 T_5.6a
(b) ¿Y mi jarabe para la tos?	🔊 T_5.6b
(a) That's how that feels (S08)	🔊 T_5.7a
(b) A ver qué tal te sienta	🔊 T_5.7b
(a) One ticket to Los Angeles, please (S09)	🔊 T_5.8a
(b) Un billete para Los Ángeles, por favor	🔊 T_5.8b

Furthermore, a shift in speed might be produced by the mismatch between the duration of the original utterance and the duration of the translated sentence, thus

making it necessary to adjust the tempo so as to fit the dubber's words in the on-screen character's lips. This approach is bound to pose a problem in terms of (un)naturalness and artificiality, especially when the dubbed rendition becomes either slower or faster than normal. In fact, when voice talents attempt to make up for the mismatch found in the translated script, naturalness in tempo could be put at risk. Some examples are provided in the following table.

Tempo (T)
(a) We're having so much fun! (S01) 🔊 T_5.9a
(b) ¡Pero si nos lo estamos pasando en grande! 🔊 T_5.9b
(a) I've got them in China Town last year just for this moment (S02) 🔊 T_5.10a   (b) Los compré en el barrio chino el año pasado precisamente para esta ocasión 🔊 T_5.10b
(a) And since you were never here to begin with, you won't be here when I get out (S03) 🔊 T_5.11a   (b) Y puesto que tu nunca has estado aquí, no estarás aquí cuando salga 🔊 T_5.11b
(a) I say do it! (S08) 🔊 T_5.12a
(b) ¡Adelante! 🔊 T_5.12b
(a) Is he trying to hook up with my fiancée?   (S08) 🔊 T_5.13a
(b) ¿Pretende tirarse a mi prometida? 🔊 T_5.13b
(a) As the run-offee at my own almost-wedding, I can tell you you are fine (S09) 🔊 T_5.14a   (b) Como ex novio de mi casi boda puedo asegurarte que no pasa nada 🔊 T_5.14b
(a) Oh! You're kidding me!   (S09) 🔊 T_5.15a
(b) ¡No es posible! 🔊 T_5.15b
(a) Because, as you may recall, I'm kind of the wedding gift master (S09) 🔊 T_5.16a
(b) Porque, como recordarás, soy el rey de los regalos de boda 🔊 T_5.16b

Speech tempo can also carry attitudinal and pragmatic implications. According to Culpeper (2001), slow speed, for instance, is likely to imply an attitude of "seriousness, ponderousness, or pretentiousness" (p. 216) and even a note of hesitation on the part of the speaker. In order to avoid creating a wrong impression on the target audience and to decrease the level of unnaturalness and artificiality, the match between

the length of the source and dubbed texts should be as accurate as possible. In fact, Chaume (2012) admits that it is isochrony deficiencies that are most likely to be spotted and judged unfavourably by end users. Attention to this aspect should thus be maximised not only by the translator or the dialogue writer but also by dubbing actors, who are ultimately responsible for "fit[ting] the translation into the mute screen actors' mouths in the dubbing studio" (p. 72).

5.6. Natural-unnatural continuum at the prosodic level

Following from the results of our analysis, it is now possible to single out those characteristics of speech that might set dubbed dialogue apart from spontaneous discourse at the prosodic level.

5.6.1. Natural-unnatural intonation continuum

In terms of intonation, quantitative data have revealed the predominance of low keys in statements, questions and commands. The frequent use of a low pitch-range in dubbed utterances might lead the viewers to aurally perceive the rendition of intonation as monotonous and flat as far as the attitudinal and illocutionary content is concerned. As explained above, the high variant tends to be attitudinally more emphatic and lively than the low variant (Tench, 2011). For this reason, the low fall generally sounds "more uninterested, unexcited and dispassionate" than the high variant, which usually sounds "more interested, more excited, more involved" (Cruttenden, 1997, p. 19). This intimate relationship between key and attitudinal cues has also been envisaged by Wells (2006), who indicates that "the lower the starting point [of the pitch contour], the less the emotional involvement" (p. 218). Given that low patterns are bound to make characters sound more detached and aloof and less involved, their recurrence in the dubbed dialogue might bring about a type of melody which might end up producing an unvarying delivery when used repeatedly throughout the episodes. This could explain why authors such as Whitman-Linsen (1992) or Lindo (2013) have labelled the way in which characters speak in dubbing as flat and monotonous (see § 3.1.1). Nonetheless, despite the common use of low keys in the dialogue, the target audience might not always find it straightforward to fully appreciate the differences between dubbing and

naturally-occurring intonation due to the regular alternation of high and low pitch contours in the spoken interactions of the fictional product.

The naturalness of the dubbed dialogue might also be curtailed if the intonation used by the character fails to reflect the attitudinal and pragmatic intention of the original actor in a particular context or conveys the speaker's intention with distinct semantic implications. The qualitative analysis conducted above has shown a recurrent mismatch between the attitude transmitted by original and dubbed characters. On several occasions, utterances have been pronounced with a contrived intonation which might certainly sound unnatural to the viewers' ears due to the addition of divergent nuances to the source sentence. Even if the target audience are not in a position to compare the connotations attached to intonation in the DV with the underlying meaning expressed by original contours (as in the case of subtitling), they might perceive apparent contradictions between what characters say and how they say what they say or even between the character's attitude and the visual elements. A perfect match is thus desirable to avoid breaking the cinematic illusion of the target viewers.

If naturalness in dubbing is to be judged by the (un)successful rendition of attitudinal and pragmatic cues through intonational patterns as well as by the (im)precise use of pitch contours according to the situational context, it is necessary to ascertain the exact number of utterances that can be deemed as natural or unnatural in terms of intonation (see Table 34 and Figure 37 below). It is only by carrying out a quantitative analysis of this type that dubbing intonation can be placed on a continuum between natural and unnatural poles (see Figure 39 below). The figures at hand reveal that in the corpus under scrutiny dubbing intonation is actually closer to the unnatural or non-spontaneous pole (59.4%) than to the natural or spontaneous pole (40.6%).

Table 34. Natural vs. Unnatural dubbing intonation

| | | | Naturalness | | |
			Natural	**Unnatural**	Total
Utterance type	**Statement**	Count	41	79	120
		% within Utterance type	34.2%	65.8%	100.0%
		% within Naturalness	28.1%	36.9%	33.3%
		% of Total	11.4%	21.9%	33.3%
	Question	Count	46	74	120
		% within Utterance type	38.3%	61.7%	100.0%
		% within Naturalness	31.5%	34.6%	33.3%
		% of Total	12.8%	20.6%	33.3%
	Exclamation	Count	35	25	60
		% within Utterance type	58.3%	41.7%	100.0%
		% within Naturalness	24.0%	11.7%	16.7%
		% of Total	9.7%	6.9%	16.7%
	Command	Count	24	36	60
		% within Utterance type	40.0%	60.0%	100.0%
		% within Naturalness	16.4%	16.8%	16.7%
		% of Total	6.7%	10.0%	16.7%
Total		Count	146	214	360
		% of Total	40.6%	59.4%	100.0%
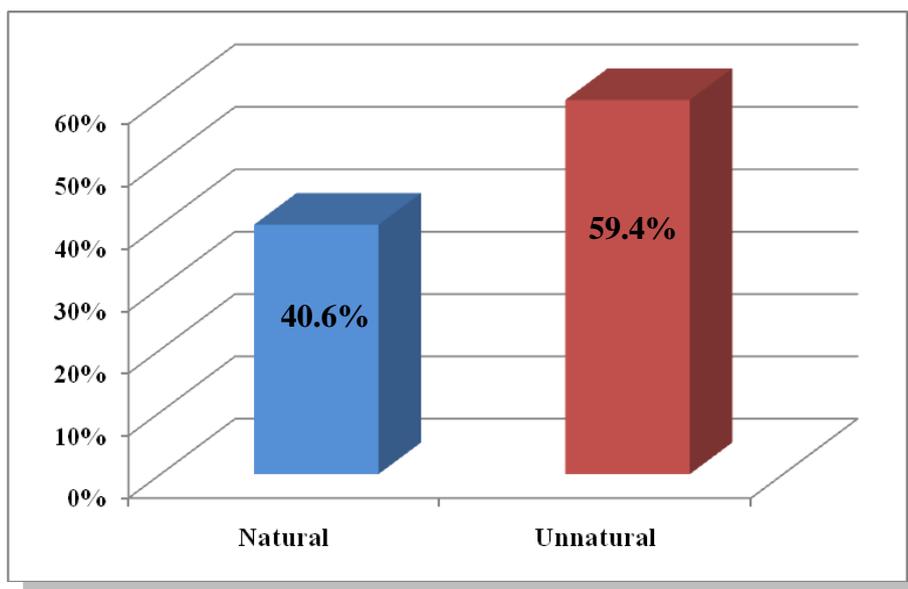
Figure 37. Natural-unnatural intonation in percentage terms

The chi-square test allows to determine "the difference between the actual observed frequencies in the texts, and those frequencies that we would expect if the only factor operating had been chance" (Cantos Gómez, 2013, p. 76). The results obtained from the chi-square test reflects that a statistically significant association exists between this pair of variables at an alpha level of .05 (X_2=10.151; *df*=3; *p*=.017) and thus it is possible to argue that "the differences are not due to chance, but due to a true reflection of variation" (ibid., p. 78) in the use of these variables. Cramer's V reveals that the degree of strength in this correspondence is .168, which means that the association is very low (see Image 18). The value of the Uncertainty coefficient shows that the error committed in the prediction of the criterion variable is only 2.1%.

As illustrated in Figure 38, the highest percentage of unnatural intonation is found in statements (66%), while exclamations yield the lowest percentage (42%), with a majority of natural utterances (58%) in the corpus scrutinised. It thus emerges that, except for exclamations, those cases featuring an unnatural intonation in statements, questions and commands are more recurrent than those cases featuring a natural intonation in the dubbed corpus.
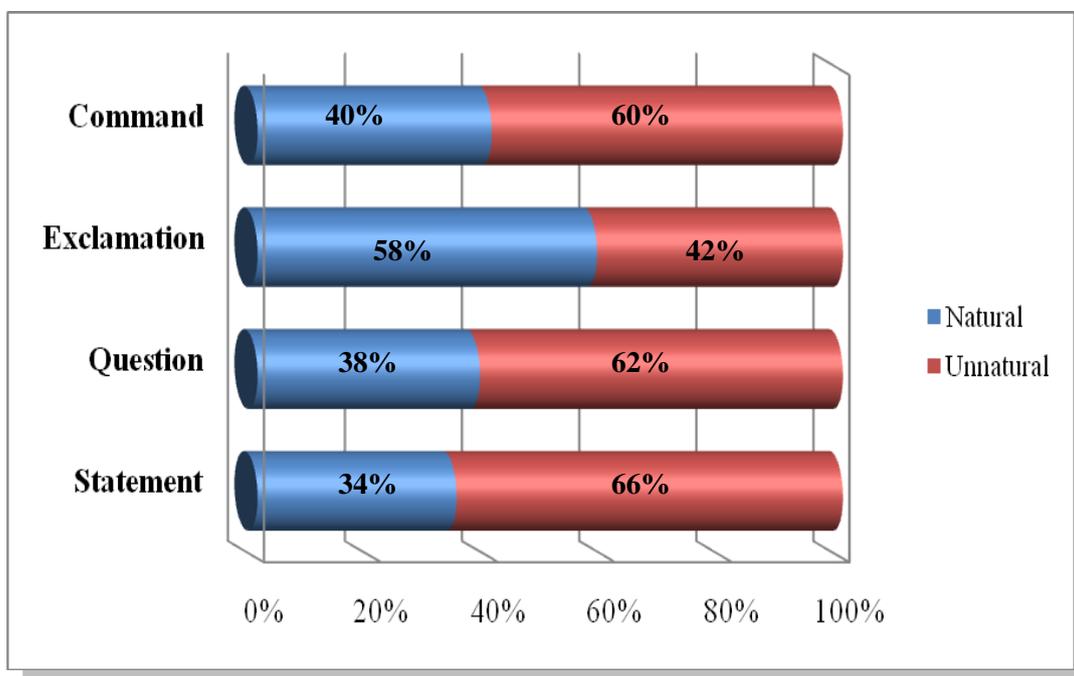
Figure 38. Natural-unnatural continuum per utterance type
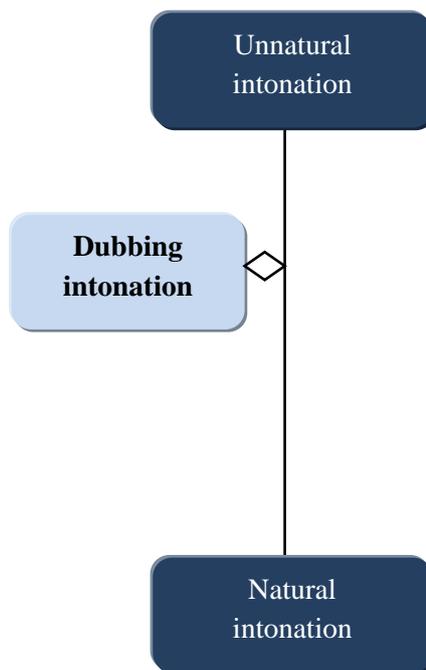
Figure 39. Natural-unnatural intonation continuum

This continuum, which places dubbing intonation closer to the unnatural pole, widens the gap between dubbed dialogue and spontaneous speech. At this point, the question arises of whether or not, in the same way that there is a particular language used in dubbing (i.e., dubbese), it would be possible to refer to a model of intonation which is peculiar to dubbed dialogue and, by extension, different from naturally-occurring conversation. With the purpose of throwing light on this question, it seems especially relevant here to have a look at the answers offered by the voice talents and by the dialogue writer and dubbing director of *HIMYM* when asked for their opinion on this matter (QB and QC).

¿Cree que existe una entonación propia del doblaje? ¿Por qué?			
Code	**Dubbing professional**	**Role(s) in the sitcom**	**Answer**
QC_SA	Santiago Aguirre	Adapter and dubbing director	**Sí**, porque si no fuera así hay cosas que no se entenderían bien. Si dobláramos con la entonación de los actores originales sonaría rarísimo en muchas ocasiones.
QB_RE	Ricardo Escobar	Ted Mosby	**Sí**, ya que se requiere una modulación e interpretación que nada tienen que ver con la forma corriente de hablar. Al igual que el teatro tiene otra distinta y necesaria.

QB_MAG	Miguel Ángel Garzón	Barney Stinson	No es una entonación propia, pero no puedes emitir igual que en directo. **La técnica es diferente.**
QB_EB	Eduardo Bosch	Marshall Eriksen	**No**. Cada personaje es un mundo.
QB_CSA	Cecilia Santiago	Robin Scherbatsky	**Sí**. Porque se trata de un lenguaje muy distinto al de la vida real. Pero yo no lo llamaría entonación, lo llamaría técnica específica que debe llevar hacia la credibilidad y naturalidad.
QB_PM	Pilar Martín	Lily Aldrin	**No**, depende del personaje.
QB_AS	Ana Serrano	Secondary characters	**Sí**. La entonación propia del doblaje es la "doblajitis" de la que se habla en la pregunta anterior.
QB_CS	Cheyenne Summers	Secondary characters	**No**, la entonación ha de ser siempre natural a menos que interpretes un muñeco o personaje histriónico o que lo pida.
QB_EC	Emma Cifuentes	Secondary characters	**Sí**. Costumbre, escuchas a tus compañeros cuando empiezas y al empezar no sabes si son buenos o no.
QB_MB	Mar Bordallo	Secondary characters	**Sí**, cada sector de la interpretación tiene su propia técnica y entonación, ya sea cine, teatro, doblaje, TV...

Based on these answers, it could be argued that most of the professionals taking part in the survey deem that there is indeed a type of intonation characteristic of dubbing, which, as put forward by Ricardo Escobar (*QB_RE*, my translation), "has nothing to do with the way people normally speak". Perhaps, as stated by Emma Cifuentes (*QB_EC*), this "technique" or model of intonation might have been inherited from preceding generations of dubbing actors. In fact, since many of the first generations of voice talents started their careers in theatre or radio broadcasts, it seems logical to think that they became used to adopting a particular manner of intoning the dialogues, which differed from the intonation of everyday colloquial conversation. This is not to say, however, that dubbing intonation can be equated to the intonation of theatre plays or radio broadcasts, but rather that it might share more features with them than with real oral discourse.

5.6.2. The idea of doblajitis *or* dubbitis

Given that intonation is best analysed in conjunction with other prosodic subsystems that can intensify or refine its connotative meaning (Crystal, 1969; Monroy, 2012), the naturalness of dubbing intonation is best examined by considering other

prosodic features that, along with this suprasegmental trait, can set dubbed dialogue apart from spontaneous speech. The aural scrutiny of the corpora has revealed the occurrence of several patterns related to rhythmicality, speech tension and tempo that are also recurrent in reading performances. For instance, the frequent elongation of sounds, sharp fluctuations in pitch, the use of a tense and precise articulation and systematic variations in tempo. These findings suggest that dubbed renditions might be more akin to reading aloud than to everyday colloquial speech, thus reducing naturalness at the same time as raising the level of artificiality in dubbing. The rationale behind this might be the prefabricated nature of the fictional text, the multifarious limitations and constraints imposed on dubbing actors as well as the conscious attempt on the part of voice talents to read a text aloud as if not read.

The combination of a characteristic model of intonation and prosody might produce a melody representative of dubbed speech that, judging by the results obtained in this empirical analysis, seems to diverge from the phonetic and prosodic aspects typifying spontaneous colloquial discourse. The question still remains as to whether or not it is possible to conceive a particular manner of speaking in dubbing known as *doblajitis* (or *dubbitis*), based on the presence of specific patterns which have proved recurrent in the oral delivery of the dubbing actors of the sitcom. The idea of *dubbitis* makes reference here to *how* dubbed characters speak (i.e., their use of prosodic traits) rather than to *what* they say (i.e., lexical and syntactic choice). Once again, the answers provided by some of the professionals taking part in the dubbed version of *HIMYM* should help shed light on this issue.

¿Cree que existe la *doblajitis* (manera particular de hablar en doblaje) o, por el contrario, cree que el diálogo doblado se asemeja a la lengua espontánea? ¿Por qué?			
Code	**Dubbing professional**	**Role(s) in the sitcom**	**Answers**
QC_SA	Santiago Aguirre	Adapter and dubbing director	**Algo de doblajitis existe**. No puede ser 100% espontáneo. Nadie habla como en los doblajes, pero tampoco nadie dobla como se habla en la calle.
QB_RE	Ricardo Escobar	Ted Mosby	**Creo que existe una manera de pronunciar para que se entienda todo que no se exige en el cine español** y así pasa, que no se entienden la mitad de las frases por ser "demasiado naturales". Cierto es que hay actores/actrices de doblaje que se pasan en la manera de

			interpretar y queda exagerado y "despegado" del personaje. Lo mejor es dejarse llevar por el personaje y hacer que no se note que está doblado.
QB_MAG	Miguel Ángel Garzón	Barney Stinson	**Existe doblajitis en algunos casos.** Pero no es algo general. Como en otros campos de la interpretación, hay buenos y malos actores.
QB_EB	Eduardo Bosch	Marshall Eriksen	**Sí, en los malos doblajes.**
QB_CSA	Cecilia Santiago	Robin Scherbatsky	**Es un lenguaje artístico totalmente diferente al de la coloquialidad pero lo interesante es dotarlo de la mayor naturalidad posible,** pero con buena vocalización, cosa que no ocurre en la lengua espontánea. En doblaje esta última saca siempre de contexto.
QB_PM	Pilar Martín	Lily Aldrin	**Sí, se habla diferente que en la vida cotidiana,** primero porque cuando le hablas a un micrófono tienes que proyectar cosa que en la realidad da igual y en segundo lugar tienes que vocalizar perfectamente cosa que en la vida real tampoco se hace.
QB_AS	Ana Serrano	Secondary characters	**Sí que existe "la doblajitis"**, debe de haber cierta artificialidad para que quede natural dentro del contexto.
QB_CS	Cheyenne Summers	Secondary characters	Hay doblajes muy bien hechos, de una manera muy natural y que se pegan absolutamente al personaje original, y creo que hay otros que pecan de entonaciones poco naturales y que no cuadran con lo que el actor original ha hecho. El motivo principal: los vicios que uno coge y una mala interpretación. También puede tener culpa el director si no se ha molestado en explicarte cómo has de hacerlo.
QB_EC	Emma Cifuentes	Secondary characters	**A veces**, pero se tiende a no hacerlo.
QB_MB	Mar Bordallo	Secondary characters	**No, no existe**. Se busca la naturalidad.

Two obvious conclusions can be drawn from the answers offered above. On the one hand, there is no consensus among these Spanish professionals on the existence of the so-called *doblajitis*. Whereas some of them ratify the occurrence of non-spontaneous features in the dubbed dialogue, others believe that natural and spontaneous-like renditions should be always prioritised. On the other hand, those practitioners advocating the existence of *dubbitis* highlight the importance of resorting to less spontaneous patterns. They hold that dubbed dialogues should in fact contain some

degree of artificiality in order to sound natural both to the end users and within the specific context of dubbing, that is, being unnatural as a means to sound natural. Under this view, the notion of *dubbitis* could be regarded as a technique or a model of orality intrinsic to the practice of dubbing which is consciously employed by voice talents as a means to achieve naturalness within the framework of dubbed dialogues. Nevertheless, the data gained in this research suggest that some of these features could also be unconsciously adopted by dubbers as a result of the multiple constraints and limitations imposed on them. This might be the reason why some of the actors surveyed denied the lack of naturalness of the Spanish dubbese, for they are not fully aware of the occurrence of these unnatural traits in the TT. The notion of (un)consciousness is precisely posited here as a tentative explanation for the lack of naturalness and plausibility in dubbed dialogue.

5.6.3. The (un)consciousness behind (un)naturalness

Both the quantitative and qualitative data obtained and some of the answers offered by the professionals of the sitcom suggest that the combination of both conscious and unconscious patterns might be the trigger for less spontaneous and more artificial features in dubbing. Among those traits consciously adopted by voice talents, prosodic delivery seems to hold a prominent place. As far as rhythmicality is concerned, the elongation of sounds is used as an effective strategy to offset potential mismatches in synchronisation. According to Ana Serrano (personal communication, March 8, 2016), this technique is frequently employed by dubbers to avoid leaving voiceless mouths while the lips of the on-screen character are still moving. Fluctuations in pitch can also be inserted in the read-aloud dialogue in a conscious attempt to intensify dramatic performances and pronunciations. A quick look at the responses given by the dubbing actors of the sitcom reveals that dramatisation and pronunciation are in fact regarded as top priorities in their search for a credible and successful outcome. The sharp tonal contrasts detected in the corpora can also be interpreted as a clear indicator of how dubbing intonation tends to be more syncopated than spontaneous intonation.

Moreover, voice talents make use of a tense and precise articulation which opens up a widening gap between the phonetic and prosodic rendition of dubbed deliveries and the lax and slurred articulation typifying spontaneous colloquial conversations. As

put forward by Chaume (2012), this speech tension is deliberately adopted by dubbers to avoid a departure from the norm, considering that "while the language of dubbing pretends to be spontaneous, it is very normative indeed" (ibid., 2007, p. 215). Variations in tempo can also reflect the intention behind the dubbers' choices insofar as they can decide to increase or to decrease their pace of delivery either to abide by isochrony or to show the attitude adopted by the on-screen character (Culpeper, 2001).

Among those characteristics of speech detected in the corpus-based study that might be unconsciously introduced by dubbing actors, intonation contours seem to play a foremost role. The conveyance of low keys in most utterance types as well as the attitudinal and pragmatic divergences perceived in the comparative analysis are bound to reduce both the naturalness and plausibility of the dubbed dialogue. According to the responses offered in the questionnaire, an endeavour seems to be made on the part of voice talents to mirror attitudinal content, regarded by most of them as a very important element in dubbing. Conversely, the findings emerging from the research show that dubbers often fail to reflect the connotations and underlying implications attached to the ST intonation, thus putting naturalness at risk. This apparent contradiction hints that dubbing actors appear not to be fully aware of such unnatural usage of patterns, probably motivated by the direct influence that dubbing constraints (i.e., reading a text aloud, temporal and spatial limitations, isolation in the dubbing booth, etc.) can wield on their oral delivery.

Along with intonation, other prosodic traits may also lie at the heart of the lack of naturalness in dubbed dialogue. The elongation of sounds and variations in tempo are a case in point. Although, as discussed above, these patterns can be consciously employed by dubbing actors to mimic the original character's performance or to adhere to synchronisation, they can also be unconsciously prompted by the need to read a written script (as if not read) as well as by the many constraints at play in dubbing (see § 1.3).

The prosodic patterns that could be included in each category have been gathered in Table 35. It should be noted, though, that the classification below is by no means conclusive and should be interpreted as a tentative explanation for the (un)consciousness behind (un)naturalness in dubbing. A reception study (e.g., a questionnaire including specific examples distributed amongst voice talents to seek their

opinion about these issues) would prove particularly useful here to offer empirical evidence that can confirm or refute this speculative hypothesis.

Table 35. Potential conscious and unconscious patterns adopted in dubbing

Conscious patterns	Unconscious patterns
Elongation of sounds (motivated by the ST)	Predominance of low keys
Fluctuations in pitch and syncopated use of intonation	Attitudinal and pragmatic divergences through intonation
Tense and precise articulation	Elongation of sounds (not motivated by the ST)
Variations in tempo (motivated by the ST)	Variations in tempo (not motivated by the ST)

If the notion of naturalness is understood here as a synonym for spontaneity, the combination of conscious and unconscious patterns might be reducing the naturalness or spontaneity of dubbing prosody. Nonetheless, the answers provided in QB suggest that dubbing actors follow certain prosodic patterns that, despite setting dubbed dialogue apart from spontaneous discourse, might be consciously introduced to achieve a more naturalistic effect within the specific context of dubbing. In this sense, detaching naturalness from spontaneity does not necessarily make the dubbed dialogue less natural, if understood within the framework of dubbing. Taking this approach as a starting point, it seems reasonable to regard the dubbed delivery as a mixture of both conscious and unconscious patterns giving rise to a melody characteristic of dubbese ―known as *doblajitis* or *dubbitis*―, which differs from spontaneous discourse (Chaves, 2000) and from non-dubbed film dialogue (Herbst, 1997) but which might sound natural within the context of dubbing.

According to the research data obtained, *dubbitis* could be described as an amalgam of two opposing trends: on the one hand, a monotonous and flat melody in terms of attitudinal and illocutionary cues triggered by the frequent repetition of low pitch contours and, on the other, a more over-acted or over-involved melody motivated by the special use of rhythmicality, speech tension and tempo. In a natural-unnatural continuum, the combination of these opposing traits seems to place dubbing prosody in general and dubbing intonation in particular closer to the unnatural pole (see § 5.6.1), since the quantitative and qualitative analyses carried out in this thesis have revealed a

clear tendency to less natural and spontaneous dialogues. At this point, the question arises of whether this unnatural and non-spontaneous traits could sound natural within the context of dubbing. Although it would be useful to test this hypothesis empirically and to ask the Spanish audience about what really works for them and preserves their cinematic illusion, the following lines attempt to give an answer to this question.

To provide more insight into this issue, let us delve further into the prefabricated nature of dubbing. Chaume (2007) and Baños (2014) admit that there are certain linguistic features that sound spontaneous but are excluded from dubbed dialogues to respect the normative use of the language used in dubbing or dubbese. In the same way that some features may be consciously excluded from the translated version, certain phonetic and prosodic traits might be excluded from the OV for the sake of naturalness within the context of dubbing. In both cases, a more spontaneous version seems to be discarded in favour of a more unnatural choice, which could make the dubbed dialogue sound more natural despite its distance from spontaneous speech (and even from non-dubbed film dialogue). This last remark points towards another crucial question: why might these characteristics sound natural within the specific context of dubbing even if they differ from spontaneous speech?

The answer to this question may be found in the fictional framework in which the dubbed text is embedded. These specific oral traits sound natural and plausible only because they are inserted in a fictional world in which all the characters speak Spanish with the same melodic patterns. Viewers are watching a foreign product reflecting a foreign reality starring foreign actors and it is precisely within this particular context that these features make sense and become coherent.

Ingrained in a long tradition, dubbing remains the quintessential audiovisual modality in Spain. It seems thus logical to assume that the audience has definitely got used to the way in which on-screen characters speak in dubbed products, characterised by the combination of the two opposing trends described above. The perpetuation of these oral features in Spanish dubbing could be precisely explained by the suspension of (prosodic) disbelief. Such view strongly agrees with Chaves' (2000) conclusion that

el público español, al igual que el de otros países, está acostumbrado a la forma de hablar de sus actores de doblaje y eso es lo que les parece natural o veraz, aunque sea evidente que así no se habla en la realidad. [...] De hecho, si se doblaran las películas con la entonación que damos a nuestras frases habituales, posiblemente nos chocaría y rechazaríamos ese doblaje porque no nos parecería convincente. (p. 99)

This might explain why several Spanish film actors such as Penélope Cruz, Javier Bardem[93] or Antonio Banderas no longer dub themselves, for there are a number of oral features typifying dubbed speech, usually absent in both spontaneous speech and non-dubbed domestic dialogue, that need to be included to sound natural within the particular context of dubbing. After all, as pointed out by the film director Mariano Ozores (May, 2008), "doblar tiene su técnica. No es una cosa que pueda hacer cualquiera".

This *savoir-faire* intends to be represented in Clip 3.[94] This short clip, starring the dubbing actress Ana Serrano in the dubbing studio that she owns in Murcia,[95] shows two different ways of dubbing the same scene.[96] Whilst the first performance attempts to adopt the patterns typifying *dubbitis*, the second one gets rid of them. The need to set these patterns into the specific context of dubbing for the sake of naturalness is evidenced in another clip named *Doblajitis: la enfermedad de los actores de doblaje* (Álvaro Moro, 2014),[97] in which this notion is clearly tackled from a jocular (and by no means pejorative) perspective.

After an extensive review of the tonal and prosodic features that seem to affect the (un)naturalness of Spanish dubbed dialogue, the question still remains as to when exactly, and even why, these melodic patterns, alien to spontaneous and non-dubbed

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[93] Clips 1 and 2 in Appendix 5 (on the DVD) aim to illustrate perceptible differences in this actor's performance when dubbed by a professional voice talent (Rafael Calvo) and when dubbed by Javier Bardem himself.

[94] Clip 3, recorded at the dubbing studio *Escuela de Doblaje Ana Serrano* (Murcia), can be found in Appendix 5 on the DVD (Appendix 5 > Chapter 5 > Clip 3).

[95] For further information on the different characters she has dubbed during her career, click here: http://www.eldoblaje.com/datos/FichaActorDoblaje.asp?id=60330). For further information on her dubbing studio, click here: https://www.facebook.com/Escuela-de-doblaje-Ana-Serrano-894683257285133.

[96] For the sake of clarity, it is worth pointing out that in the clip recorded the "what" or "the content of the dialogue" is left untouched and it is the "how" or "the manner of delivery" the only aspect that the dubbing actress has modified.

[97] This clip, starring the dubbing actress Nikki García, is freely available to watch on *Youtube*: https://www.youtube.com/watch?v=9_26Qcxk62k [Last accessed on 27 September 2016].

film dialogue, became an intrinsic characteristic of Spanish dubbese or, in other words, what might have caused the breach between dubbed and non-dubbed (fictional and non-fictional) oral speech in terms of prosody. The following subsection is expected to cast further light on this issue.

5.6.4. Back to the start

A look back at the outset and development of dubbing in Spain puts down the theatrical background of the first generations of dubbing actors as a potential reason behind the inclusion of these oral features. In addition to a good acting ability, stage performance required a number of vocal skills and a melodramatic-oriented rendition that, when applied to dubbing, produced an overacted and artificial delivery which stood in stark contrast to both spontaneous dialogue and non-dubbed film dialogue (Ávila, 1997). Since dubbing was an incipient profession, actors started to adopt the same modulation and voice-projection they were familiar with. This explanation, however, is far from conclusive and does not seem to do full justice to the specificity of dubbed renditions. In fact, many film actors also started their acting careers in theatre plays and have not adopted the same oral patterns (Herbst, 1997).

The pursuit of the so-called "neutral Spanish" to dub the first foreign products might be put forward as a plausible explanation. This neutral variety[98] merging features from a wide range of Spanish dialects attempted to unify the type of language used amongst all the Spanish-speaking countries. The use of such practice was immediately criticised and sparked widespread outrage amongst the audience (Fuster Ortuño, 2010). In September 1970,[99] the newspaper *La Vanguardia* published an article which repulsed this "fake" language while celebrated the new recourse to "a perfect Castilian Spanish" (my translation) to dub the films projected on TVE (Televisión Española). The unfavourable reaction of the public against what was deemed as a second-class variety of dubbing led to the rejection of dialectal solutions in favour of a pure or non-dialect Spanish language. Devoid of accents, regionalisms and localisms, dubbed versions soon distanced from the language used in domestic productions, in which actors generally

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[98] This is described by Ávila (1997) as a special variety of Spanish consisting of "respetar los seseos iberoamericanos sin exagerar el acento propio del doblador o del país donde se realizara el doblaje" (p. 42).

[99] Article retrieved from http://adoma.es/qcastellano-perfectoq-en-tve-1970/ [Last accessed on 27 September 2016].

spoke dialect and accented Castilian Spanish. Even though the absence of dialectal patterns cannot account for the occurrence of all the oral traits typifying dubbed speech, it can at least help understand the rupture between dubbed and non-dubbed film deliveries and between dubbed dialogue (both verbally and non-verbally) and spontaneous speech.

The lack of accents in dubbing is precisely censured by the Spanish film director Fernando Trueba (November, 2016). In his view, this goes against the Spanish regional and ethnic diversity per se and exerts a negative impact on the audience's way of listening not only to dubbed versions but also to non-dubbed filmic products.

> Eso es por la mala costumbre que ha habido en este país con el doblaje, que ha maleducado los oídos, hace que se demande escucharlo todo en neutro cuando eso no existe por ninguna parte de nuestra geografía. [...] Lo rico del cine, precisamente, es poder oír acentos.

Perhaps the most reasonable answer to explain such breach is found in neorealist cinema, popularised between the 1940s and the 1950s in Italy. From a cinematic point of view, the neorealist movement released filmmaking from simulated settings and artificial scripts to begin a revolutionary trend characterised by ad-lib deliveries, real locations and non-professional actors (Ranzato, 2013). Filmmakers started to bring cinema closer to reality by reflecting not only the post-World War II society but also the morals and psyche of the Italian civilisation after the war. From a linguistic standpoint, neorealism was the expression of regional identity (ibid.). Characters spoke in dialect and with marked accents to mimic the language of everyday oral interactions. The use of outdoor and actual locations allowed filmmakers and scriptwriters to stay in direct contact with real-life stories and ordinary individuals. Clearly influenced by Italian neorealism, Spanish cinema started to deviate from the normative and polished linguistic model prevailing during the Francoist regime to start reproducing the way in which real people talked (Aitken, 2001). Spanish directors such as Luis García Berlanga and Juan Antonio Bardem were pioneers in Spanish realist cinema. The acclaimed movies *Esa pareja feliz* (García Berlanga & Bardem, 1951) and *Bienvenido Mister Marshall* (García Berlanga, 1953) can be seen as representative examples.

At the same time as the language of Spanish cinema opened itself to the real world, imitating the verbal and non-verbal mannerism of spontaneous conversations,

dubbing remained unaltered within the confines of the studio. In this regard, Ranzato's (2013) view that Italian dubbing was "minimally influenced by the vast and profound linguistic transformations experienced by the cinema audiences and by the national film production" (p. 57-58) can be perfectly extrapolated to Spanish dubbed versions. This isolation from the real world and from the way people talk in everyday situations might explain why spontaneous speech is considerably closer to non-dubbed film dialogue than to dubbed dialogue (Baños-Piñero & Chaume, 2009) and why dubbed speech and non-dubbed fictional speech have evolved in different ways over time.

Finally, the suspension of (prosodic) disbelief might account for the perpetuation of these oral features in Spanish dubbing. As pointed out in § 3.1.3, dubbing actors might have adopted particular melodic patterns for they are commonplace in other dubbed versions, even if they are aware that these traits are not generally used in spontaneous colloquial interactions. This could be one of the reasons why the dubbing actress Emma Cifuentes (*QB_EC*) admits that novice voice talents tend to imitate the intonation and modulation of previous generations.

5.7. Summary of results and conclusions

The focus of the data analysis included in this chapter has been placed primarily on the oral rendition of intonation in the Spanish dubbed version of *HIMYM* in terms of its naturalness or lack thereof. The (un)naturalness of intonational patterns has been assessed in accordance with attitudinal, pragmatic and contextual factors. The purpose was to determine whether the pitch contours used by voice talents were the most natural tunes to reflect the attitude and the intention of the original character within the specific context the sentence was uttered in. The quantitative and qualitative comparison drawn between original and dubbed tones in the 720 utterances under examination pointed to a number of general conclusions:

- The frequent occurrence of **low pitch contours** in dubbed utterances might lead the viewers to interpret the rendition of intonation as monotonous and flat in terms of their attitudinal and illocutionary cues. Unlike the high variant, which usually sounds emphatic, lively and interested, the low key can be attitudinally identified as more detached, unexcited and dispassionate (Cruttenden, 1997).

The recurrence of low contours in dubbed speech might bring about a type of melody, which, repeated throughout the episodes, could be aurally perceived by spectators as somewhat aloof and even dull. These findings might explain why dubbing intonation has often been described by several academics (see § 3.1.1) as unnatural and monotonous.

- The **attitudinal and pragmatic intention** attached to the original character's intonation has failed to be mirrored or has been conveyed with distinct semantic nuances in dubbing in a significant 59.4% of the utterances scrutinised. Such high percentage is likely to exert a detrimental effect on the quality and naturalness of dubbing intonation, thus detaching dubbed dialogue from spontaneous speech. The end-user perception also seems to be affected, since, according to the results obtained from QA_1 and QA_2, more than a half of all the attitudinal and pragmatic content intended by the actors in the ST has been perceived differently by the target audience. In fact, the quantitative analysis shows that English and Spanish respondents perceived the same underlying content in only 4 out of 15 utterances, which accounts for an average ratio of coincidence of 26.7%. In other words, target viewers received distinct attitudinal and pragmatic implications in a meaningful 73.3% of occasions.

- Exclamations are the utterance types that most faithfully reflect the attitudinal and pragmatic content attached to the ST intonation. The rationale behind this may be the expressive and dramatic load intrinsic to these types of sentences. Dubbing actors might find it easier to grasp the underlying meaning intended by the original actors thanks to their expressive delivery and to reproduce their use of intonation.

- As far as pitch contours are concerned, the fall has proved to be a recurrent tone in statements, wh-questions, exclamations and commands. The high rise preceded by a high head is the most typical pattern in dubbed yes/no questions. Level nuclear tones are common in final position and are not necessarily bound to incompleteness and continuation, as put by several linguists (e.g., Navarro Tomás, 1944; O'Connor & Arnold, 1973; Cruttenden, 2008). Findings have also revealed that the level tone occurs more frequently in Spanish than in English, as pointed out by scholars such as Monroy (2002).

- The qualitative data also suggest that the verbal rendition of the on-screen characters (as translated by the translator/dialogue writer) might sometimes be prioritised over their non-verbal rendition. This means that some important nuances could be lost in the TT, for dubbing actors pay more attention to what characters say rather than to how they say it.

Table 36 summarises the most remarkable features found per utterance type and per tone type in Spanish dubbing intonation, as delivered by the dubbing actors of the sitcom under analysis.

Table 36. Summary of patterns typifying Spanish dubbing intonation

	FALLING	RISING	LEVEL
STATEMENTS	Predominance of low falling tones over high falling tones. Predominance of high heads. Reduction of emotional involvement, commitment and meaningful emphasis. Partial or total loss of pragmatic implications and attitudinal nuances.	Limited use in statements. Recurrent in non-final position. Partial or total loss of pragmatic implications and attitudinal nuances.	Recurrent in final position to reflect specific attitudinal content. Recurrent in non-final position. Recurrent in enumerations and listing. Partial or total loss of pragmatic implications and attitudinal nuances.
QUESTIONS	Typical pitch-movement for wh-questions. Predominance of low falling tones. Reduction of emotional involvement and interest.	Typical pitch-movement for yes/no questions and echo questions. Information-seeking questions. Change in the perception of the illocutionary force and the perception of the viewers. The original fall-rise is substituted by other tones providing a less emphatic and implicational rendition.	Frequent occurrence with wh-questions and yes/no questions. Information-seeking questions. Increase of dramatic load. Conveyance of different attitudinal and pragmatic content.

EXCLAMATIONS	Typical pitch-movement for exclamations. Predominance of high falling tones. High dramatic and expressive load. Cross-language similarities in the use of intonation. Reduction of intensity and emotional involvement. Reduction of definiteness and completeness. Partial or total loss of the implications added by the fall-rise.	Rare occurrence with exclamations. Cross-language similarities in the use of intonation. Change in the attitude and intention of the character. Null occurrence of the fall-rise.	Rare occurrence with exclamations. Cross-language similarities in the use of intonation. Change in the attitude and intention of the character.
COMMANDS	Typical pitch-movement for commands. Predominance of low falling tones. Change in the attitude and intention of the character. Intensification of attitudinal content (colder and stronger commands).	Low occurrence with commands. Change in the attitude and intention of the character. Mitigation of attitudinal content. Null occurrence of the fall-rise.	Low occurrence with commands. Predominance of low key. Mitigation of attitudinal content. Change in the attitude and intention of the character.

Although the focus of analysis in the present thesis has been placed on intonation, the substantial impact that other prosodic traits exerts on the (un)naturalness of dubbed dialogue has been worthy of consideration. Attention has necessarily been directed to three characteristics of speech typifying the Spanish utterances analysed and the results obtained have revealed similarities to some of the patterns identified in reading aloud. The interplay between dubbing and reading in terms of prosody can be seen as a reflection of the several constraints put on dubbing actors, who do not have enough time to learn their lines by heart and end up reading the script aloud, thus adopting a number of features present in reading performances, namely cases of elongation of sounds, fluctuations in pitch, tense and precise articulation and variations in tempo. The conclusions reached after the examination of the aforementioned patterns are as follows:

- Consonants and especially vowels in both sentence-final and non-final position are often dragged by dubbing actors for a number of reasons. The **elongation of sounds** has been followed in 16% cases of the dubbed corpus under analysis. The results indicate that when this trend is not motivated by the pragmatic and comic purpose of the ST (3%) or introduced to achieve synchronisation (5.5%), reading could influence the prosodic rendition of dubbing actors (6.4%). Dubbing actors may in fact be resorting to the lengthening of sounds in order to make a dialogue initially conceived as written sound more spontaneous as if not read aloud.

- Dubbed dialogue is often characterised by a frequent succession of sharp contrasts between strong and weak syllables and by a syncopated rhythm that make dubbers place the emphasis on a syllable which otherwise would not be naturally accented in oral speech (e.g., *¿Qué **tal** tu pri**mer** día?*). In this way, the syllabic fluency of the non-dubbed character is sometimes replaced by an irregular rhythmic pattern which reduces the naturalness and spontaneity of the dubbed utterance. Marked **fluctuations in pitch** are also recurrent in theatre to enhance the level of dramatisation. The theatrical background of most of the first actors entering the dubbing world could explain the commonalities found between these two professional activities.

- The **phonetic articulation** of dubbing actors is extremely tense and precise as compared to the lax and slurred articulation used by the original actors and in everyday conversations. The need to comply with Spanish grammar rules might be posited as the main rationale behind this trend. For instance, consonant and vowel reduction, elisions or phonetic assimilations are generally out of the question and a clear and correct pronunciation is always prioritised. Punctuation and syntactic structures could have an impact on the way in which dubbing actors deliver their lines, since they could anticipate or maximise their effects while reading the script.

- The **tempo** used could be described as *andante*, since the most frequent changes tend to occur within a scale from *allegro* to *lento*. Nevertheless, the mismatch between the length of the original sentence and the duration of its translated version can lead the dubbed rendition to be uttered either slower or faster than normal, thus making the dialogue sound unnatural and even artificial. Variations in speed could also carry important attitudinal and pragmatic implications not intended in the original speech. Findings reveal that dubbing actors sometimes decide to drop the speed of delivery to achieve a more synchronous dubbed dialogue.

These findings suggest that dubbing prosody in general and dubbing intonation in particular may widen the gap between dubbing and spontaneous speech and affect the quality of the final outcome. However, many of the dubbing actors interviewed (QB) as well as the dubbing director of the sitcom (QC) agree that some degree of unnaturalness or artificiality is required to sound credible within the context of dubbing. This means that the prosodic gap identified between dubbed and spontaneous speech does not necessarily entail a lack of plausibility insofar as it sounds natural within the specific context of dubbing. Perhaps if dubbed characters spoke naturally as in spontaneous-like conversations or even as actors speak in domestic products, viewers would immediately reject this as unnatural and implausible, for they are used to a particular prosody in dubbing and that is what they expect to hear (Chaves, 2000) once they have suspended linguistic (Romero-Fresco, 2009a) and prosodic disbelief.

If an attempt is made to strike the right balance between what conveys the impression of spontaneity and what sounds natural within the context of dubbing, it is

necessary to fuel the idea of naturalness in dubbing as a continuum. If naturalness is in fact a continuum, there may be some leeway to naturalise some of the unnatural features found in the dubbed text in order to enhance the quality of the final product. The connotative meaning lost in the DV along with the attitudinal and pragmatic differences perceived between the ST and the TT constitute examples of how dubbing might benefit from a more naturalistic version. In other words, if we are aware of what may be lost by the lack of naturalness, it will be possible to reduce the distance between dubbing and spontaneous intonation while remaining natural within the context of dubbing.

6

Analysis of data (II): Translational dimension

> "A translation is no translation, he said,
> unless it will give you the music of a poem
> along with the words of it."
>
> (Synge, 1907, p. 397)

The present chapter examines the intonation used by characters in fictional dialogue from the viewpoint of its translation for dubbing. To this purpose, the first section sets out to devise a model of analysis for the study of the translation of intonation. The next section intends to ascertain how much, and by means of which mechanisms, semantic implicatures are transmitted in the ST by way of intonation. Section 6.3 evaluates whether the implicatures attached to the tonal patterns of the original characters have been successfully reflected in the DV. The data obtained are examined in both quantitative and qualitative terms and enable the comparison between the results achieved per intonation subsystem. A general discussion of the findings emerging from the comparative analysis and some concluding remarks are provided in 6.4. The last section revolves around the rendition of intonation in terms of the (un)consciousness behind translation choices.

6.1. A model of analysis for the study of intonation in translated dialogue

This second part of the research is based on the premise that, although all languages have their own system of intonation, they may not always use it in the same way and for the same purposes (O'Connor & Arnold, 1973; Tench, 1996). As explained in § 3.4.2, English is traditionally regarded as an intonation-oriented language (Hervey, 1998) due to the sheer quantity of underlying and pragmatic meaning that is indeed conveyed through the melody of speech. Yet, in other languages such as Spanish, in which intonation is not especially versatile (Ortiz-Lira, 2000), other linguistic strategies seem to be favoured. For instance, the semantic and pragmatic content transmitted intonationally in English might need to be transferred into the Spanish text by drawing upon syntactic, grammatical or lexical variation rather than upon pitch contours (Graham, 1978). From a translational perspective, this notable difference is bound to have an impact on the target product and on translation choices, thus requiring full attention on the part of the practitioners involved in the translation of the final version.

The focus of this analysis is placed on the way in which intonation is translated in dubbed dialogue. More specifically, the present research sets out to determine whether the implicatures attached to the ST intonation are reflected in the TT successfully or, on the contrary, they are to some extent lost in translation. Here, the interest lies in the Spanish dubbed speech, seen as the overall outcome as received by the target audience. Even though attention is primarily devoted to the written text as rendered by the translator (rough translation) and the adapter (synchronised and naturalistic version), before being dubbed in the dubbing studio, the large number of professionals involved in the dubbing process (Chaume, 2012, 2016) make it extremely difficult to pinpoint the precise moment when a specific change takes place. This means that the translator and the dialogue writer are not the only professionals responsible for modifying the source version, but the dubbing director, the dubbing actor, the broadcaster and even the client are also given carte blanche to add minor changes to the initial translation (R. Escobar, personal communication, October 5, 2015). The difficulty in identifying in which stage of the process a specific modification has been introduced can explain why Baños (2013a) finds it necessary to call attention to this fact:

> Aunque nos refiramos en general al traductor (y en particular al traductor que se encarga del ajuste de los diálogos), es preciso tener en cuenta que son varios los profesionales que intervienen en el proceso del doblaje y que es muy complicado determinar con certeza si el traductor es el responsable de la selección de determinados recursos lingüísticos presentes en la versión doblada. [...] Por tanto, en este artículo se deberá entender que el término traductor engloba a todos los profesionales que participan en el proceso del doblaje y que contribuyen a la creación de los diálogos en la versión doblada. (p. 73)

It could be argued, however, that the most directly involved agents in the linguistic deconstruction and construction of the source and target texts are both the translator and the dialogue writer, since any modification introduced by the rest of professionals is generally grounded on the translated script and usually aims at improving the synchronisation or the naturalness of the Spanish version[100] (Whitman-Linsen, 1992). For this reason, the task of grasping the connotative uses of intonation in the ST to subsequently reflect them in the TT corresponds exclusively to the first (translation), and even to the second (adaptation), part of the dubbing process and, therefore, these two agents will be regarded here as the most directly involved in the translation of intonation for dubbing. After all, as put by Polo Rodríguez (2012, my translation), the translator, along with the adapter, are "the first link in the [translation] chain" (p. 51).

The analysis of the ST, which will be developed in the next subsection, is deemed as a vital prerequisite for a rigorous and thorough examination of the translated text. Taking into consideration the four different stages involved in the dubbing process according to language, type of text and part-takers (see Figure 40), the focus of analysis will be placed on the third (and hence four) phase and yet, as mentioned above, the second stage of the process (the ST) will necessarily take an active part in the present discussion.

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[100] After examining the changes undergone by the translated and adapted version of S09E18 of *HIMYM* (kindly supplied by Ricardo Escobar) as opposed to the final dubbed version as received by the target audience (see Appendix 2 at the end of this thesis), they generally seek to adjust the length of the translation and to offer a more idiomatic (or natural) option.
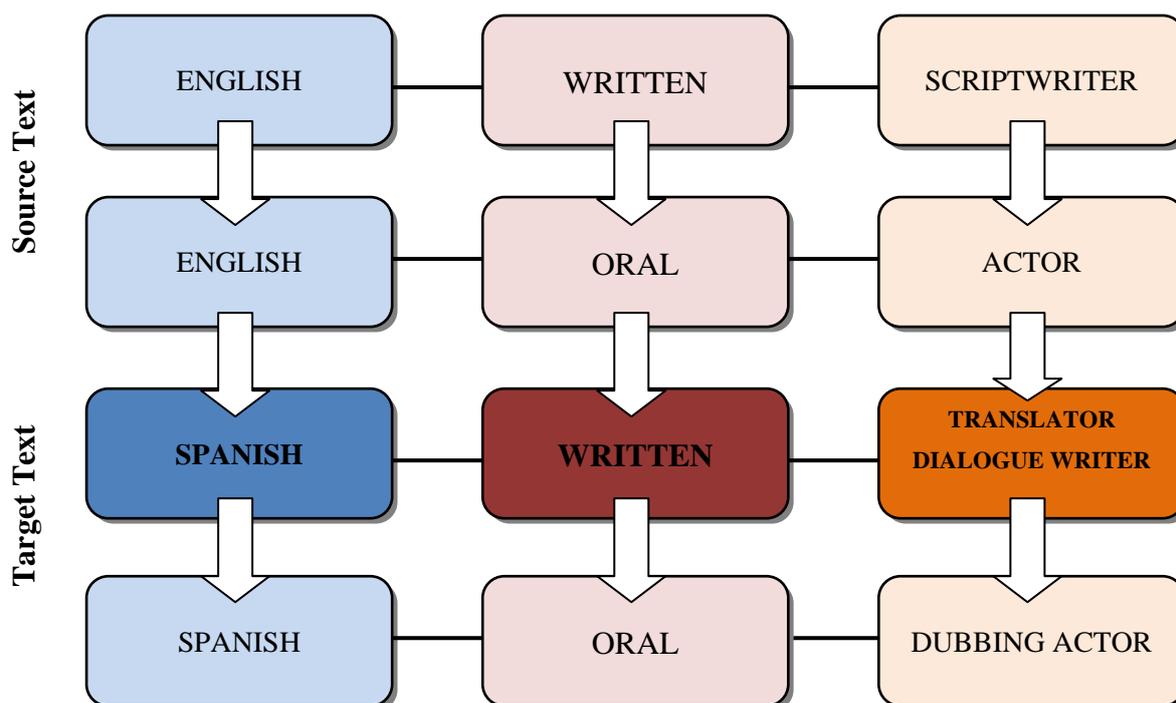
Figure 40. Phases in the dubbing process with focus on the third stage

6.2. An overview of intonation in the ST

Notwithstanding the predominantly target-oriented nature of this research, the analysis of the ST (oral delivery) offered here is regarded as a first and necessary step for the subsequent study of the DV and provides a suitable backdrop to gain insight into four key questions:

- how many, and what type of, implicatures are transmitted by actors intonationally,
- by means of which variables this underlying content is more frequently transmitted by actors,
- what particular difficulties can be encountered by the translator/dialogue writer on the basis of the implicatures transmitted by actors intonationally, and
- how these implicatures are rendered in the translated text.

To give an answer to the questions raised above, the analysis of intonation in English will be conducted with the aid of the corpus-based study proposed in this thesis. As described in § 4.5.4, the ST corpus analysed in this part of the research consists of

the aural version (as performed by the original actors) of the episode 17 in each one of the nine seasons of *HIMYM*, thus yielding a representative corpus of nine episodes analysed in full length (22 minutes per episode). Unlike the first part of the analysis, in which only the oral delivery of the five characters starring in the TV series (Ted, Barney, Marshall, Robin and Lily) was considered for examination, this second part delves into on-screen dialogues regardless of the cast participating in the episode. The delivery of a total of 35 fictional characters,[101] of which 30 are played as secondary roles by guest actors and 5 as major roles by the protagonists of the sitcom (including narrator), have been sifted through intonationally in the research. The titles of the nine episodes under study, the number of sentences uttered and the list of guest characters appearing in each episode are summarised in Table 37.

Table 37. Original titles and guest characters per episode

SEASON	NUMBER IN SEASON	ORIGINAL TITLE	NUMBER OF SENTENCES UTTERED	GUEST CHARACTERS
1	17	LIFE AMONG THE GORILLAS	350	Aurelia Birnholz-Vazquez Young Marshall Bilson Blauman
2	17	ARRIVEDERCI, FIERO	391	Mechanic Drive-Thru attendant
3	17	THE GOAT	359	Farmer Frank Ranjit
4	17	THE FRONT PORCH	353	Karen
5	17	OF COURSE	328	Anita Don Officer McKie
6	17	GARBAGE ISLAND	367	Zoey The Captain Nora Wendy Arthur Meeker
7	17	NO PRESSURE	339	Patrice
8	17	THE ASHTRAY	361	The Captain Becky Shelly

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[101] The column *Character* of the Excel worksheet (see Appendix 3) enables a classification system based on filters that shows which specific character has uttered every example contained in the spreadsheet at the same time as revealing how many examples have been uttered by every character.

9	17	SUNRISE	325	Stella Victoria Jeanette Marvin Eriksen Kyle Justin Curtis Tailor

A general overview of the intonation used by characters in the ST is presented from both a quantitative and qualitative point of view in § 6.2.1. As pointed out above, the initial idea is to explore how much, and what type of, implicatures are transmitted by intonative features in the source product. Attention is then turned to the different variables by means of which such implicatures are more frequently transmitted in the OV in order to ascertain the special difficulties involved in the translation and/or adaptation of such intonational traits.

6.2.1. Top-down approach to intonational behaviour

With the purpose of achieving a well-rounded array of observables, the oral delivery of all the fictional characters playing either a leading or a supporting role in the nine episodes under scrutiny has been carefully examined in terms of intonation. For ease of research, the analysis of tonal patterns throughout the source version has been undertaken in four consecutive stages. This stepwise model intends to give an answer to the questions addressed at the beginning of the previous section at the same time as every subsequent stage aims at refining in greater detail the data obtained in the preceding phase of the analysis. Taking the aural text as a starting point, the first step has been to identify specific instances of intonational behaviour (strictly on the basis of the original actors' performances) that could require special attention on the part of the translator/dialogue writer for a variety of reasons:[102]

- They carry semantic or pragmatic implications
- They contain implicit information
- They underlie functional contrasts
- They fulfil a major stylistic function

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[102] Among the major roles that intonation can perform in a language (Chun, 2002), the four criteria applied here have been singled out as the most fundamental from a translational perspective.

After an in-depth analysis of the tonal patterns featured in the on-screen dialogues, a total of 212 instances meeting at least one of the aforementioned criteria have been identified in the ST corpus. Considering the total number of sentences uttered in the American version (3173 utterances), this figure accounts for 6.68% of the whole corpus.
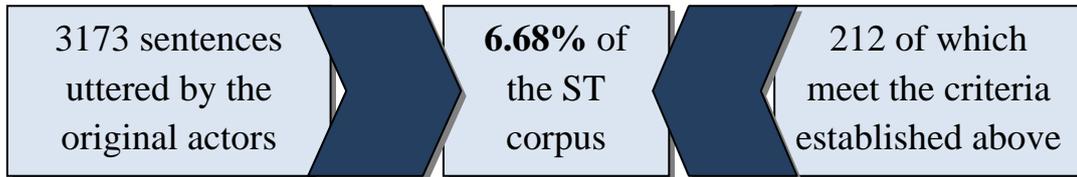
Figure 41. Total number of instances found in the ST

For the sake of clarity and applicability, the second step has been to categorise all the samples collected according to the threefold taxonomy devised by Halliday (1967) and described in § 2.5.3.1, namely tonality or pitch segmentation (how the spoken material is divided into chunks), tonicity or pitch prominence (where the focus of information is placed) and tone or pitch movement (what pitch contour is used).

The results obtained reflect a rather contrasting scenario among this trio of intonation subsystems. Figures show a lower occurrence of tonality with 20 instances in the whole corpora as compared to tone, which accounts for 65 samples, and especially to tonicity, which sees that value sharply rise to 127 instances. What clearly emerges from these initial results is that a great deal of semantic and informational content is attached to intonationally-marked focus (tonicity), whereas a fewer number of implicatures are reflected by means of pitch movement (tone) and, to a lesser extent, through pitch segmentation (tonality), as illustrated in Figure 42.
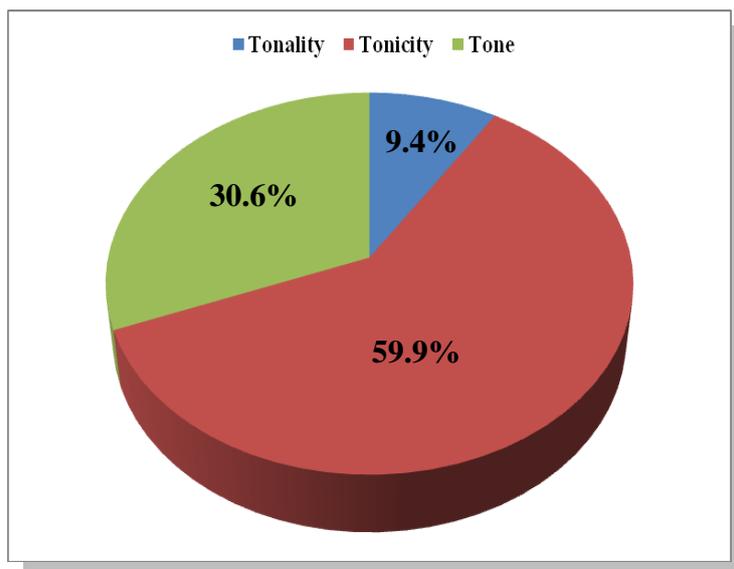
Figure 42. Examples found per intonation subsystem

Table 38 below provides an at-a-glance overview of the number of examples encountered per episode and per category and the total amount featured in every case. The layout of the chart aims at offering a more comprehensive approach to the data collected with two possible readings: whereas the vertical column on the extreme right of the table shows the total number of cases found per intonation subsystem in all the episodes, the cells in the last horizontal row illustrate the total number of instances found per episode in the three categories (the three Ts).

Table 38. Data obtained per episode and per intonation subsystem

	S01	S02	S03	S04	S05	S06	S07	S08	S09	Total
Tonality	4	1	3	3	1	1	3	4	0	20
Tonicity	20	12	9	12	16	15	17	13	13	127
Tone	7	4	8	8	7	6	6	11	8	65
Total	31	17	20	23	24	22	26	28	21	212

As shown in the last horizontal row of the table, the occurrence of the three Ts in every season under analysis ranges from a maximum value of 31 instances in S01 and a minimum of 17 examples in S02, thus registering a total amount of 212 samples in the

whole ST corpora. As can be inferred from the vertical columns of the table, tonicity presents the higher number of occurrences with 20 examples per episode in the first season of the sitcom, followed by tone, featuring a maximum of 11 instances in S08, and by tonality, which sees this number plunge to 4 cases found in S01 and S08. These findings clearly reveal that actors in *HIMYM* resort mainly to pitch prominence to attribute additional meaning to their words. This seems to meet the expectations that tonicity, with a total of 127 instances observed in the corpus, is a highly recurrent phenomenon in the English intonation system (Gutiérrez Díez, 1995).

Having delved into the amount of nuances which are transmitted intonationally in the ST, it is worth dwelling on the set of linguistic devices that are repeatedly employed in the oral text to add connotative meaning to the actors' lines. To this end, the third stage of the analysis seeks to look precisely at the most common variables[103] that are specific to tonality, tonicity and tone and that might prove to be a hindrance for the translator/adapter by virtue of their considerable sway over the denotative meaning of words. In an attempt to determine what associations there are between the different set of devices and the three Ts in the instances under study, Figure 43 shows the type of variables found in the ST per intonation subsystem.

TONALITY	Emphasis; Signalling the structure; Intonation break; Lack of intonation break; Vocative.
TONICITY	Intensifying word; Contrastive focus on polarity; Contrastive focus; Personal pronoun in contrast; Old information; (De)accent; Narrow focus; Correction; Numerals; Personal determiner in contrast; Reusing the other's speakers words; Contrastive focus on tense; Focus of information + Focus of interest; Self-correction; Prospective and implied giveness; Reflexive pronoun in contrast; Shared knowledge.
TONE	Clause type; Confirmation; Tag question; Checking; Incomplete sentence; Scope of negation; Open list; Constant-polarity tag; The dependent fall-rise.

Figure 43. List of variables found in the ST per intonation subsystem

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[103] These variables have been extracted from Wells (2006), who provides a detailed description of tonality, tonicity and tone on the basis of their influence on the English linguistic system.

Quantitative data of the variables included in Figure 43 reveal clear tendencies towards the conveyance of underlying meaning through mechanisms of tonality, tonicity and tone. Regarding tonality, of the total 20 occurrences identified in the ST, 35% are triggered by the chunking of the spoken material for emphatic purposes, 30% add connotations when signalling the syntactic structure of the utterance, 20% incorporate an intonation break to create a fleeting instant of suspense or expectancy, 10% convey a different meaning when getting rid of the intonation break and, ultimately, 5% introduce a pause in the utterance to indicate the presence of a vocative at the beginning of the sentence. These variables confirm the discourse (Chun, 2002) as well as the grammatical (Couper-Kuhlen, 1986) function of intonation to "signal to the hearer the syntactic structure of the sentence" (Wells, 2006, p. 187) and to organise the dialogue (O'Grady, 2013). Furthermore, as suggested by the results obtained, they also underscore the use of tonality by actors for pragmatic and stylistic purposes. A statistical overview of tonality variables is provided in Figure 44 below.
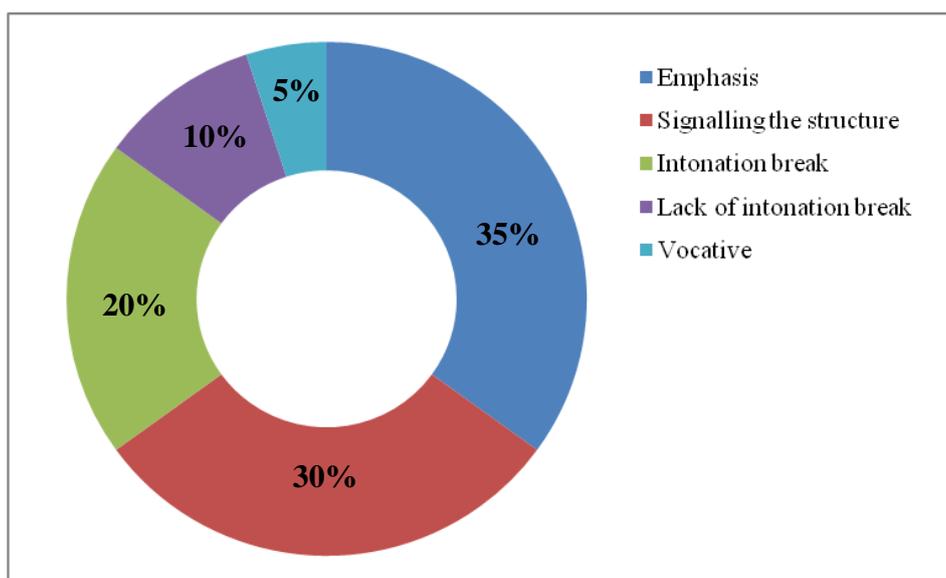
Figure 44. Tonality variables found in the ST

The intonation subsystem that yields the highest number of devices in 127 observables is tonicity. Here, the widest array of instances (23.6%) are found in the recurrent use of intensification to bring a given word to the fore, followed by contrastive focus on polarity, which accounts for a significant 11.8% of the observables. Results also reveal a substantial number of instances including cases of contrastive focus (10.2%), personal pronouns in contrast (10.2%), old information (8.6%), (de)accent (7.9%) and narrow focus (7.1%). However, scant recourse to correction (5.5%) and

numerals (3.1%) to convey additional nuances has been found in the corpus. Similarly, only three cases of personal determiner in contrast (2.3%) and reusing the other speaker's words (2.3%) are displayed in the ST. The lowest value (1.5%) is found in three different variables of pitch prominence: contrastive focus on tense, focus of information + focus of interest and self-correction. Finally, virtually of no statistical relevance to draw solid conclusions are three occurrences (0.8%) that feature one example of prospective and implied giveness, of reflexive pronoun in contrast and of shared knowledge.

These results confirm the accentual function of intonation and the prevalent use of tonicity as a way of providing significant contrasts in meaning (Gutiérrez Díez, 2008) and of stressing key information (Wells, 2006). They also corroborate García-Lecumberri's (1995) remark that "in English, intonation is one of the most important focusing devices" (p. 91). The quantitative findings obtained in the ST are summarised in Figure 45.
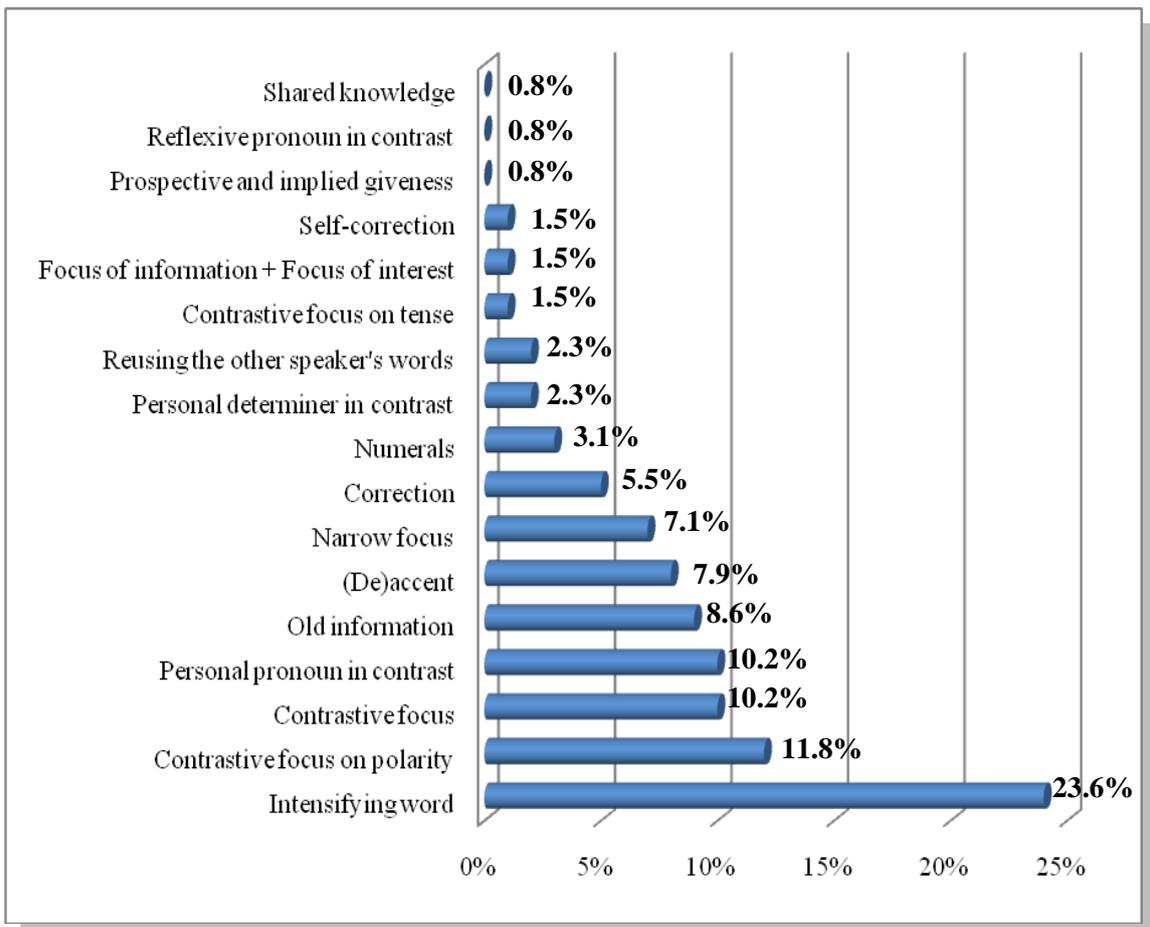
Figure 45. Tonicity variables found in the ST

As far as tone-related variables are concerned, there seems to be a dominant trend towards conveying underlying meaning by clause-type (61.5%). This is hardly surprising if seen as a reflection of the large amount of grammatical content that can be transmitted by the pitch movement attached to the speaker's utterances. In fact, as stated by Couper-Kuhlen (1986), "this [clause-type] is surely the most frequently cited evidence for the grammatical function of intonation" (p. 148). Other recurrent devices are observed, to a much lesser extent, in both tag questions (9.2%) and requests for confirmation (9.2%) and a scant 4.6% of the examples illustrate cases of checking, incomplete sentences and scope of negation. The lowest value is found in two examples of open list (3.1%) and one example of constant-polarity tag (1.5%) and of the dependent fall-rise (1.5%). Figure 46 offers an overview of the results obtained.
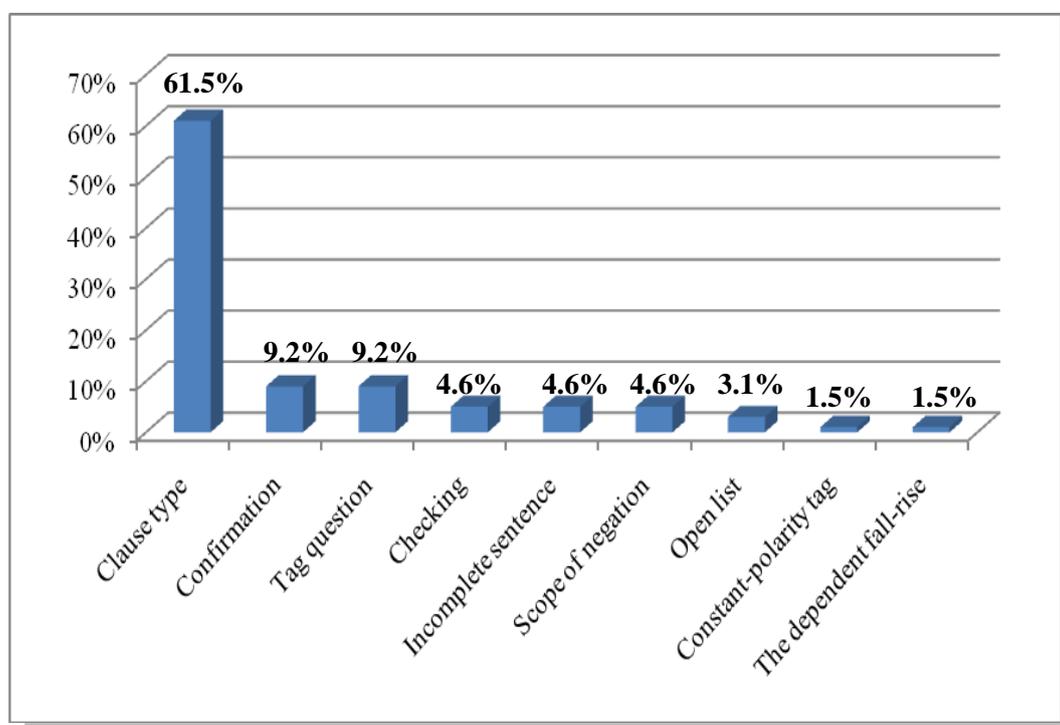
Figure 46. Tone variables found in the ST

Although the inventory of examples found in every one of the three categories under analysis has been compiled and explained in greater detail in the Excel worksheet (Appendix 3), some representative examples are shown below for illustrative purposes.

Example 6.1 features a case of *Lack of intonation break*, in which the absence of a tonal boundary between the verb *seen* and the pronoun *you* holds the key to grasping

the semantic intent of the original actor. In fact, intonation becomes here the only acoustic tool that can help the listener opt for the correct interpretation.

EXAMPLE 6.1		
Ted Mosby	S03E17	TCR 00:19:01
I've seen you do some bad stuff ||		🔊 EN_3.18
TONALITY[104]	Lack of intonation break	
With just one IP, *you* becomes the object of the verb *seen* (intended meaning here). However, with two IPs (with a boundary between *seen* and *you*), *you* becomes the subject of the verb *do* and the meaning of the sentence is completely different. In Spanish, this distinction needs to be signalled by means of syntax: *Te he visto hacer cosas malas* vs. *Veo que haces cosas malas*.[105]		

Example 6.2 illustrates how the meaning of a whole sentence can vary depending on the location of the intonationally-marked focus. In this particular case, if the accent is placed on the adverb, the meaning of the adjective is toned down, whereas if the adverb is deaccented, the meaning of the adjective is intensified.

EXAMPLE 6.2		
Ted Mosby	S02E17	TCR 00:06:47
I'm pretty GOOD.		🔊 EN_2.7
TONICITY[106]	(De)accent	
By deaccenting *pretty* the meaning of the adjective *good* can be intensified (I am very good). However, by accenting *pretty* the meaning of *good* can be downgraded (I am not too bad), thus adding a more negative connotation. The meaning of the whole sentence can then vary depending on the accent placement. In Spanish, this divergence is indicated by a distinct word and different polarity (in this particular context: *Soy muy* (or *bastante*) *bueno* vs. *No soy malo*.		

Finally, example 6.3 demonstrates the central role of intonation in solving a case of potential ambiguity. As illustrated in this instance, the recourse to a falling tone or

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[104] Intonation breaks in examples of tonality are represented by | and by \|\| to indicate the end of an IP.

[105] The translations into Spanish proposed by the researcher in this thesis are merely illustrative and other options could be possible.

[106] The nuclear tone in examples of tonicity is marked by capital letters.

the use of a fall-rise can either broaden or reduce the scope of negation and in turn bring about a dramatic change in the meaning intended by the speaker in the OV.

EXAMPLE 6.3		
Barney Stinson	S06E17	TCR 00:11:32
I can't be ↘anyone's boyfriend, Robin.		🔊 EN_6.13
TONE[107]	Scope of negation	
The meaning of *anyone* can change depending on the tone used: with a falling tone it means *nobody* and with a falling-rising tone it means *not everybody* (i.e., just certain people). The tone becomes paramount to grasp the right meaning intended by the speaker. In Spanish, such difference is to be shown by the recourse to lexical devices: *No puedo ser novio de nadie* vs. *No puedo ser novio de cualquiera*.		

Judging by the results obtained in the analysis of the ST, it could be argued that intonation constitutes an important source of information due to, as best described by Pike (1967), its "tremendous connotative power" (p. 22), which can often contradict the denotative content of the words themselves (Whitman-Linsen, 1992). Since any spoken message is coloured by pitch segmentation, pitch prominence and pitch movement (Wells, 2006), the fictional text is bound to be laden with additional meaning that must be first deconstructed to be later translated into a new language and then reconstructed by dubbing actors in a new oral version. This, however, is not a straightforward task. As can be inferred from the available findings, most difficulties can be attributed to the segmentation of the utterance for emphatic purposes, to the prominence of given words to intensify or to provide contrasts in meaning and, last but not least, to the trajectory of the pitch to add grammatical as well as attitudinal content to the clause (as shown in Chapter 5).

From a translational perspective, and more specifically from an AVT standpoint, it could be assumed that the implicatures added by intonative features certainly pose a series of difficulties for the translator and the dialogue writer. Not only must they accurately identify the semantic nuances attached to the tonal patterns used in the OV, but they should also manage to find a suitable translation by drawing upon the available resources offered by their own language. In order to determine whether the implicatures

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[107] The pitch movement in examples of tone is signalled by tonemic marks (see Table 9).

added intonationally to the actors' words in the ST have been successfully reflected in the dubbed text, a comparative analysis between the English and the Spanish versions of the sitcom under study is conducted in § 6.3. But before moving on to the TT, let us take a necessary foray into the relationship between intonation and paralinguistic and kinetic cues, which also play an ancillary role in the filmic diegesis.

6.2.2. Paralinguistic and kinetic cues

A brief note on other forms of nonverbal communication that are necessarily taken into consideration in the research at hand is due. As described by Poyatos (1984), intonation is "colored" by paralanguage and body movement and "it is only then that many semantic changes and many otherwise impossible nuances are expressed" (p. 318). Both paralinguistic and kinetic signs can emphasise or support the verbal and non-verbal message, but they can also contradict what the speaker is saying. If, for instance, a fictional character is trying a new food that his best friend has cooked for him and makes a gesture of disgust while praising his mate's dish, the viewer will spot such lack of congruence and might disbelief his words and give priority to the kinetic cue, thus inferring that, even though the character dislikes the taste, he may not want to hurt his friend's feelings. This contradiction could also be hinted by adding a paralinguistic sign such as "mmm", implying pleasure or satisfaction, which could perfectly activate in the audience the same connotations as the kinetic sign. An example illustrating the intimate relationship between intonation and gestures in naturally-occurring speech is posited by Bolinger (1986):

> Suppose you are in a restaurant and you call *Waiter!* and the waiter comes up and says *Yes, sir*. If the pitch rises and you were writing down what he says, you would probably punctuate with a question mark: *Yes, sir?* The loose interpretation is *What can I do for you?* If the pitch falls but the utterance is accompanied by raised eyebrows and open mouth, it will probably again be felt as a question. But if the pitch goes down and the eyebrows are not raised and the mouth is closed at the end of the utterance, the impression given is that this is a kind of reporting statement: *Here I am at your command*. (p. 270)

As far as the ST under study is concerned, actors give additional authenticity to their words by the effective usage of nonverbal voice qualities (e.g., laughter, cry, sigh) and fluent physical movements (e.g., shaking heads, pointing at something, facial

expression). Both the meaning and the naturalness conveyed, in this case, by the combination of the acoustic and the visual channel throw an additional challenge for the translator/dialogue writer, who must determine the importance of the original cues for the overall meaning and, if necessary, vary their translation according to them. Example 6.4, which features an instance of tonality, is a case in point.

EXAMPLE 6.4		
Barney Stinson	S06E17	TCR 00:05:43
The point is | Robin | I don't even like | Nora ||		📹 🔊 EN_6.7
El caso es | Robin | que Nora ni siquiera me gusta ||		📹 🔊 SP_6.7
TONALITY	Emphasis	
Barney smiles every time he says the name *Nora*. In the original text, *Nora* is intentionally uttered at the end of the sentence to be followed by Barney's smile (see Image 36 below).		

Image 36. Kinetic sign following Barney's utterance

In this example, the order of the elements in the sentence is strategically designed to achieve specific purposes. The name *Nora* is intentionally placed at the end of the utterance to be followed by Barney's smile. The comic effect in this excerpt is triggered by the fact that Barney cannot avoid smiling every time he utters the name *Nora*, since, in his friend Robin's opinion, he has real feelings for her. These semantic implicatures, however, are totally lost in the Spanish rendition when placing the name *Nora* in the middle of the sentence. The translation proposed makes Barney smile when

uttering the word *gusta*, thus failing to comply with kinetic cues and running against the jocular nature of the original dialogue.[108] The interplay between intonation and gestures can confirm that, as postulated by Bolinger (1986), "intonation acts in concert with the rest of the gestural complex and to be understood it must seen in its proper setting. But it does not lose its identity in the process" (p. 214).

This is one of the reasons why it is indeed paramount to abide by synchronisation, in this case by kinesic synchrony, in an attempt to achieve coherence between the translation and the body movements of the speaker, which usually "take precedence over a faithful rendering of the ST content" (Chaume, 2012, p. 72). The coherence between the images and the character's words is in fact posited by Chaume (2016) as one of the cornerstones of a successful translation. The substantial impact that paralinguistic and kinetic signs can exert on the overall meaning of a sentence also highlights the importance of having access to both the acoustic as well as the visual material when translating any audiovisual text. Their vital role in AVT in general and in dubbing in particular makes it necessary to pay careful attention to paralinguistic and kinetic cues during the analysis of intonation in this part of the research.

6.3. Translating intonation from English into Spanish: a comparative analysis

The aim of this section is to evaluate whether the wide range of implicatures transmitted through intonation in the original version of *HIMYM* is successfully reflected in the translated text. For this purpose, as pointed out in § 4.1, the comparative analysis proposed here intends to address two foremost research questions concerning the rendition of tonality, tonicity and tone in the TT: Is the underlying content attached to intonation transmitted in the TT? Can those potential cases of loss of information negatively affect the target viewers' comprehension?

The skeletal structure adopted in this empirical research, centred on the translational dimension of intonation, is depicted in Figure 47 below.

Figure 47. Structure of the analysis of data (II)

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[108] *El caso es | Robin | que a mí no me gusta Nora ||* could be posited as a possible translation into Spanish, thus maintaining synchrony between the word *Nora* at the end of the sentence and Barney's smile when uttering her name.
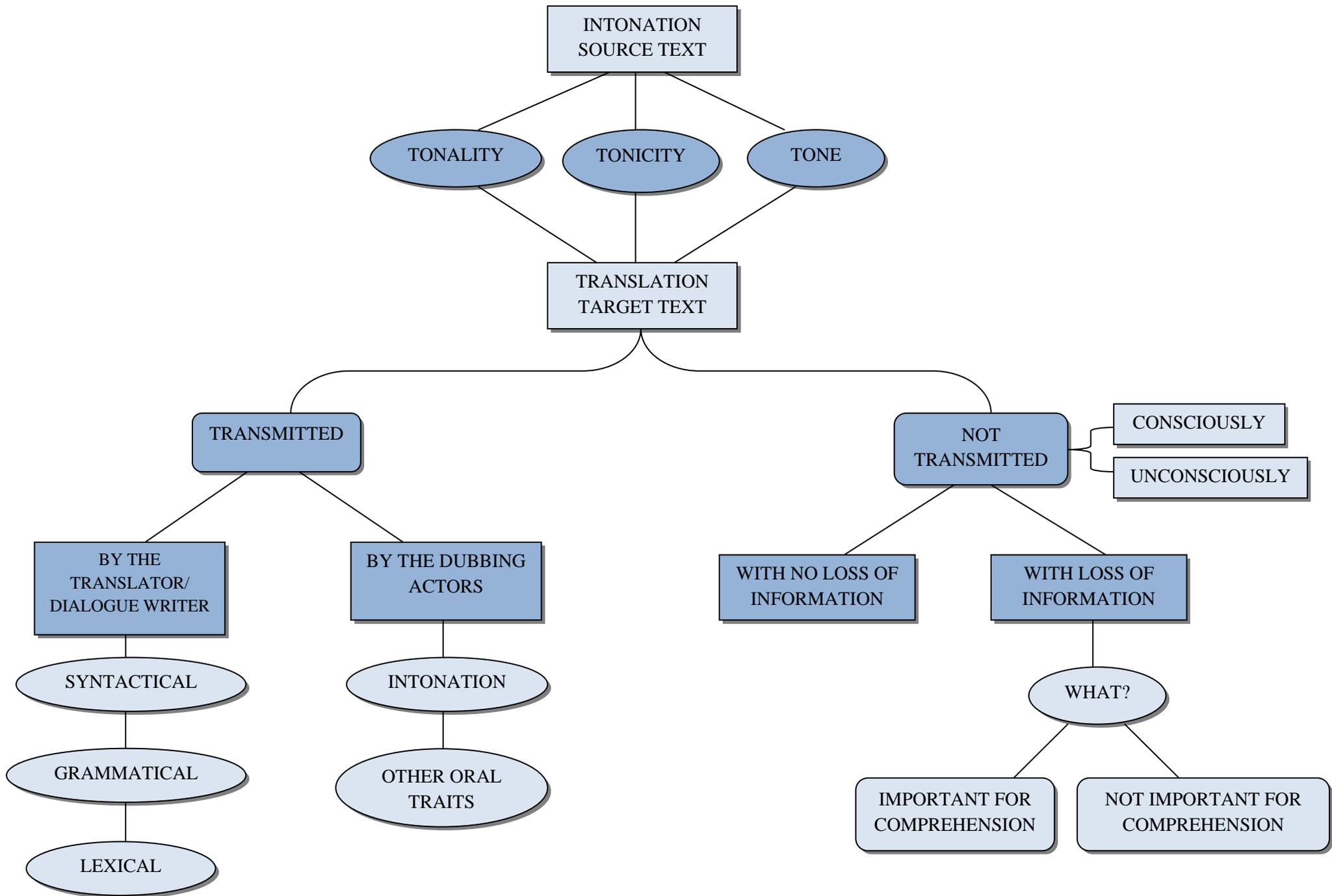
This corpus-based study will compare both quantitatively and qualitatively the oral version of the American sitcom with its corresponding DV in Spanish. Given the specific nature of the audiovisual text, in which verbal and nonverbal signs intertwine in the spoken discourse and are transmitted through both the acoustic and the visual channel, a great deal of attention will necessarily be placed on both the synchronies at play and the types of shots to determine whether some translational decisions might have been influenced by these additional constraints.

6.3.1. Towards a quantitative assessment of intonation in the translated text

After completion of a comparative analysis between the English oral version as performed by the original actors and the Spanish DV as received by the target audience, the results obtained have been divided into two clean-cut groups depending on whether or not the implicatures attached to tonal patterns in the ST have been transmitted in the TT. Under the label "transmitted" the first group includes all those cases in which the translated text has managed to convey the connotations added intonationally to the denotative meaning of the original words. Conversely, those instances that in their rendition have failed to reflect the underlying meaning inferred from the actors' intonation have been collected under the label "not transmitted". The following pair of figures (Figures 48 and 49) illustrate the totality of results achieved in percentage terms (calculated by comparing the number of examples in every group against the total number of examples obtained) and the total number of "transmitted" as well as "not transmitted" instances found per intonation subsystem.
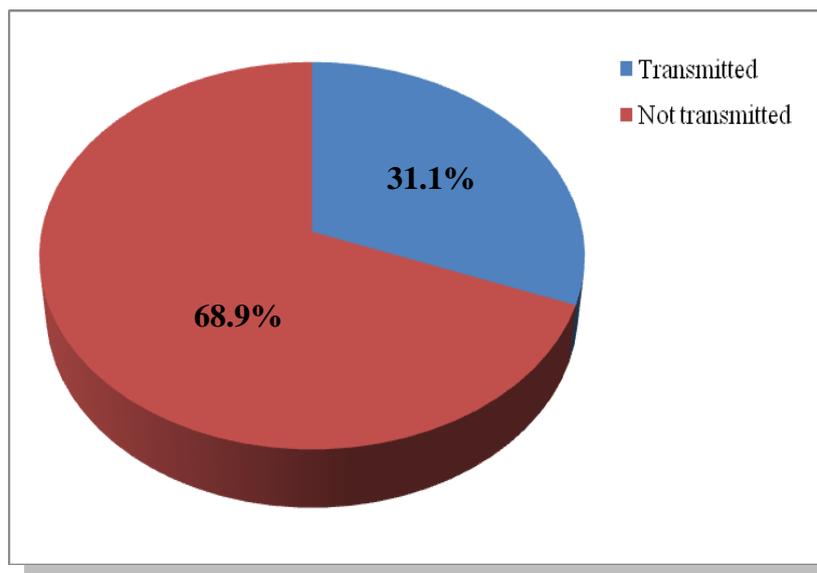
Figure 48. Transmitted and not-transmitted implicatures in the TT
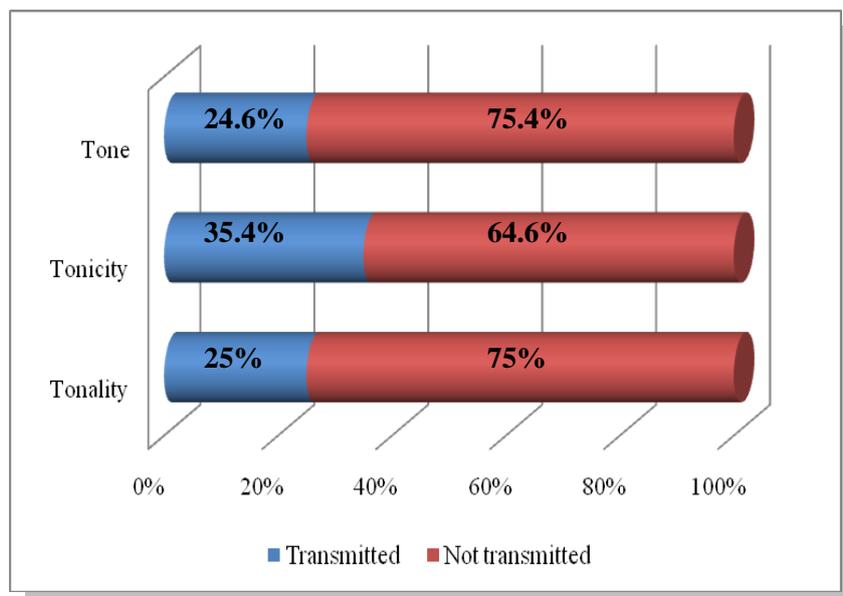
Figure 49. Transmitted and not-transmitted implicatures per intonation subsystem

As shown in Figure 48, the number of "transmitted" instances is relatively scarce (31.1%) in comparison with the number of "not transmitted" instances in the TT (68.9%). What clearly emerges from such percentages is that the implicatures attached to the pitch segmentation, pitch prominence and pitch movement of the characters' words in the original sitcom are very often lost in translation. In light of the amount of observables found per intonation subsystem, as illustrated in Figure 49, it could be argued that the total number of not-transmitted instances is very similar among the three

subsystems and tonicity features the highest percentage of transmitted examples (35.4%)

From a statistical point of view, Pearson's chi-square test shows that the relationship between the two variables analysed, namely the three Ts and transmitted/not transmitted, is statistically significant at $p < 0.05$ (X_2=2.734; *df*=2; *p*=.255). Thus, the results obtained lead to the conclusion that the differences found between utterance type and tone type are not due to chance. Cramer's V indicates that the degree of intensity between both variables is .114. According to the table of coefficient correspondences exhibited in § 4.3.3, the magnitude of association between the two variables is low. The value of the Uncertainty coefficient reveals that the threshold of tolerance for error when predicting the criterion variable is only 1.1%.

Drawing once again on the structure devised in Figure 47, two additional levels have been included under the "transmitted" and "not transmitted" categories. The first group has been split into two subcategories depending on whether the original implications have been reflected either by the translator and/or adapter through syntactic, grammatical or lexical variations or by the dubbing actor through intonation or other prosodic and paralinguistic traits. Although in this second part of the research the focus is placed on the written rendition, the oral delivery is assessed to determine whether the implicational meaning of intonation is more often transmitted in the written version than in the oral version.

Within the second group, other two more subcategories have been proposed in order to ascertain whether or not the instances found might carry strong semantic implications from a translational viewpoint. Following the criteria applied at the beginning of this chapter, any change in the original semantic, pragmatic or stylistic content, any loss of implicit information or underlying meaning and any potential shift in the intention of the on-screen speaker have been regarded here as carriers of meaningful implications for the dubbed text. Nonetheless, at least within the scope of this research, those cases of loss of emphasis, suspense or attitudinal content in the TT that do not entail any of the aforementioned implicatures have not been categorised under this umbrella. Therefore, the focus of analysis has been primarily placed on the loss (or lack thereof) of semantic implications when translating the ST intonation from

English into Spanish. The main findings obtained in both subcategories are presented in percentage terms in Figures 50 and 51 below:
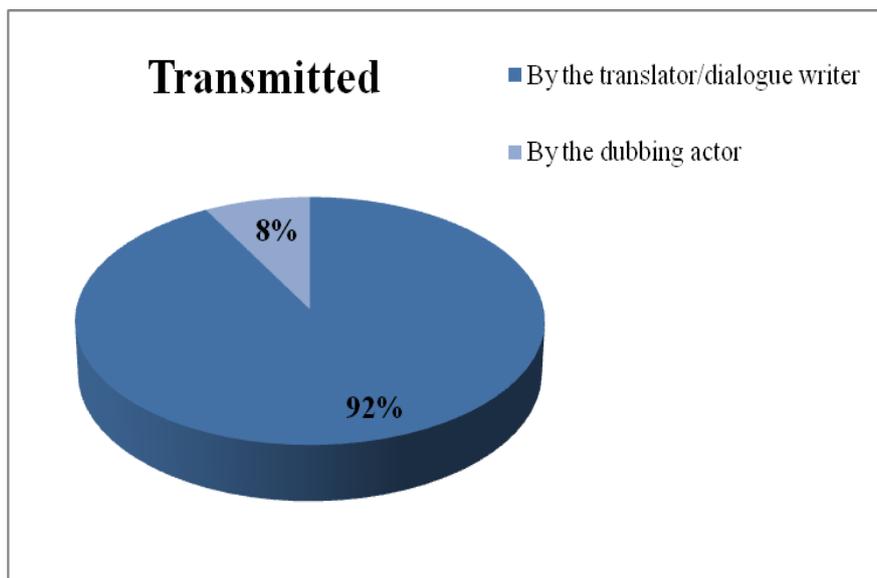
Figure 50. Occurrences transmitted by the translator/adapter or the dubbing actor
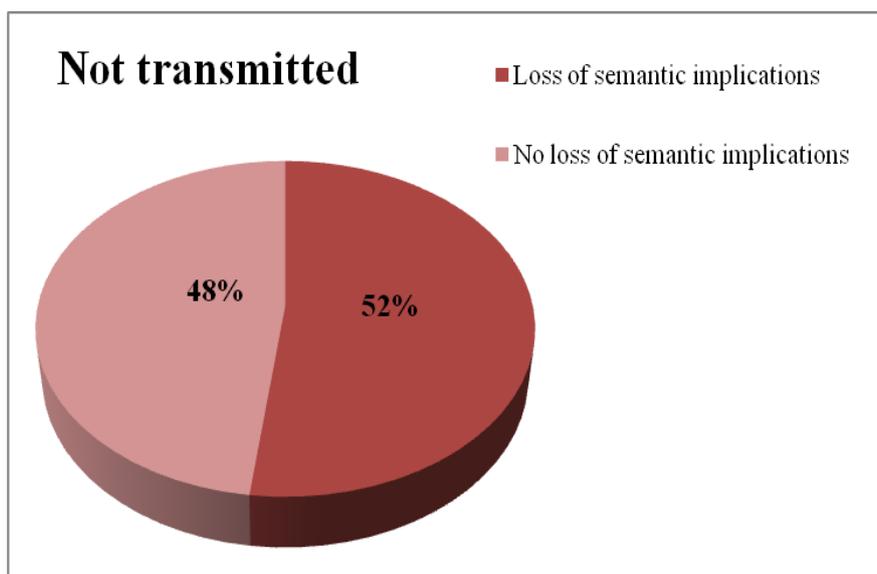
Figure 51. Occurrences that may or may not involve a loss of semantic implications

The most salient result emerging from the instances that have been "transmitted" in the TT (Figure 50) is that they have been rendered in Spanish by resorting to the repertoire of linguistic devices offered by this language. Only in five examples (8%), all of them belonging to tonicity, dubbing actors help offset a possible loss against an effective use of intonation (see Examples 6.5 and 6.6), thus conveying the connotations that have not been included in the translation. The fact that all these occurrences took

place at pitch-prominence level appears reasonable, particularly taking into account that focus placement might be (un)consciously and easily emulated by the dubbing actor after viewing the take to be dubbed in the OV and listening to the intonation adopted by the actor of the sitcom.

EXAMPLE 6.5		
Lily Aldrin	S09E17	TCR 00:16:01
You are gonna lose THIS.		🔊 EN_9.17
Vas a perder ESTO.		🔊 SP_9.17
TONICITY	Narrow focus	
The word *esto* is also emphasised in the DV by the dubbing actress.		

EXAMPLE 6.6		
Ted Mosby	S02E17	TCR 00:04:54
Marshall: You live in Ohio, right? [...] Ted: All right, first of all, my PARENTS live in Ohio.		🔊 EN_2.4
Marshall: Vives en Ohio, ¿verdad? [...] Ted: Mira, para empezar, mis PADRES viven en Ohio.		🔊 SP_2.4
TONICITY	Correction	
This contrast is implied in the DV by the dubbing actor, who puts the emphasis on the word *padres* in order to imitate the intonation used by the original character.		

As for those instances identified as "not-transmitted", which represent 68.9% of the whole corpus, those examples with no semantic implications account for 48% and this percentage increases slightly to 52% in those examples carrying implications for the meaning from a translational point of view. If this last figure is compared to the total number of (transmitted and not-transmitted) occurrences found in the corpus analysed (212), this accounts for a meaningful 35.8%. Such percentage is particularly relevant for the present thesis, as it seems to confirm that a significant part of the implicatures transmitted by intonation in the ST were to some extent lost in the translated text or

failed to reflect the original intention of the on-screen character. Table 39 offers an at-a-glance overview of the most representative data obtained in the comparative analysis.

Table 39. Summary of the quantitative data obtained in the corpus analysed

TOTAL NUMBER OF OCCURRENCES FOUND			100%	
TRANSMITTED	31.1%	By the dubbing actor	8%	
		By the translator or the dialogue writer	92%	
NOT TRANSMITTED	68.9%	No loss	48%	
		Loss	52%	**35.8%**

6.3.2. Towards a qualitative assessment of intonation in the translated text

The quantitative data presented above are now further described through the identification of usage-based trends extracted from the individual occurrences in context. The qualitative analysis takes full account of the dubbing constraints as well as of the interaction of the different audiovisual codes at play insofar as they can hold sway over the practitioner's task. However, if no mention is made to such hindrances, it is either because they do not seem to constrain the decisions made by the dubbing translator or because, albeit still relevant, they appear not to exert any impact on the translation of intonation. This qualitative assessment intends to broaden the figures shown in the preceding charts at the same time as featuring the problems found and the solutions proposed in every case. For ease of research, data have been divided into the two aforementioned groups: "transmitted" and "not transmitted", which provide instances of tonality, tonicity and tone.

Although only some representative examples will be cited here for illustrative purposes, all the examples collected in the corpus are compiled in the Excel spreadsheet (Appendix 3 on the DVD) and the list of audio (and, if applicable, video) files are available in Appendices 4 and 5 (on the DVD).

6.3.2.1. Transmitted

As displayed in Table 39, transmitted instances account for 31.1% of the whole corpora. As far as tonality is concerned, the presence or absence of intonation boundaries can lead to potential ambiguities that are resolved by means of tonality. Even though this could certainly pose a challenge to the translator, the context, coupled with common sense, plays a fundamental part in ascertaining the meaning intended by the character, thus helping the practitioner disambiguate or clarify the semantic and connotative content of the utterance.

EXAMPLE 6.7		
Lily Aldrin	S04E17	TCR 00:07:13
Ted | you | me and Marshall have been friends since college ||		🔊 EN_4.12
Ted | tú | Marshall y yo somos íntimos amigos desde la facultad ||		🔊 SP_4.12
TONALITY	Vocative (presence of intonation break)	
The boundary between *Ted* and the subject *you, me and Marshall* favours the interpretation that *Ted* is a vocative. However, with no boundary at all, *Ted* would become a part of the subject together with *you, me and Marshall*.		
Audiovisual cue: Lily is looking at Ted while uttering the sentence.		

EXAMPLE 6.8		
Ted Mosby	S03E17	TCR 00:18:01
And you have to sleep with the one that I dated for a year? ||		🔊 EN_3.17
¿Y tienes que acostarte con la que yo estuve saliendo durante un año? ||		🔊 SP_3.17
TONALITY	Lack of intonation break	
If a boundary was placed after the verb *dated*, the interpretation of the sentence would be different, given that *for a year* would then become a complement of the verb *sleep* and the sentence could be understood as: And you have to sleep for a year with the one that I dated?		

The use of intonation boundaries, in this particular case at the beginning of the sentence, can also imply a shift in the connotations added to the message. Due to the

great deal of similarity detected here between the English and Spanish language in terms of tonality, the translator might find it easier to guess the intended meaning.

EXAMPLE 6.9		
Ted Mosby	S05E17	TCR 00:18:03
Of course | there was still one loose end ||		🔊 EN_5.22
Naturalmente | aún quedaba un cabo suelto ||		🔊 SP_5.22
TONALITY	Signalling the syntactic structure	
Of course works independently here because of the intonation break placed between this word and the rest of the utterance and its meaning varies accordingly. With a boundary, *of course* refers to the fact that a situation is obvious or already known, but with no boundary it reflects that a piece of information is not surprising. In this case, the Spanish translation of *of course* should be *claro que* or *naturalmente que*.		

Looking now at the examples of tonicity in the text, the prominence of personal pronouns and determiners to emphasise a contrast in meaning is noticeable. 10 out of 15 cases have managed to transmit the same implicatures as the ones contained in the ST by introducing the emphatic pronoun or determiner in the translated version. Although, on a regular basis, such words would be omitted in Spanish colloquial conversation (Corpas Pastor, 2008), they are perfectly valid (and necessary) here to achieve the original purpose of the character. The addition of the pronoun or determiner in the TT offers a representative example of how the implications reflected intonationally in English may need to be conveyed in Spanish by other linguistic means due to the "narrow variation in intonation" of this language as compared to English (Valenzuela Farías, 2013, p. 1064).

EXAMPLE 6.10		
Lily Aldrin	S01E17	TCR 00:02:09
And how many have you sent HER?		🔊 EN_1.4
¿Y cuántos les has enviado tú <u>a ella</u>?		🔊 SP_1.4
TONICITY	Personal pronoun in contrast	
The original character emphasises a contrast between one person (*you*) and another (*her*) by locating the accent on *her*, thus becoming the most important word within the utterance.		

EXAMPLE 6.11		
Lily Aldrin	S09E17	TCR 00:15:10
2014 Lily: By the way, I love your hair. 2006 Lily: I love YOUR hair.		🔊 EN_9.15
Lily de 2014: A propósito, me encanta tu pelo. Lily de 2006: Y a mí me encanta <u>el tuyo</u>.		🔊 SP_9.15
TONICITY	Personal determiner in contrast	
The original speaker provides a contrast between the personal determiner *your* used in the first and in the second sentence. Although the same utterance is repeated twice, the second clause differs from the first sentence in the choice of tonicity.		

Examples of contrastive focus (explicit and implicit) and contrastive focus on polarity are also relevant in the corpora. It is worth mentioning, however, that those instances which have not been transmitted in the TT outnumber the instances which have been transmitted. In these cases, "the nuclear accent draws attention to a contrast the speaker is making" (Wells, 2006, p. 119), thus bringing an additional touch of confidence and reinforcement to the character's words. The solution adopted by the translator to convey such semantic implications is usually to introduce some emphatic element (e.g., the adverb *sí*) that can compensate for the meaning attached to the original intonation patterns and, more accurately, to pitch prominence.

EXAMPLE 6.12		
Barney Stinson	S07E17	TCR 00:10:56
So, there really IS a sex tape.		🔊 EN_7.15
O sea que <u>sí</u> existe una cinta porno.		🔊 SP_7.15
TONICITY	Contrastive focus on polarity	
The speaker focuses on the stretch of speech with more semantic load according to his intention. Here, the verb *to be* is stressed to reinforce the truth of the fact and his confidence about it.		

Accent placement can also imply a shift in the meaning of a given word and, by extension, of the whole utterance. The word *pretty* is a case in point. This word can function as an adjective when it is not accented or as an adverb when it is accented. The difference in meaning conveyed by way of intonation in English might need to be rendered in Spanish by other means such as a change in the lexical repertoire: *bonito* (adjective) and *bastante* (adverb). In order to grasp the intention of the character's words, practitioners should not only rely on the context but also on the location of the focus and, similarly, they should pay special attention to those words that are likely to vary their meaning according to the placement of the accent within the sentence.

EXAMPLE 6.13		
Ted Mosby	S02E17	TCR 00:11:58
It's a PRETTY old car.		🔊 EN_2.10
Es <u>bastante</u> viejo.		🔊 SP_2.10
TONICITY	(De)accent	
Pretty functions here as an adverb because it is accented. However, it would act as an adjective if the accent was on *car* (the nucleus by default).		

Tonicity tends to intensify particular words for specific purposes. Example 6.14 shows a case of marked tonicity in which the nuclear accent has been placed on the adverb *so* to reinforce the degree of fun and to make the sentence stylistically more expressive. In Spanish, where the general rule is to put the accent on the last lexical item "regardless of the nature of such word" (Gutiérrez Díez, 2005, p. 132), the translator has

opted for the superlative form of the adjective *divertido* (i.e., *divertidísimo*), which seems to convey the nuances implicit in the OV successfully. According to Baños (2013b), there is indeed a strong trend towards using this suffix in Spanish dubbed texts as a translation of intensifiers such as *so* or *really*.

EXAMPLE 6.14		
Nora	S06E17	TCR 00:00:45
This was SO much fun.		🔊 EN_6.1
Ha sido <u>divertidísimo</u>.		🔊 SP_6.1
TONICITY	Intensifying word	
The accent is placed on the adverb *so* to reinforce the degree of fun.		

Finally, as far as pitch movement is concerned, the instances of tone that have been "transmitted" are considerably low (25%) when compared to the number of "not-transmitted" occurrences in the corpora (75%). Within the former category, all the examples featuring a case of "scope of negation", in which the same word uttered with different pitch contours bears more than one possible meaning (Monroy, 2012), have been successfully translated into Spanish. A case of disambiguation by means of intonation is illustrated in the following example. The sentence below can be interpreted in two different ways depending on the scope of the negation. Whereas the use of a falling tone means that the scope is unlimited (i.e., you can tell nobody), the fall-rise introduces a limit within the negation (i.e., you can tell certain people but not everybody). Any shift in the English tone will inevitably involve a change in the Spanish lexicon: the fall should be translated as *nadie* and the fall-rise as *cualquiera*. This certainly evidences how intonation can become the only available tool "to disambiguate the various possible meanings of a sentence" (Nord, 2005, p. 133), although, as mentioned above, both the context and common sense can very often help the translator opt for the right meaning.

EXAMPLE 6.15		
Barney Stinson	S03E17	TCR 00:05:09
I'm about to tell you a secret that you can't tell ↘anyone.		🔊 EN_3.5
Voy a contarte un secreto que no puedes contar a ↘nadie.		🔊 SP_3.5
TONE	Scope of negation	
The meaning of *anyone* can change depending on the tone adopted by the speaker. A falling tone means *nobody,* whereas a falling-rising tone means *not everybody* or *just certain people*.		

Tag questions[109] in English also serve as a remarkable example in which the meaning of a sentence and the intention of the speaker can vary depending on the pitch movement associated with the negative or positive tag. Whereas a rising tone usually asks for information or seeks argument, a falling tone can put in a request for confirmation or make a direct appeal for agreement. This difference, however, is not so explicit in Spanish. Native speakers of this language commonly adopt a rising intonation regardless of the type of request they wish to put in (Valenzuela Farías, 2013).

In Example 6.16, the question tag in English is uttered with a rising tone, thus implying that the interlocutor, Marshall, does not feel entirely sure about the truth of his statement and seeks a negative or positive answer on the part of the listener. In this case, the translator has opted for the question *¿verdad?*, uttered by the dubbing actor with a yes-no rise to accomplish the original purpose of the speaker. This seems to confirm what was stated by Monroy (2012) about the general tendency to translate question tags into Spanish as *¿verdad?* and *¿no?*. Regarding intonation, these question types must be always uttered with a rising tone in Spanish.

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[109] Tag questions are labelled in Spanish as *preguntas apéndice* (Monroy, 2012) or *preguntas confirmatorias* (Prieto & Roseano, 2009-2013).

EXAMPLE 6.16		
Marshall Eriksen	S03E17	TCR 00:06:13
Robin knows you slept with her, ↗doesn't she?		🔊 EN_3.8
Robin sabe que te has acostado con ella, ¿ver↗dad?		🔊 SP_3.8
TONE	Tag question	
With a rising tone the speaker is asking for information and expects the listener to agree or disagree, as he is not sure about the answer.		

Other examples of tone are related to clause-types. A change in the type of clause does not necessarily entail a shift in the illocutionary force of the utterance. In Example 6.17, the question of the speaker turns into a statement in the Spanish version. Retaining the intended meaning in the translated text in the form of a declarative sentence is possible by virtue of the rhetorical nature of the original question. Rhetorical questions can be asked in English to lay emphasis on a particular point or to enhance the dramatic impact of the speaker's words, but no real answer is expected from the listener. In this sense, the translator's choice fulfils the purpose of the ST and even sounds more natural than a rhetorical question in Spanish such as *¿Pero qué me pasa?*, although the dramatic effect might be downgraded in the TT. Example 6.17 points to the relevant fact that it may not always be necessary to translate a question into a question in order to reflect the same meaning of the OV and, more importantly, that it may be sometimes more accurate and natural to translate a question into a statement (or vice versa).

EXAMPLE 6.17		
Barney Stinson	S06E17	TCR 00:01:41
What is the ↘matter with me?		🔊 EN_6.3
No entiendo lo que me ↘pasa.		🔊 SP_6.3
TONE	Clause type	
The speaker asks a rhetorical question and does not expect an answer on the part of the listener.		

6.3.2.2. Not transmitted

"Not-transmitted" instances account for a meaningful 68.9% of the overall corpus. As explained above, two subcategories have been included within this group with the purpose of ascertaining whether such occurrences carry semantic implications from the standpoint of their translation into Spanish. Any change in the original semantic, pragmatic or stylistic purpose of the text, any loss of implicit information or underlying meaning and any potential shift in the intention of the on-screen speaker have been deemed as carriers of semantic implications for the dubbed text. Conversely, cases of loss of emphasis, suspense or emotional content in the TT that do not necessarily imply any of the aforementioned implications have not been categorised under this umbrella. Even though the examples belonging to each group will be presented below, the focus will be mainly placed on the former category (i.e., with loss of semantic implications), which represents 52% of the not-transmitted instances under analysis and a significant 35.8% of the total number of occurrences found throughout the whole corpus.

A quick look at the table below shows that, although the examples of tonicity (127) are higher than the instances of tonality (20) and tone (65), the semantic implications attached to pitch movement (87.8%) are generally more difficult to detect by the translator and/or dialogue writer than those attached to pitch prominence (30.5%) or pitch segmentation (53.3%). This is hardly surprising if seen as a reflection of the large amount of attitudinal as well as grammatical content (Crystal, 1971) that can be conveyed through tone in everyday speech and, by extension, in fictional dialogue.

Table 40. Not-transmitted instances per intonation subsystem

| | | | Not transmitted | | |
			Loss	**No loss**	Total
The 3 Ts	**Tonality**	% within The 3 Ts	53,3%	46,7%	100,0%
		% of Total	5,5%	4,8%	10,3%
	Tonicity	% within The 3 Ts	30,5%	69,5%	100,0%
		% of Total	17,1%	39,0%	56,2%
	Tone	% within The 3 Ts	87,8%	12,2%	100,0%
		% of Total	29,5%	4,1%	33,6%
Total		% within The 3 Ts	52,1%	47,9%	100,0%
		% of Total	52,1%	47,9%	100,0%

(1) *With no loss of semantic implications*. A total of 48% of the utterances under analysis have not managed to transmit the nuances attached to the intonational patterns of the fictional text. However, they do not imply any loss from a semantic point of view. Three examples belonging to each one of the threefold set of subsystems examined ―tonality, tonicity and tone, respectively― will be illustrated in the following tables. As mentioned above, the whole array of instances can be reviewed in the Excel worksheet.

Intonation breaks and pauses can be strategically inserted in the sentence to keep the viewer in a moment of suspense or expectancy before resuming conversation (Bolinger, 1986), as shown in Example 6.18. In this scene, Ted is telling his two children that, although Zoey (one of Ted's ex-girlfriends) was married to the Captain when they met for the first time, they started dating as soon as Zoey broke up with him. Here, Ted utters the verb *befriending* after a brief pause in order to match what he is saying with the on-screen image of Ted and Zoey kissing each other. The fact that the meaning of this verb does not really correspond with what the viewership is watching on-screen, coupled with the location of the intonation boundary, leads to a humorous situation. From an AVT perspective, isochrony becomes a determining factor to maintain the suspense and humour attached to the original utterance. For this reason, the lack of the intonation break in the Spanish version results in the loss of these two elements and yet the verbal content can still be transmitted and the situational context perfectly understood by the target audience. The main translational problem here is thus not related to *what* the character is saying (verbal) but to *how* the character is saying what he is saying (nonverbal). The *what* is maintained, whereas the *how* is lost in translation.

EXAMPLE 6.18		
Ted Mosby (narrator)	S08E17	TCR 00:00:37
Who I ended up... | befriending ||		📹🔊 EN_8.1
Con la que llegué a hacer muy buenas migas ||		📹🔊 SP_8.1
TONALITY	Intonation break	
The intonation boundary placed between both clauses creates suspense about what is to follow.		
Audiovisual cues: Image / Canned laughter.		

According to Bolinger (1986), wh-questions can contain both a focus of information and a focus of interest, but the implicit nuances vary depending on the location of the focus. For instance, in a question such as *Why did he leave?* (p. 96)*,* the speaker can make coincide the information focus and the focus of interest on *why* to imply "that's all I want to know", but it is also possible to place the focus of information on *why* and the focus of interest on *leave* to add a different connotation: "I don't know why he left when I expected him to stay". This second case is illustrated in Example 6.19, in which the tonicity used by the speaker (Lily), who places one focus on *why* and another one on *bed*, adds a note of surprise and concern to her question. Given that the content transmitted intonationally in English would not sound natural in Spanish, the dubbing actress could perfectly manage to offset this loss with her performance.

EXAMPLE 6.19		
Lily Aldrin	S07E17	TCR 00:03:50
WHY are you in our BED?		🔊 EN_7.4
¿Qué haces en nuestra cama?		🔊 SP_7.4
TONICITY	Focus of information + Focus of interest	
By accenting both words the speaker reinforces his concern and interest in the answer expected by the listener.		

Commands tend to adopt a falling tone by default, but they can also be said on a rising tone when the speaker wishes to mitigate the potential sharpness of his words and to sound gentler to the listener (Collins & Mees, 2003). In Example 6.20, the original character has uttered the command with a rising intonation in an attempt to add a note of deference towards the listeners (Robin and Barney) and to avoid giving a direct order. In Spanish, however, the same sentence has been uttered with a falling tone, thus losing the connotations attached to the original command. Even though the denotative meaning of the whole sentence is transmitted in the translated text, the target audience unavoidably lose the nuances expressed by the character. With the purpose of offsetting this loss and maintaining the *how* in the DV, a more accurate translation should seek confirmation on the part of the addressees and reflect the level of uncertainty in the character. Questions asking for confirmation in Spanish such as *¿Invitaréis/Vais a invitar a Stella?* or *Invitaréis/Vais a invitar a Stella, ¿no?* could be posited as potential translations here.

EXAMPLE 6.20		
Ted Mosby	S03E17	TCR 00:03:56
Be sure to invite S↗tella.		🔊 EN_3.4
Aseguraos de invitar a S↘tella.		🔊 SP_3.4
TONE	Clause type	
By making use of a rising tone the speaker intends to makes the command sound gentler and kinder.		

(2) *With loss of semantic implications.* A meaningful 52% of the utterances scrutinised have failed to transmit the semantic implications attached to the tonal patterns used by the ST characters. As pointed out above, when compared to the total number of instances found in the corpus under analysis, this figure accounts for 35.8%. What emerges from here is that more than one third of the semantic and informational content transmitted by means of intonation in the OV has been either lost or altered in the translated version. With the purpose of delving into the root of such losses or shifts as well as into the major difficulties encountered in cases of tonality, tonicity and tone, results will be analysed qualitatively, but quantitative data will also be provided within

each category to pave the way for more empirical and objective conclusions. Back translations will be proposed in every case so as to underscore the differences found in meaning between both the ST and the TT.

a) TONALITY. A look through the quantitative data displayed in Table 41 reveals that 40% of the cases of tonality found in the ST have not managed to reproduce the meaning attached to tonal patterns in the translation. This figure can be considered relatively high when compared to the number of instances that have been "transmitted" (25%) as well as to the number of occurrences which, despite not being transmitted in the TT, show no dramatic loss of semantic implications (35%).

Table 41. Transmitted and not-transmitted cases of tonality in the TT

TONALITY	Total	Transmitted	Not transmitted	
			No loss	Loss
Emphasis	7	1	4	2
Signalling the syntactic structure	6	1	-	5
Intonation break	4	-	3	1
Lack of intonation break	2	2	-	-
Vocative	1	1	-	-
Total	20	5	7	8
Total %	**100%**	**25%**	**35%**	**40%**

As can be inferred from the preceding table, most problems related to tonality in the translated version stem from the distinct intonation phrases in which the utterance may be divided. The difficulty lies in identifying a potential change or ambiguity in meaning produced by the particular intonational structure of the sentence. In Halliday's (1967) words, "the problem is to recognize and account for all those places in language where there is a possibility of meaningful choice; and to state the range of possibilities at each place" (p. 18). The following three examples are a case in point.

In Example 6.21, the statement has been intonationally chunked into three different yet inter-related IPs. Here, Marshall explains to Robin that he needs to say something that Ted would not dare to tell her because he loves her too much. The absence of a comma after *something* makes it act as a defining relative clause (*oración de relativo especificativa* in Spanish). Nevertheless, the Spanish version turns the two last phrases into one IP in a way that the last sentence becomes the direct object of the verb *say*, thus changing the function of the original sentence as well as its denotative

content. In this case, a wrong interpretation of the *how* has given rise to the wrong translation of the *what*.

EXAMPLE 6.21		
Marshall Eriksen	S07E17	TCR 00:19:30
I have to say something that | he loves you | just way too much to say ||		🔊 EN_7.26
Tengo que decirte que | no hay palabras para describir lo mucho que te quiere ||		🔊 SP_7.26
Back translation (BT): I have to tell you that there are no words to describe how much he loves you.		
TONALITY	Signalling the syntactic structure	
The utterance is divided into three different IPs that signal its syntactic structure.		

In Example 6.22, the word *couple* means *a pair of months ago*. However, in Spanish this noun has been wrongly interpreted as if it was both the indirect object of the verb *happened* and part of an adverbial of time (even if the second interpretation is the only possible option in English). As soon as Barney keeps talking, the target audience is likely to realise that what follows has nothing to do with *a couple* but with Barney himself. According to the quality standards listed by Chaume (2012) in his comprehensive manual on dubbing, this fact puts at risk the internal coherence of the plot and the loyalty to the ST to the detriment of the target viewership.

EXAMPLE 6.22		
Barney Stinson	S04E17	TCR 00:04:32
Marshall | let me tell you a little story about something that happened | a couple months back || 🔊 EN_4.9		
Marshall | deja que te cuente lo que le pasó a una pareja | hace un par de meses ||		🔊 SP_4.9
BT: Marshall, let me tell you what happened to a couple a couple months back.		
TONALITY	Signalling the syntactic structure	
The boundary after *happened* makes *a couple months back* an IP that works independently within the utterance.		

In Example 6.23, the original utterance consists of two intonation groups: the former replies to the comment put by Barney (*Oh, they're gonna do it!*) and the latter

gives the correct answer. The translated version, however, is formed by a single IP in a way that the translation conveys exactly the opposite to what the original character intended.

EXAMPLE 6.23		
Marshall Eriksen	S08E17	TCR 00:16:08
No || We're gonna fight ||		🔊 EN_8.23
No vamos a pelearnos ||		🔊 SP_8.23
BT: We are not going to fight.		
TONALITY	Signalling the syntactic structure	
There are two different IPs. The first one corrects Barney's comment (negative form) and the second one gives the correct answer (affirmative form).		

Other problems concerning tonality are related to the division of the utterance for emphatic purposes. In the following example, Barney attaches the phrase *by the way* to the first clause to indicate that he is introducing a comment that he considers to be relevant and, in a separate IP, he adds a small correction to his words to specify that he is not only a great friend of Ted's, but that he is indeed his best friend. This structure certainly reinforces the meaning of the last phrase. The change in the location of the attached phrase in the Spanish text modifies the original intention of the speaker and adds different emphatic and expressive connotations.

EXAMPLE 6.24		
Barney Stinson	S03E17	TCR 00:02:57
A great friend | by the way || The best ||		🔊 EN_3.3
Un gran amigo || Por cierto | el mejor ||		🔊 SP_3.3
BT: A great friend. By the way, the best.		
TONALITY	Emphasis	
The division of the utterance aims at emphasising the meaning of the last IP in order to reinforce the importance of the speaker's words.		

b) TONICITY. Findings with respect to the number of not-transmitted occurrences in the DV show that 19.68% of cases of tonicity have failed to render the semantic content transmitted intonationally in the ST. This percentage, albeit still significant from a translational point of view, is considerably low when compared to the number of instances which have been transmitted in the TT (35.43%) and especially in comparison with the number of not-transmitted instances with no loss of semantic implicatures (44.88%). These figures might be explained by the fact that tonicity is predominantly used in English as an emphatic or intensifying device (Wells, 2006) and, even if the emphasis is occasionally lost or downgraded in the target version, the original semantic implicatures tend to be preserved in the TT.

Table 42. Transmitted and not-transmitted cases of tonicity in the TT

TONICITY	Total	Transmitted	Not transmitted	
			No loss	Loss
Intensifying word	30	3	20	7
Contrastive focus on polarity	15	4	10	1
Contrastive focus	13	2	7	4
Personal pronoun in contrast	13	8	4	1
Old information	11	6	4	1
(De)accent	10	10	-	-
Narrow focus	9	3	4	2
Correction	7	3	3	1
Numerals	4	-	1	3
Personal determiner in contrast	3	2	-	1
Reusing the other speaker's words	3	2	-	1
Contrastive focus on tense	2	1	1	-
Focus of information + Focus of interest	2	-	2	-
Self-correction	2	-	1	1
Prospective and implied giveness	1	-	-	1
Reflexive pronoun in contrast	1	1	-	-
Shared Knowledge	1	-	-	1
Total	127	45	57	25
Total %	**100%**	**35.43%**	**44.88%**	**19.68%**

Pitch prominence can be intentionally employed by the speaker to single out some part of the information as the "center of selective attention" (Pike, 1945, p. 44). In Example 6.25, the character draws on marked tonicity to emphasise the part of his speech with more semantic burden as well as to confirm Lily's statement. The determiner *a*, which is not generally accented based on the premise that it is a function word (Bolinger, 1989), bears here the nucleus to serve a twofold purpose. When Marshall tells Lily that he has been starving for days to be camera-ready, Lily

complains that Marshall had a bear claw (one) for breakfast. Marshall thus places the emphasis on the number of bear claws that he had both to agree with Lily on the fact that he had one and to reinforce the fact that he had *only* one. The translation of *a bear claw* (in singular) into *bollos rellenos* (in plural) and the addition of *solo* at the beginning of the second sentence modify not only the intention of Marshall but also the implicit information in a way that the original agreement becomes a correction in Spanish.

EXAMPLE 6.25		
Marshall Eriksen	S07E17	TCR 00:10:40
Lily: You had a bear claw for breakfast. *Marshall:* <u>A</u> bear claw.		🔊 EN_7.14
Lily: Has desayunado bollos rellenos. *Marshall:* Solo un bollo.		🔊 SP_7.14
BT: Lily: You had bear claws for breakfast. *Marshall:* Only a bear claw.		
TONICITY	Narrow focus	
Marshall places the emphasis on the determiner *a* both to agree with Lily's comment and, more importantly, to reinforce the fact that he *only* had one.		

Corrections can also be implied in the text by means of tonicity. Giving prominence to a word can suggest a great load of implicit content, as shown in Example 6.26. Here, Lily lays emphasis on the personal pronoun *you* with the purpose of correcting what Robin told before: it was her who saved Ted from destroying the priceless crystal ashtray. The stress on *you* implies that it was not Ted who was about to destroy the ashtray but Robin. In Spanish, this implicit information is totally lost when translating the second-person singular (Robin) into the second-person plural (Robin and Ted) and Lily's correction go virtually unnoticed by the audience. For this reason, it becomes of utmost importance to understand the meaning attached to pitch prominence to be able to reflect the same implicatures in the translated version.

EXAMPLE 6.26		
Lily Aldrin	S08E17	TCR 00:14:32
Then, after I saved YOU from destroying a priceless crystal ashtray...		🔊 EN_8.19
Entonces, después de haber evitado que rompierais un valioso cenicero de cristal...		🔊 SP_8.19
BT: Then, after I saved you (both) from destroying a priceless crystal ashtray...		
TONICITY	Correction	
The speaker places the nucleus on the personal pronoun to correct Robin's statement, who said that it was her who saved Ted from destroying the ashtray. The emphasis on *you* implies that it was not Ted who was about to destroy the ashtray but Robin.		

Numerals are given prominence in the original text when the speaker wishes to emphasise their meaning and their relevance within the conversation. As illustrated in Table 42, all numerals appearing in the text have failed to transmit the implicatures attached to tonicity and, more particularly, three out of four occurrences have been rendered in the TT with a potential loss or change in meaning. In the following example, Marshall is telling his friends that the piece of land known as "Garbage Island" doubles the size of Texas, thus implying that it is substantially big. By stressing the number, Robin suggests the opposite meaning and states that, if compared to the size of Canada, it is not that big. In the translated version, the emphasis is lost and the attitude of the speaker is not as clear as in the OV. In fact, when adding the adjective *enorme* at the end of the sentence, it seems that the speaker tries to convey the opposite meaning.

EXAMPLE 6.27		
Robin Scherbatsky	S06E17	TCR 00:07:28
Marshall: It's twice the size of Texas. Robin: In other words, one-EIGHTH the size of Canada, so…		🔊 EN_6.9
Marshall: Duplica el tamaño de Texas. Robin: En otras palabras, es la octava parte de Canadá, enorme.		🔊 SP_6.9
BT: In other words, it's one-eighth the size of Canada, huge.		
TONICITY	Numerals	
The speaker puts the emphasis on the size to make clear her attitude about the fact: if it is just one-eighth the size of Canada, it is *not* that big.		
Audiovisual cues: Kinesics (finger and head).		

In the case of Example 6.28, the numeral has been intensified to reinforce the semantic load of the number of hours that Ted has been waiting for Victoria (his girlfriend) to call him at the same time as hinting at the attitude of the speaker towards that particular situation. In fact, the source viewership should immediately grasp the connotative meaning attached to the tonicity of the character's words. In Spanish, considering that the accent is placed, by default, on the last lexical item of the utterance,[110] namely *hours*, the translator should try to make up for this loss by using other resources that can convey the same implicatures in the TT. For instance, the introduction of the adverb of time *ya* before the number of hours (i.e., [...] *que debería haber llamado hace ya cuatro horas*) could perfectly reflect Ted's feelings of impatience and annoyance as well as lay implicit emphasis on the English tonic segment. According to Chela-Flores & Chela-Flores (2003), the addition of new words in Spanish to convey the use of stress in English is one of the most effective strategies to deal with this issue.

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[110] Because the accent is generally placed on the last word of the IP by default (Ortiz-Lira, 2000), bringing the numeral into prominence (as in the English version) would not sound as the most natural option in Spanish.

EXAMPLE 6.28		
Ted Mosby	S01E17	TCR 00:21:07

Your friends are still out singing karaoke, but you're home early 'cause you're expecting a call from your girlfriend in Germany, who was supposed to call FOUR hours ago. 🔊 EN_1.31

Tus amigos siguen de marcha cantando karaoke, pero tú has llegado a casa temprano porque esperas una llamada de tu novia desde Alemania que tenía que haberte llamado hace cuatro horas. 🔊 SP_1.31

BT: Your friends are still out singing karaoke, but you have arrived home early because you're expecting a call from your girlfriend in Germany, who was supposed to call you four hours ago.

TONICITY	Numerals

Numerals are accented when they have considerable semantic content. In this example, by accenting the number of hours the speaker implies his (negative) attitude and impatience towards the fact stated.

c) TONE. The quantitative data displayed in Table 43 reveal that, in proportion to the number of instances that have been transmitted in the TT (24.61%) and, especially, to the number of occurrences which, despite not being transmitted in the Spanish version, show no dramatic loss of semantic implications (9.23%), those cases of tone that fail to render the semantic content transmitted intonationally in the ST are remarkably high (66.15%).

Table 43. Transmitted and not-transmitted cases of tone in the TT

TONE	Total	Transmitted	Not transmitted	
			No loss	Loss
Clause type	40	5	5	30
Confirmation	6	4	1	1
Tag question	6	-	-	6
Checking	3	1	-	2
Incomplete sentence	3	1	-	2
Scope of negation	3	3	-	-
Open list	2	1	-	1
Constant polarity-tag	1	1	-	-
The dependent fall-rise	1	-	-	1
Total	65	16	6	43
Total %	**100%**	**24.61%**	**9.23%**	**66.15%**

Judging by the results shown in Table 43, it seems evident that examples of not-transmitted clause types abound in the TT. As a matter of fact, a total of 30 out of 35 instances have brought about a shift in meaning or a semantic loss especially because

the connotations attached to a particular pitch contour or the grammatical structure of the original utterance have been altered in the translated version. This is particularly so in the case of requests for information. For instance, in Examples 6.29 and 6.30 the illocutionary force of the original utterance has been modified in the Spanish version for no apparent reason. In these two cases the question addressed by the character has been turned into a statement, thus changing both the speakers' intention and their level of confidence.

EXAMPLE 6.29		
Robin Scherbatsky	S04E17	TCR 00:15:16
So if it weren't for you, Ted and I might still be dating?		🔊 EN_4.21
O sea que si no fuera por ti, Ted y yo aún seguiríamos juntos.		🔊 SP_4.21
BT: So if it weren't for you, Ted and I would still be dating.		
TONE	Clause type	
The speaker uses a rising tone to request for information and expects an answer on the part of the listener. The level of confidence is not very high.		

EXAMPLE 6.30		
Ted Mosby	S07E17	TCR 00:04:29
Are you shocked?		🔊 EN_7.5
Estás escandalizado.		🔊 SP_7.5
BT: You're shocked.		
TONE	Clause type	
The speaker makes use of a rising tone to ask for information and shows his deep interest in the listener's answer.		

On other occasions, statements containing a falling contour, which usually involves a stronger sense of certainty and definiteness (O'Connor & Arnold, 1973; Monroy, 2012), are translated into a question, thus unavoidably reducing the speaker's level of confidence in the DV. Although, as put above, it may be sometimes more

accurate and natural to translate a question into a statement and vice versa, this should be avoided if the speaker's level of confidence is to some extent altered in the TT.

EXAMPLE 6.31		
Barney Stinson	S07E17	TCR 00:07:19
I'm right about this.		🔊 EN_7.11
¿A que tengo razón?		🔊 SP_7.11
BT: I am right, am I not?		
TONE	Clause type	
The falling tone used by the speaker shows his high level of confidence about what he is saying.		

EXAMPLE 6.32		
Marshall Eriksen	S03E17	TCR 00:08:33
And you will pay me for that.		🔊 EN_3.11
¿Y me pagarías por ello?		🔊 SP_3.11
BT: And would you pay me for that?		
TONE	Clause type	
By using a falling tone the speaker states a fact. Although the level of confidence is higher with the use of this tone, he adds a note of disbelief towards the truth of what he is saying.		

Similarly, the speaker can make use of a level or falling contour to put in a request for confirmation that usually expects a positive or a negative answer. The six cases of confirmation found in the corpus under analysis have failed to reflect in the translation the meaning conveyed intonationally in the ST. In the Spanish version, the six original questions have been turned into an affirmative statement on two occasions and into a request for information (with a rising tone) on four occasions, thus modifying not only the intention of the character's words but also the illocutionary force of the whole utterance and the attitude of the speaker (i.e., more involved and interested in the listener's reply). The reasoning behind this might be that either the translator has not detected the confirmative sense of the question or, in those cases in which the question

is maintained, the dubbing actor, alien to the confirmative nature of the original question, has simply uttered the translated question with a rising tone. However, as mentioned above, it is extremely difficult to pinpoint in what exact part of the process this change has taken place. Some examples are provided below:

EXAMPLE 6.33		
Ted Mosby	S03E17	TCR 00:02:50
You know my 30th birthday is this Friday?		🔊 EN_3.2
Sabes que el viernes cumplo treinta.		🔊 SP_3.2
BT: You know my 30th birthday is this Friday.		
TONE	Confirmation	
The speaker makes use of a level tone in order to confirm that Barney knows that information, so the checking question *right?* is also implicit. In the English version Ted is not completely sure about the answer and, although he expects it to be affirmative, he needs to ask for confirmation. In Spanish, the level of confidence is much higher. Here, Ted is not asking for confirmation because he is sure that Barney knows his birthday is on Friday.		

EXAMPLE 6.34		
Robin Scherbatsky	S05E17	TCR 00:07:06
And isn't that every girl's dream?		🔊 EN_5.10
Y ese es el sueño de todas las mujeres.		🔊 SP_5.10
BT: And that is every girl's dream.		
TONE	Confirmation	
The speaker asks a rhetorical question with a level tone (confirmation). Despite the fact that the answer expected is affirmative, the speaker leaves the question open to the audience. Like in the previous example, the level of confidence is much higher in Spanish.		

EXAMPLE 6.35		
Wendy (the waitress)	S06E17	TCR 00:20:35
You still with Zoey?		🔊 EN_6.21
¿Sigues con Zoey?		🔊 SP_6.21
BT: Are you still with Zoey?		
TONE	Confirmation	
In English, the speaker asks for confirmation, so the level of confidence is very high and the answer expected is affirmative. However, the Spanish question asks for information, so the level of confidence is much lower and the answer expected can be either affirmative or negative.		

Other types of interrogatives that serve a pragmatic function are checking questions. In conversational exchanges, checking questions are frequently employed by speakers to check whether the addressee is following or to make sure that the recipient understood what they have just said. In other words, the interlocutor is "fairly confident of the answer to the question, and is simply using the question to check the correctness of his/her assumption" (Brown et al., 1980, p. 178). In mainstream American English, the most typical interjections used for this purpose are namely *right?, yeah?, huh?* and *OK?* and the default tone to convey this sort of question is a rise in both English and Spanish (Monroy, 2012). Example 6.36 can be seen as a representative example of this. Here, Barney makes use of a checking question with a twofold meaning: as an interjection to check the accuracy of his answer and as an adjective to indicate position. Because this double entendre would not be feasible in Spanish and isochrony hinders a more elaborated translation, the translator must opt for one of the two meanings. In this case, the rising tone and in turn the checking question have been prioritised and maintained in the DV.

EXAMPLE 6.36		
Barney Stinson	S02E17	TCR 00:16:11
Ted: Which pedal is the gas? […] Barney: Middle, left, right?		🔊 EN_2.13
Ted: ¿Cuál es el acelerador? […] Barney: El central izquierdo, ¿verdad?		🔊 SP_2.13
BT: The middle left, right? (no double entendre)		
TONE	Checking question	
The speaker plays with the two possible meanings of the word *right?*: as an interjection to check the correctness of his sentence and as an adjective to indicate position.		

Incomplete sentences also merit the attention of the translator. Non-finality is signalled in both English and Spanish by means of a level or a rising tone that indicates that there is more to come and leaves the listener waiting for a falling tone that will complete the statement. These sentences can be inserted in the text for a variety of reasons: the speaker may decide to change the subject and move on to another topic, may be interrupted by another character or may wish to add a note of suspense or expectancy. In the following example, Marshall is unable to complete his sentence because he is suddenly interrupted by Ted. Such interruption is indicated by a level tone ending that makes the viewer aware that the utterance is incomplete (O'Connor & Arnold, 1973), although the recurrent collocation *irreversible damages* makes it easier for the audience to predict what might naturally come next. In Spanish, however, the level tone has been replaced by a falling tone and the incomplete statement has been turned into a complete sentence. The fact that adjectives are normally placed before the noun in English might explain why the translator has felt the need to fill this gap. Once again, the translator must decide whether it is more important to include the word *irreversible* or to reflect the original interruption by keeping the sentence unfinished.

EXAMPLE 6.37		
Marshall Eriksen	S01E17	TCR 00:01:07

Ted: So you don't want coffee?
Marshall: I'm saying that the coffee industry is causing irreversible…

Ted: All right. I'm pouring it out.

🔊 EN_1.2

Ted: Entonces, ¿no quieres café?
Marshall: Estoy diciendo que la industria del café está causando daños irreversibles.

Ted: Lo tiraré.

🔊 SP_1.2

BT: I'm saying that the coffee industry is causing irreversible damage.

TONE	Incomplete sentence

Ted starts talking before Marshall can finish his sentence, so Marshall's utterance remains incomplete. The speaker indicates this by using a non-final tone such as the level.

Leaving sentences incomplete is one of the norms included in the stylesheet for dubbed products proposed by *Televisió de Catalunya* (1997) in order to "achieve an acceptable non-spontaneous oral register, to make previously prepared written language (the script) sound as it has not in fact been written" (Chaume, 2012, p. 84). Its inclusion here could thus have contributed to making the dubbed text more spontaneous and achieving more natural and plausible dialogues.

Once the "transmitted" and "not-transmitted" data obtained in the comparative analysis have been presented both quantitatively and qualitatively, one more question still remains unanswered: Can those potential cases of loss of information negatively affect the target viewers' comprehension? The occurrences found in the corpus have been included in this category provided that the meaning intended by the original speaker changes in the TT and the Spanish translation leads the target audience to the wrong interpretation. Examples 6.25, 6.26 and 6.27, to name but a few,[111] could be regarded as illustrative examples of those translations exerting an important impact on the audience's comprehension.

Taking the 76 "not-transmitted" utterances "with loss of information" as a starting point, the examples that might be considered as important for the

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[111] Once again, the utterances included into each one of these two categories can be found in the Excel spreadsheet (Appendix 3) created for the filtering and organisation of data.

comprehension of the target viewers represent over 63% of occurrences (48 utterances). If this figure is compared to the total number of instances found in the corpus analysed (212), approximately 23% of the informational content attached to the ST intonation has a negative effect on how the spectators interpret the dubbed dialogue.
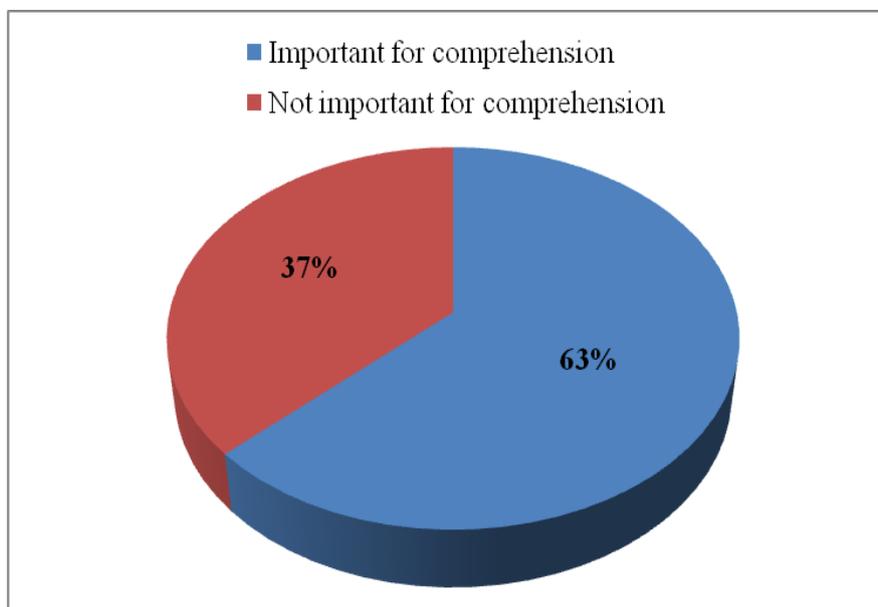
Figure 52. Importance for the comprehension of the not-transmitted utterances

6.4. Comparison of results and conclusions

According to our findings, the dubbed text is characterised by a high occurrence of "not-transmitted" instances (68.9%), of which 48% do not entail any loss of semantic implications and 52% do imply a loss of semantic implications. If this second figure is compared to the total number of (transmitted and not-transmitted) occurrences found in the corpus analysed, this accounts for a significant 35.8%. Within this second category, those translated utterances affecting the comprehension of the target spectators represent over 63% of the instances. Such figure features around 23% of the whole corpus. These findings might be explained by the fact that the crucial role of intonation as a source of information in the ST needs to be rendered in the TT by means of other resources that do not always manage to convey the same implicatures. On other occasions, the content transmitted intonationally in the OV is not grasped by the practitioners involved in the dubbing process and ends up being completely lost in translation or reflected with strikingly different nuances to the detriment of the target viewers.

The quantitative analysis carried out per intonation subsystem in this study reveals that the cases of tone that fail to reproduce in the translation the implicatures transmitted intonationally in the ST represent, by far, the largest percentage in the corpora (66.15%). But not only is this the subsystem featuring the highest number of not-transmitted (with loss) instances, tone also shows the lowest number of not-transmitted occurrences (with no loss) (9.23%) as well as of transmitted occurrences (24.61%), followed by tonality and tonicity, which account for 25% and 35.43% of the results obtained, respectively. The considerable amount of grammatical, attitudinal and even discourse (Cruttenden, 2008) load that is conveyed by pitch movement in the text might be posited as a reason behind these findings. As a matter of fact, it may seem particularly difficult to reproduce in Spanish many of the semantic nuances which are clearly signalled by intonational devices in English. The distinction between a request for information and a request for confirmation on the basis of intonation alone can serve as a representative example of the versatility of tonal patterns in this language.

As illustrated by the corpus under scrutiny, tonicity, which has proved to be the most recurrent phenomenon in the corpora (59.9%), displays the greatest number of not-transmitted instances (with no loss) with 44.88% observables as well as the lowest number of not-transmitted occurrences (with loss) with a value of 19.68%. Such different proportion might be the result of the common usage of tonicity as an emphatic and intensifying device in English conversation. Although, when translated into Spanish, these nuances are often lost, their omission does not usually exert a negative impact on the overall denotative content of the sentence, which can still be perfectly understood by the target audience. A general overview of the data obtained in this study is presented in Table 44:

Table 44. Summary of findings

	Total		Transmitted		Not transmitted			
					No loss		Loss	
TONALITY	20	9.43%	5	25%	7	35%	8	40%
TONICITY	127	59.9%	45	35.43%	57	44.88%	25	19.68%
TONE	65	30.66%	16	24.61%	6	9.23%	43	66.15%
% of Total	**212**	**100%**	**66**	**31%**	**70**	**33%**	**76**	**35.8%**

As can be inferred from the qualitative analysis performed in this study, the connotative meaning attached to intonation in the original text tends to be translated into Spanish by means of other linguistic resources such as syntactic, grammatical or lexical constituents in light of the rigidity of pitch contours in this language as compared to English. Cases of tonality found in the ST, albeit somewhat limited, are generally introduced in the dialogue to organise as well as to signal the structure of the discourse. As for tonicity, it fulfils a predominantly emphatic function in the ST, although it is also used as a powerful tool to mark contrastive information and corrections and to identify new, old and the special status of information (Tench, 2014). Finally, tone is chiefly associated with the categorisation of sentence-type and the identification of (in)complete utterances. Moreover, this intonation subsystem is regarded as "the basic means to convey attitudinal meaning" (Monroy, 2005, p. 308) and is paramount to give a credible and natural performance. What emerges from here is that a large volume of semantic content is indeed transmitted in English through the melody of speech and, as illustrated by the results obtained, the fictional text is laden with additional nuances that are superimposed on the denotative content of words. Intonation is, therefore, one of the most useful resources for speakers to mean different things, given that just by changing the intonation of an utterance, they can express a new meaning (Halliday, 1970), add a variety of pragmatic and semantic nuances and even resolve potential cases of ambiguity.

Following from all this, there is little doubt that dubbing practitioners may find it difficult not only to recognise the implicatures attached to pitch contours but also to reproduce them in the DV with the same semantic nuances. Based on our findings, the main problems appear to be related to the rendition of the connotative uses of tone and to the conveyance of the emphatic meaning added by tonicity. When it comes to tonality, most difficulties seem to lie in the overall meaning resulting from the division of the utterance into semantic units plus the extra meaning provided by the interaction of every single unit.

At the paralinguistic and kinesic level, translators, dialogue writers, dubbing directors and dubbing actors must work in tandem to spot the information that is actually transmitted through the acoustic (paralanguage) and visual (body language) channel in the ST and to avoid potential dischronies in the dubbed text. With a few minor exceptions such as the scene described in Example 6.4, in which the use of

kinesic signs made it necessary to arrange the sentence in a specific order, no particular problems have been found at this level in the TT under study. In this light, kinesic synchrony could not be posited here as the reason behind the translator's decisions.

The predominance of medium and medium long shots together with the complete absence of close-ups and extreme close-ups in the ST do not pose special difficulties for dubbing practitioners as far as lip-sync is concerned. Perhaps isochrony could be seen here as the type of synchronisation requiring more careful attention on the part of the translator. In fact, as illustrated by the corpus scrutinised, there are several cases in which the excessive length of the translated text has led the dubbing actor to adjust such mismatch by getting rid of significant pauses included in the ST, namely moments of suspense or expectancy intentionally created by the original character.

The individual yet interconnected tasks performed by each one of the AVT agents underscore the importance attached to the sense of teamwork in dubbing and to the necessity of devoting diligent attention to intonation since the early stages of the dubbing process. Although, as has already been mentioned above, the large number of professionals involved in the final version make it extraordinarily difficult to pinpoint the precise moment when a specific change takes place, every participant should try to achieve a coherent and cohesive result from both a linguistic and semiotic point of view (Chaume, 2007). This means that dubbing actors (as well as the dubbing director) cannot be deemed as the only professionals responsible for the rendition of intonation, but translators and dialogue writers also play an essential role in deconstructing and constructing the semantic content transmitted through this suprasegmental feature, the difference being the type of text they can actually manipulate: written (translators and dialogue writers) or oral (dubbing actors).

All in all, the most salient findings emerging from the analysis of data carried out in this research both at the source and target level can be summarised as follows:

- Intonation is used in the ST as an additional linguistic resource able to "enhance, impoverish or shift the semantic content of an utterance" (Whitman-Linsen, 1992, p. 46).

- A substantial amount of connotative meaning has been indeed transmitted intonationally in the OV: almost 60% by means of tonicity or pitch prominence, around 30% through tone or pitch movement and the remaining 10% by means of tonality or pitch segmentation.

- The nuances transmitted through intonation in the ST are commonly rendered in Spanish by means of other linguistic devices such as syntactic, grammatical and lexical variation. This seems to confirm what was stated by Hervey (1998), namely that "intonationally conveyed illocutionary functions of sentences may need to be reconstructed in the TT by using pragmatic devices other than intonation" (p. 18).

- The implicatures that have been transmitted intonationally in the ST tend to be reflected in the TT by the translator/dialogue writer (92%).

- A significant part of the information conveyed intonationally in the ST has not been reflected in the TT (almost 70% of the whole corpus).

- More than a half of that not-transmitted content does carry serious implications from a semantic and pragmatic standpoint (almost 36% of the whole corpus).

- Most appreciable losses have taken place at tone level (over 66%).

- Around 63% of that not-transmitted content with serious implications from a semantic and pragmatic standpoint can be deemed as important for the comprehension of the target audience (almost 23% of the whole corpus).

- Although the considerable impact of kinesic synchrony, isochrony and lip-sync on the translation process and product made it imperative to determine whether these additional constraints were behind some of the decisions reached by the translator, they have proved not to be a decisive factor in this particular case.

Finally, given the difficulty of deciding whether the choices adopted by the dubbing practitioners involved in the final version of *CCAVM* have been made consciously or unconsciously, the following subsection aims at throwing light into this issue by way of the questionnaires completed by the translators (QD) and the dialogue writer (QC) participating in the sitcom under study.

6.5. A final note on (un)conscious translation

This last section aims to ascertain whether translators and dialogue writers are generally aware of the meaning attached to intonational patterns and take them into account when making their translation choices. The initial purpose was to delve into some of the answers provided by the translators (Alfredo Mañas and Alicia Losada) and the dialogue writer (Santiago Aguirre) of *CCAVM* in order to draw potential conclusions about the (un)consciousness behind their translation of intonation. Unfortunately, after several unsuccessful attempts, getting in contact with the two translators of the sitcom was completely unfeasible. The conclusions reached below are thus to be based solely on the dialogue writer's opinion (*QC_SA*). Even though a number of assumptions can be made from his answers and from the results achieved in the empirical analysis conducted below, it goes without saying that a larger-scale reception study could have helped obtain more general and definitive findings.

The dialogue writer of the sitcom admits that he works with the original script, the translated script (rough translation) and the audiovisual material in English. This means that he has access to the ST intonation and, if necessary, might modify the translator's choices provided that they fail to reflect the underlying content transmitted intonationally in the OV. Nonetheless, he admits that he never changes the prosodic content of the utterance (e.g., intonation, rhythmicality or tempo) in the rough translation that he receives. Moreover, in a 5-point rating scale, where 1 means "very important" and 5 "not important at all", the significance of intonation in dubbing was rated 4. The actors' pronunciation and acting skills as well as issues of synchronisation and naturalness were rated 1 and 2, respectively. Following from this, it could be assumed that he tends to give preference to other aspects of the dubbed dialogue over this suprasegmental trait. If the dialogue writer pays scant attention to the crucial role of intonation in the deconstruction and construction of meaning in the translated version, he might turn a deaf ear to it in the decision-taking process. A great deal of underlying content could thus be lost in translation to the detriment of the target audience.

Although, as admitted above, it is particularly difficult to determine whether the "transmitted" and "not-transmitted" examples of intonation found in the corpus were translated consciously or unconsciously by the translator/dialogue writer, a tentative explanation could be put forward in light of the results obtained in the data analysis.

The implicational load attached intonationally to most of the "transmitted" utterances could be inferred from the context, which refers "not just to the actual setting and participants of the communicative act, but also to the co-text and linguistic conventions of the language involved in it" (Mateo, 2014, p. 121). This means that it was not always necessary to have a perfect command of intonation to grasp the connotative meaning intended by the character's intonation, since contextual factors could very often lead the translator and the dialogue writer to opt for the right answer. "Not-transmitted" instances, however, usually deserved more attention, for it was not always easy to spot the nuances added by intonation in the ST. Some of them could even require a great degree of sensitiveness to intonation on the part of the translator/dialogue writer. All this could explain why the number of not-transmitted occurrences were considerably higher than the number of transmitted occurrences in the corpus under study.

Following from the answers given by the dialogue writer as well as from the data obtained in the comparative analysis, it could be presumed that many of the choices made when translating the intonation of *HIMYM* from English into Spanish were mainly unconscious.

7

Conclusions

> "Now this is not the end. It is not even
> the beginning of the end. But it is,
> perhaps, the end of the beginning."
>
> (Winston Churchill, 1942)[112]

The final chapter of this thesis is devoted to the conclusions drawn after the data analysis. The key findings from the corpus-based study conducted in Chapters 5 and 6 are summarised in 7.1. Section 7.2 aims to evaluate the degree of achievement of the research goals. The focus of section 7.3 is placed on the potential applications that the results achieved in the empirical analysis could have on professional practice. Finally, the limitations of the study are exposed in 7.4 and several avenues for further research in this direction are proposed in 7.5.

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[112] Speech at the Mansion House (London) on 10th November 1942.

7.1. Main findings

This thesis has explored the rendition of English intonation in the Spanish dubbed version of *HIMYM* on the basis of its (un)natural oral delivery and its (un)successful translation. A parallel corpora consisting of audio tracks extracted from several episodes of this sitcom have been examined in both languages both quantitatively and qualitatively in order to achieve this goal. Two different empirical analyses have been carried out via a comparative and a descriptive-explanatory approach. The former has dealt with the dubbing dimension of intonation, thus studying the oral DV as performed by the dubbing actors of the sitcom (after being translated and adapted). The latter, however, has revolved around the translational dimension of intonation, thus examining the written DV as translated and adapted by the translator and the dialogue writer of the series (before being delivered by the voice talents in the dubbing studio). The interest in two distinct types of delivery and in two distinct stages of the dubbing process has slightly varied the model of analysis. Whereas the first part has focused on the attitudinal/illocutionary and contextual/pragmatic functions of the tone (or pitch movement) used by the source and target characters, the second part has centred on the grammatical, accentual and discourse functions of intonation, fully assessed through the combination of three subsystems: tonality (or pitch segmentation), tonicity (or pitch prominence) and tone (or pitch movement). Following from the results obtained in each part of the research, a number of general and specific findings can be listed:

According to the dubbing dimension of intonation:

- The intonation used by the Spanish dubbing actors of the sitcom is mostly unnatural, as almost 60% of the utterances analysed have drawn upon an unnatural tonal pattern to mirror the attitude intended by the speaker in the specific context the sentence is uttered in.

- Dubbing actors often overlook the underlying meaning superimposed on the on-screen character's intonation, thus bringing about a change or a loss in the attitude and intention of the original speaker. This trend, however, is less noticeable in exclamations, probably due to the higher level of dramatisation and expressivity inherent in this utterance type.

- The source and the target audiences of the sitcom do not always receive the same attitudinal and pragmatic information. QA_1 and QA_2 show that their interpretations have in fact diverged in more than 73% of the cases.

- The repeated occurrence of low pitch contours throughout the Spanish DV can make the characters' utterances sound attitudinally monotonous and flat and emotionally detached as compared to non-dubbed speech. These findings could confirm the perception of the scholars who argued that dubbed characters sounded unnatural, monotonous and aloof (Whitman-Linsen, 1992; Herbst, 1997; Chaves, 2000; Lindo, 2013).

- A number of examples reveal that the translated text can negatively affect the intonation adopted by the voice talents, who, guided by what characters say rather than by how they say what they say, might misinterpret the attitude intended by the original character.

- Dubbing constraints can pose a tight restriction for voice talents and might account for some of the unnatural features of the dubbed dialogue.

- Dubbing intonation shares many of the features of reading intonation. It thus emerges that, because voice talents do not have time to memorise their lines and need to read the script aloud, they might adopt some of the characteristics typifying reading intonation, namely the elongation of sounds, fluctuations in pitch, tense and precise articulation, emphatic pronunciation and variations in tempo.

- The elongation of sounds, with a notable 16% of the cases, is fairly recurrent in the dubbed corpus. This trend can be prompted by the pragmatic and comic purpose of the ST, by reasons of synchronisation or by the influence of reading aloud on the dubbed delivery. In fact, dubbing actors might resort to the elongation of sounds to make a text initially conceived as written sound more spontaneous as if not read.

- Dubbing intonation is also characterised by a syncopated rhythm due to repeated fluctuations in pitch. The emphasis is thus often placed on a syllable that otherwise would not be accented in spontaneous speech. The resulting melody can sound unnatural and even artificial.

- The voice talents of the sitcom utter their lines with an incredibly tense and precise phonetic articulation as compared to the lax and slurred articulation used by the original actors and in naturally-occurring speech. This trend can make dubbing intonation sound more planned and contrived than its spontaneous counterpart.

- Variations in tempo in the DV do not always reflect the speed of the original text and sometimes lead the dubbing actors to utter their lines either slower or faster than normal.

- From a prosodic point of view, the dubbed dialogue can be regarded as a mixture of conscious and unconscious patterns giving rise to a melody characteristic of dubbese, referred to in the present thesis as *doblajitis* or *dubbitis*, which differs from spontaneous discourse and from non-dubbed film dialogue but which might sound natural within the context of dubbing.

- *Dubbitis* can be described as an amalgam of two opposing trends: a monotonous and flat melody from an attitudinal and illocutionary perspective, triggered by the frequent repetition of low pitch contours, and a more over-acted or over-involved melody, motivated by the special use of rhythmicality, speech tension and tempo. In a natural-unnatural continuum, the combination of these opposing traits seems to place dubbing prosody in general and dubbing intonation in particular closer to the unnatural pole.

- The intonation that characterises dubbed performances might have been inherited from the first generations of dubbing actors, who started off their professional careers as theatre actors or radio broadcasters. While, influenced by Italian neorealism, the language of Spanish cinema opened up to real-life spontaneous dialogue, dubbed speech remained unaltered within the confines of the studio. This isolation from the real world could explain why spontaneous discourse is closer to non-dubbed speech than to dubbed speech (Baños-Piñero & Chaume, 2009) and why dubbed dialogues and non-dubbed dialogues have evolved differently over time. The suspension of prosodic disbelief could be posited as a potential reason for the perpetuation of these oral features in Spanish dubbing.

According to the translational dimension of intonation:

- Almost 60% of the connotative meaning attached to the ST intonation has been transmitted by means of tonicity or pitch prominence, around 30% through tone or pitch movement and 10% by means of tonality or pitch segmentation. Most appreciable losses, however, have occurred at tone level (66%).

- Almost 70% of the implicatures attached to intonation in the ST have been to some extent lost in translation.

- Almost 36% of that not-transmitted information carries implications from a semantic viewpoint.

- Around 23% of the semantic content that has not been transmitted in the TT is important for comprehension and might lead the target viewers to an erroneous interpretation.

- The connotations transmitted intonationally in the ST have been reflected in the TT by the translator/dialogue writer (92%) rather than by the dubbing actors (8%).

- The implicit nuances that have been transmitted in the TT are more often rendered in Spanish by means of syntactic, grammatical and lexical variation than by intonation.

- When deciphering the meaning attached to intonation in the ST, the situational context seems to play a foremost role in the decision-taking process.

- The answers given by the dialogue writer of the sitcom seem to point to a predominant number of unconscious decisions when translating the intonation of *HIMYM* from English into Spanish.

In light of the main findings that emerged from the study, two general conclusions can be drawn:

1) Dubbing intonation shows vast differences with spontaneous intonation and features a great number of unnatural patterns that might reduce the quality of the final outcome.

2) The connotations transmitted intonationally by the original characters in English are often lost in translation, thus leading the target viewers to make a wrong interpretation or depriving them of a considerable amount of implicational content.

7.2. Attainment of objectives

This corpus-based study can be regarded as the first attempt to bridge the gap between two different yet interrelated fields by applying empirical methods. The aim has been to explore and analyse the rendition of intonation in the Spanish dubbed version of *HIMYM* on the basis of its (un)naturalness and (un)successful translation from English into Spanish. A total of four specific objectives and six research questions have been formulated and addressed throughout the present thesis. Whereas the first two objectives raised theoretical and methodological issues, the other two objectives were grounded in the empirical study conducted in Chapters 5 and 6. In what follows, the degree of achievement of our research goals will be evaluated through an overview of the theoretical, methodological and practical issues tackled in the course of this doctoral thesis.

- $O_{1.1}$: To explore the theory behind the interplay of intonation and dubbing and to identify the research gap to be bridged in the present thesis.

The first three chapters have been exclusively devoted to the revision of the literature available on the two topics under study. First of all, both subjects have been covered separately to enable both experts and non-experts to gain a better understanding of the concepts discussed and the features analysed in subsequent sections. Then, this theoretical background has provided valuable insights into the interplay of intonation and dubbing, an area that had not hitherto been examined empirically from an interdisciplinary standpoint. The lack of scholarly research on the close connection between these two fields has held the key to finding the gap to be bridged in this thesis (§ 3.2).

The research question addressed in this theoretical part of the thesis asked why the study of intonation was worthy of investigation in dubbing research. The literature review as well as the results obtained in the empirical analysis have substantiated the

valuable role that this suprasegmental trait performs in the delivery of natural dubbed dialogues and successful translations. Our findings have also shown its cardinal importance for the construction and deconstruction of attitudinal and pragmatic meaning and for the public perception of the on-screen characters' intention.

- $O_{1.2}$: To develop a coherent, comprehensive and reliable methodological framework and a suitable model of analysis that shed light on the rendition of intonation in dubbing.

Chapter 4 has centred on the methodology followed and the corpora used to bridge this gap. The methodological framework has been described in detail according to the type of research, the type of analysis, the type of data and the methods employed. The different instruments used have enabled the elicitation of data from multiple angles.

The research question addressed here attempted to find out how dubbing intonation could be examined by using a justifiable and reliable method of analysis. Triangulation has made it possible to compare and contrast the research data obtained and the validation of results from both a quantitative and qualitative point of view. The model of analysis designed for each part of the research as well as the description of the variables as applied to the study of intonation in this thesis (e.g., how to assess the naturalness of dubbing intonation or how to measure the lost of implicit meaning in the translated version) have been carefully built with a view to serving the specific purposes of each chapter, thus helping to tackle this issue from a more objective approach. This made it necessary, for instance, to expand the repertoire of tones beyond the basic primary system or to inspect each IP intonationally by taking contextual and pragmatic aspects into consideration.

- $O_{1.3}$: To describe the most salient features typifying Spanish dubbing intonation in the corpus under study by means of an aural and visual inspection of pitch contours and to compare the intonation used by the dubbing actors to that used by the original actors and in spontaneous speech in terms of its (un)naturalness.

The analysis carried out in the first part of the research has enabled the identification of trends in the rendition of dubbing intonation in Spanish. The examination of pitch contours in the ST and the TT as well as the comparison between them have cast new light on the naturalness, or lack thereof, of dubbing intonation. The theoretical content

extracted from English and Spanish reference manuals has been used as the yardstick against which the (un)naturalness of the dubbed dialogue has been compared.

The research questions formulated in this part of the analysis asked whether dubbing intonation was mostly natural or unnatural in the Spanish version and what features could affect its naturalness or lack thereof (according to the idea of naturalness as applied to the study of intonation in this thesis, see § 3.3.2). Our findings have revealed that a great number of utterances have not been delivered naturally in the dubbed dialogue, mainly because the attitude intended by the original speaker is often reflected by resorting to the wrong pitch contour in Spanish. The comparative analysis has shown that the original attitudinal cues have sometimes been attenuated, exaggerated or altered in the dubbed utterances. The frequent occurrence of unnatural patterns widens the gap between dubbing intonation and naturally-occurring intonation, making the dubbed delivery less spontaneous.

- $O_{1.4}$: To determine whether the implicatures attached to the ST intonation are grasped and reflected in the dubbed version successfully or whether, on the contrary, they are to some extent lost in translation.

The analysis conducted in the second part of the research has provided a thorough description of the number and type of nuances attached to the ST intonation. The comparison of the examples found in the original speech with their corresponding translated versions in Spanish has enabled the identification of the connotative meaning lost in translation as well as the direct consequences arising from such loss.

The research questions formulated in the second part of the analysis asked whether the underlying content attached to intonation was transmitted in the TT and whether those potential cases of loss of information could negatively affect the target viewers' comprehension. The results obtained have indicated that the semantic and pragmatic load attached to the source intonation is very often lost in translation. The essential role that pitch segmentation, pitch prominence and pitch movement play in the production of meaning in English needs to be taken into account since the first stages of the dubbing process, especially given the flexibility of English intonation as compared to the rigidity of Spanish tonal patterns. Yet, the findings have demonstrated that this underlying meaning has not always been conveyed by the practitioners involved in the translation

of the script. The corpus-based study has also revealed that the implicatures that have not been transmitted in the TT can negatively affect the audience's comprehension. If compared to the whole corpus, this accounts for 23%.

7.3. Applicability

The study of the rendition of intonation in dubbing can be applied to professional practice in many ways. First of all, practitioners need to become aware of the relevance of this suprasegmental trait in the construction and deconstruction of meaning and of its implications for translation. In order to acquaint translators with the use of intonation in the ST and its successful rendition in the target language, prosodic systems in general and intonation in particular should be included as an intrinsic part of the training process in AVT. Thus, this research might have useful applications for teaching which types of nuances are most frequently transmitted intonationally in English and how this content could be naturally transferred into the TT. In this way, by learning the particular use and implications of intonation and other prosodic cues for dubbing, future audiovisual translators (and dialogue writers) will find it easier to spot some underlying information in the ST and to translate it into a second language successfully. This could lay the groundwork for more accurate and plausible dubbed texts transmitting the meaning attached to the ST intonation and reaching the required quality standards in dubbing (Chaume, 2007, 2016).

Despite the fact that the focus of this study has been exclusively placed on dubbing, the same theoretical and practical training can be applied, by extension, to other AVT modes such as subtitling, voice over, subtitling for the deaf and the hard-of-hearing, audio description for the blind and the partially sighted or audio subtitling, among others, in which how characters say what they say also fulfils a pivotal role. Likewise, the field of linguistics might benefit from this research, given that students could learn what considerations are required when transferring intonation from one language into another, thus gaining a wider and clearer picture of the topic and studying it from a different angle.

In addition to the application of this research for training future translators (and dialogue writers) and teaching the many facets of intonation in both TS and Linguistics,

the present thesis might be helpful in the oral delivery of the translated text in the dubbing studio. Intonation is usually regarded by voice talents (QB) as one of the most important traits to be mastered in dubbing. Our findings, however, have shown the tendency to unnatural uses in the delivery of some prosodic features (including intonation). Becoming aware of the specific elements that reduce naturalness and paying careful attention to the tonal patterns used by the original characters might lead to a more accurate and naturalistic performance that can mirror the attitudinal and pragmatic content implicit in the ST intonation. Some unnatural uses of intonation and other prosodic features such as rhythmicality and speech tension in dubbed dialogues could be avoided and naturalised by prioritising more spontaneous-like choices. The idea is to become aware of what may be lost by the lack of naturalness in order to reduce the distance between dubbing and spontaneous intonation while remaining natural within the context of dubbing.

Even though the results obtained in this study could be taken as a valuable starting point, this proposal cannot be easily adopted by practitioners. Far from being fully accountable for the final outcome, the dubbing director and the dubbing actors are severely restricted and do not always have the leeway it would be expected. Avoiding reading the script and having enough time to memorise it, avoiding dubbing in isolation, increasing the number of rehearsals or becoming familiarised with the whole material some days before starting to dub are just some of the ideals that, despite being out of the question today, might help achieve more natural, loyal and well performed dubbed dialogues (Chaume, 2016). Quantity is increasingly taking precedence over quality and professionals are indirectly affected by this growing tendency. The dubbing actress Cecilia Santiago (*QB_CSA*) admits that priority is nowadays given to quantity "porque estamos a expensas de la producción rápida". Cheyenne Summers (*QB_CS*) argues that "los clientes necesitan los episodios en poco tiempo, todo se emite casi de una semana a otra y eso requiere rapidez y que a veces afecte a la calidad" and, similarly, Miguel Ángel Garzón (*QB_MAG*) holds that "eso nunca había sido así, pero bien es cierto que en la actualidad sí pasa, por desgracia, cada vez más".

Other possible applications of this study might include the evaluation of target texts for the benefit of the viewers. According to Mateo (2014),

by studying the linguistic organization of languages and the rules that govern successful communication in them, we can more safely predict what the effects of our translations will be on the target receivers and avoid undesirable results. (p. 131)

This is also the case of non-verbal communication. By studying the role of intonation and other prosodic systems in speech it will become easier for practitioners to assess the quality of their own work. For instance, when translating an audiovisual text from English into Spanish, translators could bear in mind that English intonation is much more flexible than Spanish intonation and vary their translation accordingly. If they are previously cognizant of the communicative functions of this suprasegmental trait, they will be able to opt for more accurate and plausible translations that meet the needs of the target audience and "avoid undesirable results" (ibid.).

Finally, this thesis might be taken as a starting point for future lines of research in an attempt to tackle this issue from different viewpoints. Several avenues might actually be proposed to expand the present study and to overcome its many limitations. The next two sections set out to discuss these points.

7.4. Limitations of the study

The present research project has endeavoured to throw new light on the rendition of English intonation in Spanish dubbing, but there are certain limitations that need to be emphasised. One of the most obvious limitations of the study is related to the corpus design, especially in terms of size, type of corpora and genre. The aural and visual inspection of every single contour, a laborious and very time-consuming task, made the enlargement of the corpus practically unfeasible. The time and space limitations of the thesis also prevented the researcher from including other types of corpora which could have provided significant findings. For instance, the comparison of the TT with a domestic sitcom (comparable corpus) could have revealed the differences and similarities between Spanish dubbed and non-dubbed fictional dialogue. The use of reference corpora, consisting of English and Spanish spontaneous speech, such as The

Santa Barbara Corpus of Spoken American English[113] and The Interactive Atlas of Spanish Intonation,[114] could have also provided a solid foundation for the study of naturalness in the two languages under study. Finally, the results obtained in the genre analysed here, the situation comedy, are valuable from a theoretical and practical perspective but cannot be extrapolated to other genres such as dramatic or horror films.

Instrumental limitations are also worth mentioning. The use of questionnaires has certainly contributed to the objectivity and the interpretation of the data obtained. However, the difficulty involved in contacting the translators of the sitcom as well as other voice talents dubbing secondary characters unavoidably limited the number of responses and the generality of the findings. Furthermore, although the speech analysis software SFS/WASP offered invaluable help, the lack of a more sophisticated tool leaving no margin for error (e.g., due to extradiegetic noises or sounds) could have avoided the manual re-examination of every single contour, thus gaining time to analyse a larger corpus.

7.5. Avenues for further research

> "Every new beginning comes from
> some other beginning's end."
>
> (Seneca, ca. 4 BC – AD 65)[115]

The study of the rendition of intonation in dubbing conducted here paves the way for promising avenues of research. A possible development concerns the comparison of intonation in a different language pair. In fact, the same methodological

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[113] The Santa Barbara Corpus of Spoken American English contains around 249,000 words and includes the transcriptions and audio files of spontaneous speech recorded by speakers from all over the US. The project was directed by John W. Du Bois and hosted at the UCSB (University of California, Santa Barbara) throughout the years 2000 and 2005. Further information and access to the corpus can be found in http://www.linguistics.ucsb.edu/research/santa-barbara-corpus#access [Last accessed on 9 January 2017].

[114] The Interactive Atlas of Spanish Intonation offers a wide repertoire of aural instances assembled through three methods: questionnaires, map task corpora and video interviews. The project was coordinated by the linguists Pilar Prieto and Paolo Roseano between 2009 and 2013 at Universitat Pompeu Fabra in Barcelona. Further information and access to the interactive atlas can be found in http://prosodia.upf.edu/atlasentonacion/ [Last accessed on 9 January 2017].

[115] Retrieved from https://www.brainyquote.com/quotes/quotes/s/seneca405078.html [Last accessed on 22 December 2016].

framework could be applied, for instance, to Italian or French corpora so as to evaluate whether dubbing intonation is delivered (un)naturally and whether the underlying content of intonation is (un)successfully transmitted in the translated dialogue. The divergences found between the source and the target languages in terms of intonation could point to different conclusions. The enlargement of the corpus, not only regarding the addition of episodes or series but also the use of comparable and reference corpora, as well as the inclusion of other genres could also take the study of intonation further.

Another possibility would be to examine this topic from a diachronic point of view. In this sense, the evolution of dubbing could be tested empirically by inspecting the prosodic delivery of voice talents in the audiovisual material dubbed by Spanish dubbing actors from 1932 to the present day or even in a shorter period of time. The results obtained could then be compared to the prosodic performance of actors in domestic products in an attempt to find the main similarities and differences between these two variants in terms of prosodic variation.

The present research could also be developed by undertaking reception studies. They could help to ascertain what the target viewers' perception is when the attitude transmitted by the dubbing actor does not correspond to the attitude intended by the source character in the OV. Other reception studies could seek the opinion of the audience by way of questionnaires or interviews when watching a dubbed clip. This could help cast light on the personal preferences of the audience and on their suspension of prosodic disbelief.

Expanding the object of study would also represent a step forward in search of more natural and plausible dubbed versions. The empirical analysis of other prosodic systems such as loudness and tempo could provide revealing insights into the significant impact that non-verbal communication can exert on the translated (written version) and dubbed (oral version) dialogue. Further research on the essential role that prosody plays in humour and characterisation, which has already attracted the interest of some dubbing scholars (Bosseaux, 2015), could enhance the coherence and cohesion of dubbed texts as well as their naturalness and plausibility.

Finally, research on the rendition of intonation (and of other prosodic features) could be expanded beyond the dubbing sphere. Other audiovisual modes such as subtitling, voiceover, SDH, audio description or audio subtitling could be benefited

greatly from an empirical study of this type. For instance, it would be interesting to investigate audiodescribed texts from an empirical intonation-based approach, given that the voice becomes paramount here to allow the audience to enjoy the cinematic experience. This research could also serve as a starting point for the improvement of text to speech. A thorough prosodic analysis could help detect its shortcomings and the oral features that might reduce its naturalness.

Both the present study and the avenues of research proposed above highlight the importance of paying more attention to prosodic variation in general and to intonation in particular in order to achieve a more successful and natural result in dubbing. After all, as has been shown in this thesis, sometimes it is not what characters say but how they say it that can make a difference in the oral and written delivery of dubbed dialogue.

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"Seek those who fan your flames."

(*The Get Down*, B. Luhrmann & S. Adly Guirgis, 2016)

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RESUMEN (SUMMARY IN SPANISH)

La Naturalidad de la Entonación en Doblaje y su Traducción del Inglés al Castellano

INTRODUCCIÓN

Los elementos prosódicos desempeñan un papel fundamental en el proceso comunicativo. La manera en la que entonamos nuestras frases, el ritmo, la velocidad de elocución o el volumen de nuestra voz complementan el mensaje verbal a la vez que dotan de significado pragmático y actitudinal a nuestras palabras. A la hora de interpretar a un personaje, los actores se valen de la comunicación no verbal para dar vida al texto y poder transmitirle al espectador con qué intención dicen lo que dicen o qué actitud muestran ante ello. No existen palabras vacías si los actores consiguen llenarlas de significado y expresividad a través de la manera en la que interpretan el contenido puramente denotativo. Uno de los rasgos prosódicos que destaca precisamente por su gran carga semántica y connotativa en el discurso oral es la entonación (O'Connor & Arnold, 1973; Monroy, 2002; Tench, 2011). La entonación es "la línea melódica del habla" (Cantero, 2002, p. 33) o, más concretamente, la interpretación lingüística de esa melodía (ibíd.). Todas las lenguas son melódicas por naturaleza y sus variaciones entonativas pueden expresar una gran cantidad de significados. Sin embargo, los movimientos tonales de dos idiomas diferentes como, por ejemplo, el inglés y el español, no tienen por qué transmitir el mismo contenido semántico. De hecho, un mismo movimiento tonal puede tener distintos significados, mientras que el mismo significado se puede transmitir por medio de diferentes movimientos tonales (Tench, 1996). Sin duda, esta disparidad aumenta la importancia de investigar este rasgo suprasegmental desde el punto de vista de su interpretación y de su traducción de una lengua a otra.

En el doblaje, donde el texto escrito se concibe para ser hablado y donde la voz se convierte en el único vehículo de comunicación, la entonación empleada adquiere un valor todavía mayor como principal fuente de información. Los actores de doblaje y los traductores/ajustadores no solo deben prestar atención a lo que dicen los personajes, sino también a cómo dicen lo que dicen, con el fin de inferir el significado inherente a sus palabras y conseguir un efecto similar tanto en el texto oral (doblaje) como en el texto escrito (traducción). A pesar de la importancia de este rasgo prosódico en la comunicación oral y en el marco de la Traducción Audiovisual (TAV), la relación entre doblaje y entonación ha recibido escasa atención a nivel académico. Aunque la búsqueda de naturalidad en el texto doblado ha sido objeto de estudio de numerosos expertos en TAV (p. ej., Pavesi, 2005, 2016a; Romero-Fresco, 2009a, 2009b; Marzà, 2016), su interés se ha dirigido especialmente al componente verbal del lenguaje. Otros autores (p. ej., Solé, 1989; Mateo, 2014) han publicado trabajos sobre la influencia de la entonación en la traducción, pero estos se han centrado principalmente en textos literarios y han abordado este tema desde una perspectiva meramente teórica. Por otro lado, los lingüistas interesados en investigar este rasgo prosódico en el campo audiovisual se han limitado a tratar la función de los tonos nucleares en el marco de los anuncios de televisión (p. ej., Mompeán & Monroy, 2012; Komar, 2013).

Con el propósito de ahondar en un campo del saber aún desconocido a nivel académico y profesional, se propone aquí un estudio interdisciplinar entre el doblaje y la entonación que pueda demostrar de forma empírica la relevancia de este rasgo suprasegmental en el doblaje y su implicación para la naturalidad del diálogo doblado y para su traducción. Esta tesis doctoral espera, además, aumentar la visibilidad de la entonación en doblaje y tender puentes entre la investigación, la docencia y la profesión.

PREGUNTAS DE INVESTIGACIÓN Y OBJETIVOS

Las **preguntas de investigación** que surgen a la hora de llevar a cabo este estudio son las siguientes:

- ✓ ¿Por qué es necesario investigar la entonación en el diálogo doblado?
- ✓ ¿Cómo se puede analizar la entonación de manera objetiva y fiable en el diálogo doblado?

✓ ¿Es natural la entonación de la versión doblada al castellano?

✓ ¿Qué rasgos prosódicos podrían aumentar o reducir la naturalidad en la versión doblada?

✓ ¿Se suele transmitir la carga semántica de la entonación original en el texto meta?

✓ ¿Afecta la pérdida de información suprasegmental a la comprensión de los espectadores de la versión doblada?

Con el fin de dar una respuesta a estos interrogantes, esta tesis doctoral se articula en torno a un **objetivo principal**: explorar y analizar la entonación de la versión doblada al castellano de la serie norteamericana *How I met your mother* (*Cómo conocí a vuestra madre*) para evaluar su naturalidad y su traducción. Para la consecución de este objetivo principal, el presente estudio establece cuatro **objetivos específicos**:

$O_{1.1}$: Revisar las bases teóricas que fundamentan la relación existente entre entonación y doblaje para evaluar el estado de la cuestión e identificar el problema de investigación.

$O_{1.2}$: Confeccionar un marco metodológico coherente y justificable que cumpla los requisitos necesarios para analizar la entonación en el diálogo doblado de manera objetiva y fiable.

$O_{1.3}$: Describir las características principales de la entonación en un corpus doblado al castellano por medio del análisis acústico y visual de los contornos entonativos y evaluar su naturalidad comparando la entonación del doblaje con la entonación que se emplea en la versión original y en el habla espontánea.

$O_{1.4}$: Determinar si las implicaciones pragmáticas que se transmiten por medio de la entonación en la versión original se reflejan de forma satisfactoria en la versión doblada o si, por el contrario, se pierden parcial o totalmente en la traducción al castellano.

METODOLOGÍA, CORPUS Y ANÁLISIS DE DATOS

A la hora de abordar un estudio interdisciplinar de este tipo, se torna indispensable determinar el enfoque metodológico que se va a adoptar, las herramientas específicas que se van a utilizar en la recogida y análisis de datos y el corpus que se va a diseñar para cubrir las necesidades de la investigación.

Según el método empleado, esta tesis doctoral se enmarca dentro de la metodología mixta de investigación, también conocida como *triangulación metodológica* (Bryman, 2004; Saldanha & O'Brien, 2013), puesto que se combinan tanto métodos cuantitativos como cualitativos en la recogida e interpretación de los datos. La unión de ambos enfoques permite al investigador obtener una visión más exhaustiva del objeto de estudio y de los problemas que de él se derivan (Creswell & Plano Clark, 2007) y ayuda a superar las debilidades que cada uno de estos métodos presenta por separado para beneficiarse de las ventajas que ofrecen en conjunto (Saldanha & O'Brien, 2013).

Según el tipo de análisis, este estudio se lleva a cabo por medio de dos fases bien diferenciadas: una fase comparativa, en la que se establece la relación de similitud entre los patrones entonativos de la versión original y de la versión doblada, y otra descriptiva-explicativa, en la que se describen y explican las regularidades y fenómenos que se observan en los resultados encontrados. Este análisis de corte empírico se fundamenta, además, en una sólida base teórica que permite dotar de mayor rigurosidad a la parte puramente práctica.

En cuanto a los instrumentos empleados en la recogida de información y en el análisis cuantitativo y cualitativo de los datos obtenidos, cabe destacar tres herramientas principales. En primer lugar, el programa SFS/WASP (versión 1.54) se ha utilizado para el análisis acústico de los enunciados originales en inglés y doblados en español. Durante esta fase, se han podido identificar y clasificar los elementos que componen cada grupo melódico (pre-cabeza, cabeza, núcleo y cola). En segundo lugar, el programa IBM SPSS Statistics (versión 22.0.0) se ha empleado para el análisis estadístico de los resultados cuantitativos. De esta forma, ha sido posible elaborar tablas de contingencia y establecer la relación significativa entre las variables estudiadas mediante el test ji-cuadrado, la V de Cramer y el coeficiente de incertidumbre en la

predicción de dichas variables. Finalmente, se ha recuperado gran cantidad de información cualitativa gracias a la elaboración y distribución de cuatro cuestionarios semi-estructurados, dirigidos tanto a los espectadores de la serie en inglés y en español como a los principales profesionales que han participado en su doblaje al castellano: los traductores, el ajustador, el director y los actores.

En lo que respecta al corpus del presente estudio, se ha diseñado un corpus audiovisual bilingüe y paralelo para cada parte del análisis de datos. El primero de ellos está constituido por 720 enunciados de seis episodios de la serie *How I met your mother* en ambos idiomas. Se han examinado un total de siete cabezas y nueve tonos nucleares en cuatro tipos de oraciones: enunciativas, interrogativas, exclamativas y exhortativas. Esta variedad de tonos nos ha permitido investigar de forma más exhaustiva el contenido actitudinal y pragmático que subyace tras la entonación empleada por los cinco protagonistas de la serie. El análisis comparativo de los patrones entonativos empleados en la versión original y en la versión doblada nos ha proporcionado evidencia empírica sobre la naturalidad de la entonación en el diálogo doblado y nos ha permitido determinar su posición en un *continuum* gradual de lo más natural o espontáneo a lo menos natural o espontáneo.

El segundo corpus está compuesto por 400 minutos de diálogo, con un total de 3173 oraciones analizadas en inglés y 3152 oraciones analizadas en castellano. En esta parte de la investigación, la entonación se ha examinado como "un componente lingüístico integrado por tres subsistemas" (Gutiérrez Díez, 1995, p. 11), a saber: tonalidad, tonicidad y tonemicidad (Halliday, 1970). Con el fin de determinar si las implicaturas que se transmiten por medio de la entonación en el discurso oral se reflejan en la versión traducida al castellano, se han analizado todos aquellos enunciados que cumplen alguna función gramatical, demarcativa o discursiva en el texto fuente. Tras un análisis comparativo, los datos recogidos se han clasificado en dos grupos y varios subgrupos para evaluar qué cantidad de información implícita se pierde en la traducción y si dicha pérdida puede afectar de manera negativa a los espectadores del texto meta.

RESULTADOS Y CONCLUSIONES

En el presente estudio, se ha investigado la entonación de la versión doblada al castellano de la serie *Cómo conocí a vuestra madre* con el propósito de evaluar su naturalidad y su traducción. Del análisis e interpretación de los datos recogidos se pueden extraer los siguientes resultados principales:

- Si consideramos las regularidades observadas en la entonación empleada por los actores de doblaje de la serie, encontramos que predominan los grupos melódicos con un rango tonal bajo, normalmente asociados a una actitud más desinteresada, distante e impasible (Cruttenden, 1997). Como resultado, la entonación del diálogo doblado podría sonar más monótona y plana en lo que respecta a factores actitudinales y pragmáticos. Además, se ha detectado la presencia recurrente de ciertas características orales que se asemejan más a la entonación de la lectura que a la entonación del habla espontánea y que ponen de manifiesto el carácter prefabricado del texto doblado. Entre ellas, cabe destacar el alargamiento vocálico, contrastes silábicos marcados, una articulación tensa y precisa y variaciones en la velocidad de elocución. El hecho de que los actores de doblaje no tengan tiempo para memorizar el guión y tengan que recurrir a la lectura interpretada podría señalarse como la principal causa de este fenómeno. Encontramos, por tanto, dos fuerzas que se oponen: una melodía más monótona y plana, motivada por el uso frecuente de rangos tonales bajos, y una melodía más exagerada o sobreactuada, motivada por el empleo de ciertas características más propias de la entonación leída. Si entendemos la entonación como un *continuum*, esta peculiaridad colocaría a la entonación más cerca del extremo menos natural y espontáneo.

- Los resultados obtenidos en el análisis comparativo de los patrones entonativos empleados en la versión original y doblada revelan que la entonación del diálogo doblado no siempre refleja la actitud e intención del actor que aparece en pantalla. Las divergencias encontradas entre ambos textos son responsables de que los espectadores de la versión doblada perciban la información actitudinal y pragmática de distinta manera. De hecho, los cuestionarios realizados a espectadores ingleses y españoles indican que esto ocurre en más del 70% de las

ocasiones. El análisis cuantitativo de los resultados obtenidos en la investigación determina que la entonación en el diálogo doblado al castellano dista bastante de la entonación espontánea y que las diferencias actitudinales y pragmáticas encontradas en el doblaje reducen la naturalidad del producto final.

- Si consideramos los resultados extraídos del análisis cuantitativo y cualitativo de la segunda parte del análisis, encontramos que la entonación en la lengua inglesa tiene un valor connotativo mucho más alto que en castellano, que tiende al empleo de otros recursos gramaticales, léxicos o sintácticos (Hervey, 1998) para reflejar la carga semántica de la entonación en inglés. Sin embargo, se ha detectado que una gran parte de la información implícita que se transmite por medio de la entonación en el texto fuente se pierde en la traducción del diálogo al castellano. Del contenido que se pierde en la traducción, más de la mitad puede afectar de forma negativa a la comprensión del texto meta por parte de los espectadores.

Este estudio demuestra que los rasgos prosódicos, en general, y la entonación, en particular, son factores clave en el doblaje. Aunque se ha arrojado luz sobre las implicaciones de la entonación para la naturalidad del diálogo doblado y para su traducción al castellano, el presente trabajo cuenta con varias limitaciones que pueden ser el punto de partida de nuevas líneas de investigación en futuros trabajos académicos. Por ejemplo, se podría ampliar el corpus añadiendo más capítulos o temporadas o incluso explorando un género diferente o una combinación de lenguas distinta. También se podrían llevar a cabo más estudios de recepción para conocer y evaluar la percepción de los espectadores de la versión doblada en lo que a su oralidad respecta. Además, sería interesante poder investigar este rasgo prosódico en otras modalidades de TAV como la subtitulación, el voice-over o la audiodescripción. Finalmente, esta tesis doctoral podría servir como eslabón para unir dos campos del saber y comenzar a prestar más atención a este rasgo suprasegmental en TAV no solo a nivel académico sino también en el ámbito profesional y docente.

APPENDICES

APPENDIX 1

QUESTIONNAIRES

QUESTIONNAIRE A$_1$

HOW I MET YOUR MOTHER

S08E17 – The ashtray

Listen to the following audio tracks (attached to this email) and try to guess what attitude the character attempts to convey by paying attention to his/her tone of voice and the melody of his/her speech. Choose from **one** of the adjectives given below (please underline the correct answer):

1	00:00:07 – Marshall
	Ted, Marshall and Barney are hanging out at Ted's home. All of a sudden, Ted receives a voice message on his answering machine.
	You still've an answering machine.
	Attitude:
	Haughty Detached Mocking Interested

2	00:00:43 – Barney
	After listening to the voice message from the Captain (an archenemy of Ted), Ted tells Barney and Marshall that he thinks that the Captain is mad at him.
	Does he?
	Attitude:
	Hesitant Uninterested Sceptical Worried

3	00:00:53 – Barney
	(Flashback) We see the Captain at his office repeating the same words, but now his tone sounds much scarier than the previous time.
	Oh, I hear it now!
	Attitude:
	Confident Impressed Puzzled Confused

4	00:00:54 – Marshall
	After listening to the Captain's message again…
	I don't know.
	Attitude:
	Sarcastic Protesting Scornful Sceptical

5	00:01:15 – Ted
	Ted tells his friends about the last time he saw the Captain.
	Oh, boy, that was a crazy story!
	Attitude:

Self-satisfied	Irritated	Apologetic	Protesting

6	00:01:51 – Barney
	(Flashback) Ted and Becky are kissing on the sofa and Barney is right there.
	Get a room you two!
	Attitude:

Friendly	Annoyed	Protesting	Proud

7	00:01:54 – Barney
	Ted tells Barney that he wasn't there when all that happened.
	I was too!
	Attitude:

Proud	Reproachful	Protesting	Haughty

8	00:02:21 – Lily
	Ted starts telling the story about the last time he saw the Captain a year and a half ago… (Flashback) We can see Lily, Ted and Robin having a brunch at an art gallery opening.
	This place is so fancy.
	Attitude:

Enthusiastic	Sarcastic	Proud	Dispassionate

9	00:02:22 – Lily
	Lily is amazed by the elegance of the art gallery.
	I hope I don't embarrass myself.
	Attitude:

Apologetic	Protesting	Worried	Calm

10	00:02:29 – Robin
	Robin realises that the Captain is coming into the art gallery and immediately calls Ted's attention.
	Dude, look who it is.
	Attitude:

Informative	Astonished	Annoyed	Reproachful

11	00:02:53 – Ted
	Ted and the Captain hold a brief conversation. The Captain's behaviour towards Ted is quite rude and disrespectful. We can then listen to Ted's thoughts while he's staring at the Captain.
	This guy is so rude.
	Attitude:
	Censorious Arrogant Scornful Impatient

12	00:04:15 – Marshall
	Ted tells his friends that the Captain pointed at him with a harpoon gun when he (the Captain) found out that he (Ted) was dating his ex-wife.
	A harpoon gun?
	Attitude:
	Annoyed Satisfied Impressed Scornful

13	00:06:15 – Barney
	Ted gets a phone call from the Captain, who asks him for Robin's number. Then, Ted asks Barney whether he should give it to him.
	Is he trying to hook up with my fiancée?
	Attitude:
	Antagonistic Worried Interested Surprised

14	00:06:48 – Robin
	Ted finally gives Robin's number to the Captain and Robin finds out.
	You gave the captain my number?
	Attitude:
	Apologetic Interested Reproachful Annoyed

15	00:10:50 – Barney
	Robin explains to her friends that she told the Captain that he could call her in a year and a half, though she thought he would never call her back.
	What if he asks you out?
	Attitude:
	Astonished Interested Sceptical Protesting

Thank you very much

QUESTIONNAIRE A₂

CÓMO CONOCÍ A VUESTRA MADRE

S08E17 – El cenicero

Escucha los fragmentos de audio e intenta adivinar con qué actitud el personaje dice lo que dice ayudándote del tono de voz que emplea. En cada ejemplo, elije de entre **uno** de los adjetivos que aparecen a continuación (subraya la respuesta correcta):

1	00:00:07 – Marshall
	Ted, Marshall y Barney están en casa de Ted, cuando este recibe un mensaje de voz en su contestador.
	Todavía tienes un contestador.
	Actitud:

	Arrogante	Desinteresado	Burlón	Interesado

2	00:00:43 – Barney
	Después de haber escuchado el mensaje (que resulta ser de El Capitán, enemigo de Ted), Ted pregunta a sus amigos si han notado lo enfadado que sonaba.
	¿Ah, sí?
	Actitud:

	Dudoso	Desinteresado	Incrédulo	Preocupado

3	00:00:53 – Barney
	(Flashback) Vemos a El Capitán en su despacho pronunciando el mismo mensaje, pero esta vez de una forma mucho más agresiva.
	Ahora me doy cuenta.
	Actitud:

	Seguro	Impresionado	Perplejo	Confundido

4	00:00:54 – Marshall
	Después de escuchar otra vez el mensaje de El Capitán…
	A mí no me lo parece.
	Actitud:

	Sarcástico	Protestón	Despreciativo	Incrédulo

5	00:01:15 – Ted
	Ted cuenta a sus amigos lo que ocurrió la última vez que vio a El Capitán.
	¡Qué horror! ¡Fue una historia de locos!
	Actitud:
	Orgulloso · Molesto · Arrepentido · Protestón

6	00:01:51 – Barney
	(Flashback) Ted y Becky se están besando en el sofá y Barney está presente.
	¡Que estoy delante!
	Actitud:
	Amigable · Molesto · Protestón · Orgulloso

7	00:01:54 – Barney
	Ted le dice a Barney que él no estaba allí cuando ocurrió la historia.
	¡Claro que estaba!
	Actitud:
	Orgulloso · Reprochador · Protestón · Arrogante

8	00:02:21 – Lily
	Ted empieza a contar lo que pasó la última vez que vio a El Capitán hace un año y medio… (Flashback) A continuación, vemos a Lily, Ted y Robin tomando un tentempié en la inauguración de una galería de arte.
	¡Qué sitio más elegante!
	Actitud:
	Entusiasmado · Sarcástico · Orgulloso · Impasible

9	00:02:22 – Lily
	Lily destaca la elegancia que tiene la galería de arte.
	Espero no hacer el ridículo.
	Actitud:
	Arrepentido · Protestón · Preocupado · Relajado

10	00:02:29 – Robin
	Cuando Robin ve a El Capitán entrar a la galería de arte, avisa a Ted de inmediato.
	Ted, mira quien está ahí.
	Actitud:
	Informativo · Asombrado · Molesto · Reprochador

11	00:02:53 – Ted
	Ted y El Capitán mantienen una tensa conversación, ya que el comportamiento de El Capitán hacia Ted es bastante grosero. A continuación, escuchamos los pensamientos de Ted mientras observa a El Capitán.
	¡Qué antipático es este tío!
	Actitud:
	Censorio Arrogante Despreciativo Impaciente

12	00:04:15 – Marshall
	Ted cuenta a sus amigos que El Capitán le apuntó con un arpón cuando se enteró de que se había liado con su ex mujer.
	¿Un arpón?
	Actitud:
	Molesto Satisfecho Impresionado Despreciativo

13	00:06:15 – Barney
	El Capitán llama a Ted para pedirle el número de Robin y Ted le pregunta a Barney si le importa que se lo dé.
	¿Pretende tirarse a mi prometida?
	Actitud:
	Antagónico Preocupado Interesado Sorprendido

14	00:06:48 – Robin
	Al final, Ted le da el número de Robin a El Capitán y Robin se entera.
	¿Que le has dado mi número al capitán?
	Actitud:
	Arrogante Interesado Reprochador Molesto

15	00:10:50 – Barney
	Robin cuenta a sus amigos que ese día le dijo a El Capitán que la llamara en un año y medio, pero que pensaba que nunca lo llegaría a hacer.
	¿Y si te invita a salir?
	Actitud:
	Asombrado Interesado Escéptico Protestón

Muchas gracias

QUESTIONNAIRE B

Online version: https://goo.gl/forms/lRlzUfYunZCIgQSo1

CUESTIONARIO

Este cuestionario forma parte de la investigación que llevo a cabo en mi tesis doctoral sobre el diálogo doblado al español de la serie *Cómo conocí a vuestra madre*. Le llevará alrededor de 5-6 minutos contestar a las siguientes preguntas.

Personaje/s al que dobla en esta serie:
Tiempo en activo como actor/actriz de doblaje:

Marque con una **X** la respuesta que considere oportuna según su experiencia como actor/actriz de doblaje (1 = muy alto, 5 = muy bajo)

I. LA PROFESIÓN

Requisitos para ser un buen actor/actriz de doblaje:	1	2	3	4	5
Tener una buena formación en doblaje y/o locución					
Saber interpretar					
Saber entonar correctamente y modular la voz					
Dominar la técnica de la sincronización					
Tener una buena dicción					
Tener un buen timbre de voz					
Saber imitar voces					
Entender el idioma de la V.O.					
Otros:					

Importancia de los siguientes elementos al doblar a un personaje:	1	2	3	4	5
Interpretación					
Entonación					
Modulación					
Pronunciación					
Gesticulación					
Sincronización (ajuste labial…)					
Otros:					

Cuando se dobla a un personaje, es necesario:	1	2	3	4	5
Imitar la interpretación del actor/actriz original					
Mejorar la interpretación del actor/actriz original					
Imitar la entonación del actor/actriz original					
Enfatizar la entonación					
Enfatizar la pronunciación					
Imitar la velocidad, la intensidad y/o el ritmo de elocución					
Reflejar la actitud del actor/actriz original					
Intentar "pegarse" lo máximo posible al actor/actriz original					
Intentar "despegarse" lo máximo posible del actor/actriz original					
Dar un toque personal al personaje					
Otros:					

II. EL GUIÓN

Los guiones con los que trabaja, ¿qué tipo de anotaciones suelen contener?:	Siempre	Casi siempre	A veces	Casi nunca	Nunca
Características del personaje (edad, personalidad…)					
Códigos de tiempo (comienzo y final de cada *take*…)					
Elementos paralingüísticos (risa, llanto, grito, susurro…)					
Posición del personaje con respecto a la cámara (ON, OFF…)					
Sincronización (boca en primer plano…)					
Entonación del actor/actriz original					
Velocidad, intensidad y/o ritmo de elocución					
Pausas breves y largas					
Ningún tipo de anotación					
Otros:					

Si el director/a o los actores cambian elementos del guión ya ajustado, ¿cuáles suelen ser?	Siempre	Casi siempre	A veces	Casi nunca	Nunca
Palabras sueltas por cuestiones de sincronía fonética (labiales…)					
Palabras sueltas por cuestiones de isocronía (duración total del enunciado)					
Palabras sueltas para dotar al texto de mayor naturalidad					
Palabras sueltas por gusto personal					
Frases completas					
Otros:					

III. LA PREPARACIÓN

¿Con cuánto tiempo de antelación suele recibir el guión?

- ☐ Justo antes de la grabación
- ☐ Unas horas antes de la grabación
- ☐ El día anterior
- ☐ Varios días antes

¿Tiene tiempo para memorizar el guión?

- ☐ Sí
- ☐ No

¿Tiene tiempo para ensayar antes de comenzar a doblar?

- ☐ Sí
- ☐ No

¿Cuántas veces se pasa cada *take* antes de comenzar a doblar?

- ☐ Una
- ☐ Dos
- ☐ Más de dos
- ☐ Ninguna. Se comienza a grabar directamente
- ☐ Otro:

¿El director/a le proporciona algún contexto sobre la escena y/o el episodio antes de comenzar a doblar?

- ☐ Sí
- ☐ No
- ☐ Otro:

¿El director/a le proporciona algún contexto sobre la actitud del personaje antes de comenzar a doblar?

- ☐ Sí
- ☐ No
- ☐ Otro:

¿Qué tipo de información suele anotar en el guión después de ver la V.O.? (Marque tantas respuestas como sea necesario)

- ☐ Códigos de tiempo y pausas
- ☐ Elementos paralingüísticos o gestos (risa, llanto…)
- ☐ Actitud del personaje hacia lo que dice
- ☐ Entonaciones o modulaciones relevantes
- ☐ Cambios de velocidad, intensidad o ritmo en la elocución
- ☐ Otro:

IV. EL PROCESO

¿Cuántos episodios suele doblar por convocatoria?

- ☐ Uno
- ☐ Dos
- ☐ Más de dos

¿Cuánto tiempo (aprox.) tarda en doblar a su personaje/s en un episodio completo?

- ☐ Menos de una hora
- ☐ Entre una y dos horas
- ☐ Más de dos horas

¿Suele doblar las escenas en orden cronológico tal y como aparecen en el episodio original?

- ☐ Sí
- ☐ No

¿Cuántas veces (aprox.) se graba cada *take*? (Marque tantas respuestas como sea necesario)

- ☐ Se graba una única vez
- ☐ Se suelen repetir dos o tres veces para tener varias opciones
- ☐ Solo se repite si hay problemas de sincronía
- ☐ Solo se repite si el director/a lo considera oportuno
- ☐ Otro:

V. OTRAS CUESTIONES

¿Cree que existe la *doblajitis* (manera particular de hablar en doblaje) o, por el contrario, cree que el diálogo doblado se asemeja a la lengua espontánea? ¿Por qué?

¿Cree que existe una entonación propia del doblaje? ¿Por qué?

¿Cree que en la profesión se suele dar más prioridad a la rapidez que a la calidad? ¿Por qué?

¿Cree que ha variado la forma de doblar y la industria del doblaje en sus años como profesional del sector? ¿Por qué?

Otros comentarios: (Si lo desea, incluya aquí cualquier comentario que considere pertinente en relación con su trabajo como actor/actriz de doblaje)

Muchas gracias por su colaboración

QUESTIONNAIRE C

Online version: <ins>https://goo.gl/forms/9hy8jLJIEiGDhIoy1</ins>

CUESTIONARIO

Este cuestionario forma parte de la investigación que llevo a cabo en mi tesis doctoral sobre el diálogo doblado al español de la serie *Cómo conocí a vuestra madre*. Le llevará alrededor de 5-6 minutos contestar a las siguientes preguntas.

Tiempo en activo como ajustador de doblaje:
Tiempo en activo como director de doblaje:

I. SEGÚN SU EXPERIENCIA COMO AJUSTADOR

Marque tantas respuestas como considere oportunas.

¿Qué tipo de información contiene la traducción que recibe?

- ☐ Símbolos indicando la posición del personaje en pantalla (ON, OFF, SB...)
- ☐ Símbolos indicando información paralingüística (G, R, LL...)
- ☐ Información sobre la actitud del personaje (nervioso, irónico...)
- ☐ Elementos prosódicos (entonación, ritmo, velocidad...)
- ☐ Explicación sobre juegos de palabras o aspectos que habrá que tener en cuenta en el doblaje
- ☐ Códigos de tiempo
- ☐ Otros:

¿Cuánta información modifica en la traducción que recibe?

- ☐ 5% o menos
- ☐ 10-15%
- ☐ 20-25%
- ☐ 30-40%
- ☐ Más del 50%
- ☐ Otro:

Los cambios que realiza en la traducción suelen ser:

☐ Por cuestiones de sincronización (ajuste labial, duración...)
☐ Para dar mayor naturalidad al texto meta
☐ Por cuestiones de tipo prosódico (entonación, ritmo, velocidad...)
☐ Por cuestiones de estilo o gusto personal
☐ Para aumentar el humor del texto meta
☐ Otro:

¿Cuáles son los cambios más frecuentes que realiza?

☐ Reducción del texto
☐ Amplificación del texto
☐ Cambio de frases completas
☐ Eliminación de información
☐ Introducción de información que no aparece en la traducción
☐ Otro:

Al hacer el ajuste, ¿con cuáles de estos textos trabaja?

☐ Con el guión traducido al español
☐ Con el guión original en inglés
☐ Con la versión audiovisual en inglés
☐ Otro:

II. SEGÚN SU EXPERIENCIA COMO DIRECTOR DE DOBLAJE

Marque del 1 (muy alto) al 5 (muy bajo) las respuestas que considere oportunas.

Importancia de los siguientes elementos al doblar a un personaje:					
	1	**2**	**3**	**4**	**5**
Sincronización					
Pronunciación					
Entonación					
Ritmo					
Velocidad de elocución					
Interpretación					
Modulación de la voz					
Naturalidad					
Espontaneidad					
Otros:					

Cuando se dobla a un personaje, es necesario:	1	2	3	4	5
Imitar la interpretación del actor/actriz original					
Mejorar la interpretación del actor/actriz original					
Imitar la entonación del actor/actriz original					
Enfatizar la entonación					
Enfatizar la pronunciación					
Imitar la velocidad, la intensidad y/o el ritmo de elocución					
Reflejar la actitud del actor/actriz original					
Intentar "pegarse" lo máximo posible al actor/actriz original					
Intentar "despegarse" lo máximo posible del actor/actriz original					
Dar un toque personal al personaje					
Otros:					

¿Cuántos cambios suele realizar en el guión ya ajustado una vez que está en sala?

- ☐ Ninguno
- ☐ 5% o menos
- ☐ 10%
- ☐ 20%
- ☐ Más del 25%
- ☐ Otro:

¿Qué elementos tiene en cuenta a la hora de guiar a los actores/actrices en su doblaje?	1	2	3	4	5
Actitud e intención del personaje					
Interpretación del actor original					
Entonación					
Prosodia (ritmo, velocidad...)					
Características del personaje (edad, personalidad...)					
Contexto de la escena a doblar					
Otros:					

V. SEGÚN SU EXPERIENCIA COMO PROFESIONAL DEL DOBLAJE

¿Cree que existe la *doblajitis* (manera particular de hablar en doblaje) o, por el contrario, cree que el diálogo doblado se asemeja a la lengua espontánea? ¿Por qué?

¿Cree que existe una entonación propia del doblaje? ¿Por qué?

¿Cree que existen factores que restan calidad a los doblajes que se hacen en España?

Otros comentarios: (Si lo desea, incluya aquí cualquier comentario que considere pertinente en relación con su trabajo como profesional del doblaje)

Muchas gracias por su colaboración

QUESTIONNAIRE D

Online version: https://goo.gl/forms/dpfSRzoRE7vh60Uo2

CUESTIONARIO

Este cuestionario forma parte de la investigación que llevo a cabo en mi tesis doctoral sobre el diálogo doblado al español de la serie *Cómo conocí a vuestra madre*. Le llevará alrededor de 5 minutos contestar a las siguientes preguntas.

Tiempo en activo como traductor/a audiovisual:
Número de temporadas que ha traducido de esta serie::

I. EL PROCESO DE TRADUCCIÓN

Marque tantas respuestas como considere oportuno.

Tiempo disponible aproximado para la traducción de un episodio:

- ☐ Unas horas
- ☐ 1 día
- ☐ 2 días
- ☐ 3-5 días
- ☐ Una semana
- ☐ Más de una semana

¿Con qué texto/s trabaja para realizar su traducción?

- ☐ El guión original (sin contemplar las posibles modificaciones realizadas por los actores)
- ☐ El guión original (contemplando las posibles modificaciones realizadas por los actores)
- ☐ La versión audiovisual tal y como se emite en el país de origen
- ☐ La versión audiovisual con algunas modificaciones debido a derechos de autor
- ☐ Otro:

¿Recibe indicaciones sobre cómo traducir ciertos aspectos o qué tipo de lenguaje usar?

- ☐ No, tengo libertad absoluta
- ☐ Algunas veces, pero no es lo habitual
- ☐ Sí, por el estudio

☐ Sí, por el cliente

☐ Sí, por la productora

☐ Otro:

¿Suele ponerse en contacto con otros agentes del proceso para consultar dudas u otras dificultades que puedan surgir?

☐ Sí, con el ajustador

☐ Sí, con la productora

☐ Sí, con el cliente

☐ Sí, con los actores de doblaje

☐ Sí, con otros traductores

☐ De vez cuando, pero no es lo habitual

☐ Nunca

☐ Otro:

Marque del 1 (muy alto) al 5 (muy bajo) las respuestas que considere oportunas.

¿Qué aspectos del texto origen tiene en cuenta a la hora de traducir a la lengua meta?					
	1	2	3	4	5
Contenido verbal					
Entonación de la frase					
Prosodia (ritmo, velocidad...)					
Actitud del personaje					
Contexto de la escena					
Personalidad del personaje					
Interpretación del personaje					
Elementos visuales					
Otros:					

¿Cuántos cambios suele sufrir su traducción hasta que se emite en televisión?

☐ Con el guión traducido al español

☐ Con el guión original en inglés

☐ Con la versión audiovisual en inglés

☐ Otro:

Importancia de los siguientes elementos al traducir el texto:					
	1	**2**	**3**	**4**	**5**
Naturalidad					
Efecto humorísico					
Fidelidad al texto origen					
Entonación de la frase					
Prosodia (ritmo, velocidad...)					
Gestos					
Interpretación del actor					
Contexto					
Otros:					

¿Cuántos cambios suele sufrir su traducción hasta que se emite en televisión?

- ☐ Menos del 5%
- ☐ Entre el 10-20%
- ☐ Entre el 30-40%
- ☐ 50%
- ☐ Más del 50%
- ☐ Ningún cambio
- ☐ Otro:

II. OTRAS CUESTIONES

¿Cree que existe la *doblajitis* (manera particular de hablar en doblaje) o, por el contrario, cree que el diálogo doblado se asemeja a la lengua espontánea? ¿Por qué?

¿Cree que existe una entonación propia del doblaje? ¿Por qué?

¿Cree que existen factores que restan calidad a los doblajes que se hacen en España?

Otros comentarios: (Si lo desea, incluya aquí cualquier comentario que considere pertinente en relación con su trabajo como profesional del doblaje)

Muchas gracias por su colaboración

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APPENDIX 2

S09E18 – ROUGH TRANSLATION VS. DUBBED VERSION

NOTE: Modifications in the dubbed version have been emphasised in red colour by the researcher.

TAKE 1 ORI	TEC: 4237-117	DUR: 30

TAKE 9	
TITULO	"HOW I MET YOUR MOTHER". (CAPITULO 918). "RALLY". ("LEVANTAR CABEZA").

TAKE 2 DB	
MADRE	(G)
TED	(G) ¡Perdón! ¡Perdón!
MADRE	Dios mío. Ya sabes que también habrá champán en la fiesta, ¿verdad?
TED	Ya lo sé, ya lo sé. Pero vamos a ir y todos te van a felicitar por tu libro diciendo: "Esto es una revelación. Vas a acabar con la pobreza en este mundo. Es el mejor libro que haya escrito nadie en cualquier género".

TAKE 3	
MADRE	Tú eres el único que dice eso, cariño.
TED	Porque es cierto. Así que antes de que te pierda en favor de tus ~~seguidores~~ fans, quiero que pasemos un rato juntos para celebrar el mejor año de nuestras vidas. Feliz año nuevo.
MADRE	Feliz año nuevo.
TED	(G) ¡Esta noche ~~nos salimos~~ vamos a desfasar!

TAKE 4	
MADRE	Alto ahí, fiera. Son personas mayores, ¿recuerdas? Hace mucho tiempo que no damos ~~ni la mitad de~~ la talla. Y no ~~estoy dispuesta~~ voy a cargar contigo con este vestido.

TAKE 5	
TED	Cariño, tranquila. Yo controlo.
MADRE	Sí, claro. Ya estoy viendo tu futuro. Tendrás una resaca horrible mañana.
TED	No me pasará nada.
MADRE	Mhm.
TED	Hice una promesa, ¿recuerdas?

TAKE 6	
TED	Chicos, la historia que hay detrás de esa promesa comienza la mañana del día de la boda de Barney y Robin.
	Veréis, ~~antes~~ después de ~~estar~~ haber estado bebiendo demasiado la noche anterior, esto es lo único que recuerda vuestro tío Barney ~~después~~ de las dos primeras ~~dos~~ horas del día de su boda.

TAKE 7	
ROBIN	GESTO

TAKE 8 DB	
TED	Y nada más. Pero esto es lo que recordamos todos los demás de aquellas dos horas.
ROBIN	¡Aquí está!(RESP)
TED	¿Sabes? Está ~~casi~~ mejor de lo que ~~yo~~ esperaba.
ROBIN	Buenos días. Venga, vamos a animarnos. ¡Hay una fuga de gas! ¡El hotel está en llamas! ¡Tus zapatos no van con el cinturón!

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BARNEY	(G)
ROBIN/TED	Oh, oh.

TAKE 9

INSERTO TITULO	Domingo, 8 a.m. 10 horas antes de la boda.

TAKE 10 DB

ROBIN	~~Bueno~~, creo que mi prometido acaba de hacerse pis ~~un poquito encima~~. Oh, mañana veré a mi marido hacerse pis encima otra vez ~~encima~~.
LILY	(G)
BARNEY	(G)
TED	Tranquila, es que se me ha caído un poco de té ~~helado~~ en la cama.
ROBIN	Ah. Gracias a Dios.
TED	"No se me ha caído ~~el~~ té ~~helado~~ en la cama".

TAKE 11 DB

ROBIN	Dios mío. Esto es horrible. Tenemos que hacer las fotos de la familia en el faro dentro de dos horas. Mi padre lo ha pagado todo y va a matar a Barney si no se presenta.(RESP)
LILY	Vamos, tu padre es duro. ¿Pero no va a saber perdonar una ~~simple~~ resaca por los viejos tiempos?
ROBIN	La receta de mi padre para el "Bloody Mary" cambia el zumo de tomate por sangre de lobo.

TAKE 12 DB

TED	Uh.
MARSHALL	Uh. Ese "Bloody Mary"... suena casi a flujos menstruales. ~~Espera, no. Un~~ Va otra vez: ese "Bloody Mary" ~~que~~...
TED	Sí. Vale, creo que olvidáis que Barney Stinson tiene superpoderes. Nunca sale mal en ~~una~~ las foto~~s~~.

TAKE 13 DB

BARNEY	(G)
TED	Vale, esperad. Observad. Creo que Barney ~~puede haber~~ ha muerto.
MARSHALL	Ya basta. ~~¿Sabéis? Ya estamos~~ Somos mayorcitos todos para seguir haciendo estas cosas. Yo prometo aquí y ahora que nunca ~~jamás~~ volveré a cogerme una borrachera como es~~t~~a en toda mi vida.
TED	Sí. Pero ~~al final~~ acabaría rompiendo su promesa.
MARSHALL	Y jamás romperé esa promesa tan seguro como que a mí nunca se me caerá el pelo.

TAKE 14

TV	Y en las elecciones para la presidencia del tribunal supremo del estado de Nueva York, el juez Brad Morris... Oh, mm. Qué tiarrón. Yo sí que le votaría. (G) Perdón... sigue ampliando su ventaja sobre el juez Marshall Eriksen.

TAKE 15

MARSHALL	Veníamos aquí a celebrar la victoria.

LILY	Sí, pero has hecho una buena campaña, cariño.
MARSHALL	Pero han sido las tres semanas más estresantes de mi vida.
INSERTO	FALTA TEXTO

TAKE 16 DB	
TV	Tenemos resultados actualizados y se ha producido la sorpresa. Ya podemos declarar oficialmente que el nuevo presidente del tribunal supremo será el juez Marshall Eriksen.
LILY	(G)
TV	Hablaremos con el juez Marshall Eriksen en directo dentro de unos minutos.

TAKE 17	
TMARSHALL	Qué viva el juez calvorotas.
MARSHALL	Como comisionado electo...
LILY	Presidente del tribunal supremo...
MARSHALL	De Gotham City...(G)
LILY	Del estado de Nueva York.

TAKE 18 DB	
MARSHALL	Prometo, que Batman tendrá ~~más trabajo~~ que trabajar más. Yo digo que usemos la "batseñal" también para las cosas pequeñas, como... quitar la nieve. O, para cuando los caballos de la policía se caguen en ~~los~~ el parque~~s~~.
LILY	(G)///Bueno, eso es todo por ahora. Gracias.
MARSHALL	Eso es todo.
LILY	Gracias. (G)

TAKE 19	
MARSHALL	¡Nunca jamás! ¡Lo prometo!
ROBIN	~~A mí~~ no me importan las promesas. Tengo que casarme con este inútil montón de basura dentro de ~~unas~~ dos horas. ¿Qué hacemos?
TED	Os va a parecer una ironía, pero lo único que podría resucitar a Barney ahora, es Barney.
TED	~~Veréis,~~ chicos, ~~es que~~ Barney siempre nos recetaba un mejunje al que él llamaba...-

TAKE 20 DB	
INSERTO	Hace cuatro años y medio...
BARNEY	El "Stínsum Rescátus Resáquis Elíxir". El ~~mejor y~~ más efectivo "mejunjer" anti-resacas que se "vender" desde aquí ~~hasta~~ a Denver.
TED	¿Qué lleva?
BARNEY	Me ~~alegro de~~ alegra que lo preguntes.
TED	Retiro la pregunta. Lo retiro, no he dicho nada.
BARNEY	Universidad de Columbia, 1941.

TAKE 21	
BARNEY	El presidente Franklyn Delano Roosevelt que, como todos sabemos, era un excelentísimo bebedor, propuso un proyecto científico secreto para crear un elixir que remediara la resaca

común. ¿Y a qué brillante científico escogió el bueno de Roosevelt para liderar este histórico proyecto?

TAKE 22	
INSERTO	1941.
TED	Oye, me duele mucho la cabeza. Vamos a resumir esto. Es evidente que estás parodiando la historia del proyecto Manhattan que dirigía el doctor Robert Oppenheimer. O sea, que deduzco que sería tu pariente lejano... Barnert Stinsonheimer.
TAKE 23 DB	
BARNEY	Veo que alguien se ha leído bien los libros de Historia.
BARNEY	El proyecto "Demasiados Manhattans" sufrió muchos reveses en un principio. La primera prueba explotó. Y sonó más o menos así...
TAKE 24 DB	
BARNEY	¡Bum!
TED	¡Oh! Cabrón.
BARNEY	~~Tú~~ déjame terminar. Pero la segunda prueba...
BARNEY	Por desgracia, también explotó.
BARNEY	¡Boom!
TED	¡Oh! ¿Por qué estás aquí todavía?
TAKE 25 DB	
BARNEY	¿Quieres que te cuente la historia, o no?
TED	No quiero que me cuentes nada. Vete, ~~por favor~~.
BARNEY	Después de realizar muchas pruebas, el doctor Stinsonheimer por fin encontró la fórmula mágica.
TED	Espera un momento. ¿Aros de cebolla y una botella de Tantrum?
BARNEY	Claro.
TED	¿En 1941?
TAKE 26	
BARNEY	Claro. No han vuelto a hacer Tantrum desde entonces. Pero cunde mucho. En fin, su elixir tuvo tanto éxito... que le dieron el premio "~~Bro~~ Colega-bel".
INSERTO	Stinsonheimer gana el premio "Bro-bel".
BARNEY	Es una historia real.
TAKE 27 DB	
BARNEY	¡Bum!
TED	¿Por qué?
BARNEY	Esta vez sólo era para fastidiarte.
TED	Bueno, dame ese maldito mejunje. (G)
TED	Y lo más increíble de todo fue que...
TED	Me siento mejor.
TAKE 28 DB	
TED	A lo largo de los años todos fuimos comprobando que el elixir de Barney funcionaba de verdad.
LILY	Estoy mucho mejor.
MARSHALL	¿Qué has dicho que llevaba?
BARNEY	Secreto de la familia Stinson.

ROBIN	~~Vamos, ya~~ Me has dicho casi todos los ingredientes en la historia. Dime cuál es el ~~ingrediente~~ que es secreto.
BARNEY	Ja, no lo diré nunca. Me llevaré el secreto a la tumba.

TAKE 29 DB

LILY	¡Maldita sea, Barney! ¿Por qué eres siempre tan egoísta? ¡Queremos ayudarte!
ROBIN	Bueno, hay que poner a este saco de vómitos en pie antes de las fotos de la boda.
LILY	(G)
TED	Ya sabemos lo que querría Barney ~~querría~~ que hiciéramos.

TAKE 30

INSERTO	~~El Fin de Semana con Barney~~ Este Barney está muy vivo. (NOTA: "THE WEEKEND AT BARNEY'S" = PELÍCULA "THE WEEKEND AT BERNIE'S" = "ESTE MUERTO ESTÁ MUY VIVO")

TAKE 31 DB

MUJER	¡Decid "patata"!
TED/ ROBIN/MARSHALL	¡Patata!
GENTE 3 O 4	¡Patata!

TAKE 32 DB

ROBIN	¡No! ¡No vamos a hacer el "~~Fin de Semana con Barney~~ Este Barney está muy vivo"!
TED	¡Pero ~~ese~~ es ~~el~~ su sueño! No puedo creer que haya dicho eso.
ROBIN	Que alguien sugiera algo práctico.(G)
LILY	Vale, este es el plan. Marshall, tú y Ted id a buscar los ingredientes que ya conocemos. Robin, tú despiertas a Barney el tiempo suficiente para averiguar el ingrediente secreto y yo me voy al spa a mi cita de las ocho y cuarto para manicura y pedicura. ¡~~Vamos~~, nosotros podemos!

TAKE 33 DB

ROBIN	¡Zorra! Si sales por esa puerta pongo a Zabka de dama de honor.
LILY	Está bien, hagamos lo más sencillo. Una fresca ~~y sana~~ brisa marina.
ROBIN	Vamos, cariño.
LILY	Vamos, arriba, pequeñín.
ROBIN	Vamos. Así.

TAKE 34 DB

LILY	(GS)Yo llamo al ascensor.
ROBIN	Espera, ~~yo necesito~~ voy a agua.(G)

TAKE 36 DB	**TAKE 35 ORI**
LILY/ROBIN	(G)
LILY	Está bien, parece... que tirar sin querer a Barney por las escaleras no le ha despertado.(G)
ROBIN	(G)Ni tampoco los cabezazos contra los escalones mientras lo subíamos.
LILY	¿Entonces cómo hacemos para que se despierte lo suficiente para decirnos el ingrediente secreto?

TAKE 37 DB

ROBIN	~~¿Sabes?~~ Cuando a mi hermana y a mí nos costaba levantarnos para ir a la escuela... mi padre ponía en práctica algunos trucos.
ROBIN	(G)
ROBIN	¡Te la corto! ¡Te juro por Dios que te la corto!

TAJE 38 DB	
LILY	¿Tu padre te hacía ~~esto a ti~~ eso?
ROBIN	(RESP)~~Bueno, era~~ con una de mis muñecas repollo y un hacha, pero es lo mismo. Y, créeme, no volví a llegar tarde ~~al jardín de infancia~~ a la escuela nunca más.
LILY	(G)
ROBIN	Quita. ¿Qué haces?
BARNEY	(G)

TAKE 39 DB	
LILY	(G) Secundo la promesa de Marshall. Nunca jamás volveré a emborracharme tanto en la vida.
TED	Sí, sí lo ~~haría~~ hará.

TAKE 40	
INSERTO	Universidad de Wesleyan 2030.

TAKE 41 DB	
LILY	Mi pequeño ya está en la universidad. ¿Has traído ~~todos~~ los calzoncillos?
MARVIN	Sí, mamá. Shh.
MARSHALL	Tu padre vomitó muchas veces por estos pasillos. Pero de tanto estudiar, claro.
LILY	Por cierto, jovencito, nada de bebidas alcohólicas. No sale nada bueno de andar por los bares y acabar borracho.

TAKE 42 DB	
MARVIN	Pero todas las historias de cuando eras joven empiezan en un bar.
MARSHALL	~~Hazle caso~~ Escucha a tu madre.
LILY	Oh. ¿Qué vamos a hacer ahora sin ti en casa?
MARSHALL	(G)

TAKE 43 DB	
LILY	¡Por fin le hemos echado de casa! ~~¡Hasta el fondo!~~ (G)
MARSHALL	(G)
MARVIN	Qué hija de puta.
LILY	Qué hijo de ~~mío~~ yo.

TAKE 44	
MARSHALL	~~Bueno,~~ aquí tenemos ~~casi~~ todos los ingredientes de la lista. Gengibre, plátanos, aros de cebolla. Y no puedo creer que en ese super~~mercado~~ vendieran Tantrum. Hace años que no lo fabrican.
TED	¿Oye, ejém... puedes pasarme esa botella?
MARSHALL	Sí. Igual que en los viejos tiempos. (G)
TED	Oye, ya eres ~~un viejo~~ adulto. ~~Te va a dar un "tantrum"~~ No te pongas tántrico.

TAKE 45	
MARSHALL	~~¡Guay!~~ ¡Genial!
TED	¡~~Tope~~ Súper guay!

MARSHALL	¡~~Tope~~ Súper guay!
TED	Está bien, sólo queda una cosa en la lista y es una de las extrañas.
MARSHALL	(G)

TAKE 46	
CHEF	¿Grasa?
MARSHALL	Grasa.
CHEF	En el Farhampton Inn no cocinamos con grasa. Nuestro menú es orgánico. De la granja a la mesa, productos locales. No hay grasa.
MARSHALL	Señor, yo soy de Minnesota, donde todos los platos se cocinan con grasa. Y de los que mi padre decía eran "la mejor puta zampa de todo el puto mundo", o sea que...

TAKE 47	
CHEF	¿Y cómo está su padre de salud?
MARSHALL	Lo importante es que están muy ricos. Y, además, tenemos que hacer que se le pase la resaca a un amigo nuestro.
TED	Espere un momento. Aquí estoy viendo beicon. Y donde hay beicon, hay grasa de beicon.
CHEF	Que nosotros tiramos. Y ya no vamos a preparar más beicon hoy. A no ser que por casualidad alguien se lo coma todo en los 10 minutos que quedan de desayuno.

TAKE 48	
MARSHALL	¡No, no, no! ¡Ted, no me pongas esa mirada!
TED	Una montaña de comida, un cronómetro en marcha... Vamos, hombre. Si esto es lo tuyo.
MARSHALL	No, no soy un animal salvaje. Soy un licenciado ~~educado~~ que estudió en Columbia y destinado a ser juez antes de cumplir los 35.
TED	Corrígeme. ¿Cómo celebraste que te aceptaran en Columbia?
MARSHALL	Te comes una barra de helado de choco de 4 kilos y quedas marcado de por vida.

TAKE 49	
TED	No estás marcado de por vida... "~~Malvavisco~~ Gran-choco".
MARSHALL	Yo paso, ¿vale? ~~Te comes~~ Cómete tú el beicon.
TED	Ya sabes que no puedo. Soy alérgico.
MARSHALL	Ted, llevo años intentando decirte esto. Tu alergia al beicon es ~~una~~ mentira. Te lo dijo tu madre para que comieras sano cuando eras pequeño.

TAKE 50	
TED	No. Soy alérgico a muchas cosas. Al beicon, ~~los donuts~~ a las rosquillas, ~~los caramelos~~ a las chuches de Halloween... a no decir: "Gracias". Dios mío, esa ~~puta~~ zorra me ~~había mentido~~ mintió. Está bien, lo haré yo. Pero es que ni siquiera sé si me gusta el beicon.

TAKE 52	TAKE 51 ORI
TED	(G)
MARSHALL	¿Qué te parece?
TED	He visto el rostro de Dios.

TAKE 54	TAKE 53 ORI

LILY	Bueno, queda una cosa que todavía no hemos probado. Liarnos entre nosotras.
ROBIN	¿Crees que eso le despertaría?
LILY	¿Despertar a quién ~~dices~~?
BARNEY	(G)
ROBIN	(G) Mira este cerdo baboso. Se acabó. ~~Yo~~ me uno a la promesa de Marshall. Nunca jamás volveré a emborracharme tanto en la vida.

TAKE 55

TED	Chicos, supongo que ya sabréis por dónde van los tiros.
INSERTO	Buenos Aires, Argentina 2016.

TAKE 56

ROBIN	(GS)¿Todavía estamos vivos?
BARNEY	Eso creo. Oye, vamos a acordar un silencio absoluto durante el resto del día.
NIÑO	(LLORA)
ROBIN	(G)
BARNEY	(RISA) Nunca falla. ¿Quieres que vaya yo?
ROBIN	No, ya voy yo.

TAKE 57 DB

BARNEY	(G)
ROBIN	Vamos, ven aquí. Shh, shh, shh...
BARNEY	(G)
ROBIN	Oye, Barney.
BARNEY	¿Sí?
ROBIN	¿De quién es est~~e~~a niñ~~o~~a?

TAKE 58 DB

SEÑORA	"¿Qué demonios están haciendo ~~ustedes~~ aquí? ¡Su ~~habitación~~ cuarto está al otro lado ~~del pasillo~~! ¡De~~je~~ame a mi ~~hija~~ niña!
ROBIN	Perdón. Perdón.
SEÑORA	¡Adiós! Borrachos americanos.
BARNEY	(FRANCÉS) "Excusez moi". S'il vous plaît.

TAKE 59

TED	(G)¿Cómo pudiste, mamá? Tenías un mapa ~~para~~ hacia el cielo y no me enseñaste el camino. Espero que ardas en el infierno sin beicon en el que he vivido toda mi vida.
MARSHALL	Parece que lo hacen muy crujiente aquí, ¿verdad?
TED	Mhm.
MARSHALL	¿Qué es, beicon ahumado?
TED	Sí.

TAKE 60

MARSHALL	¿Sabes qué, Ted? Creo que ya estás comiendo demasiado. ¿Por qué no descansas y yo me termino la bandeja?
TED	(G)
CHEF	Bien. Les felicito. Aquí tienen su grasa.
TED	(G)
CHEF	¡No! No quiero perder un dedo.
TED	(G)

CHEF	Tenga.
TAKE 61	
MARSHALL	Gracias. Venga, Ted, nos vamos.
TED	¡No! ¡No! He encontrado el amor de mi vida, Marshall. Y se llama "Beicon". ¿Sabes? Esto iría genial con los sándwiches vegetales de mi madre.
MARSHALL	~~Tío~~, tienes que tomártelo con calma.
TAKE 62 DB	
TED	¡Nunca! Tengo que resarcirme de toda ~~una~~ mi vida sin beicon. Voy a seguir comiendo, y comiendo, y comiendo... Esperad, ayudadme, me fallan las fuerzas. (G)
TED	Y Aquella fue la primera y última vez que comí beicon.
TAKE 63 DB	
LILY	No se despierta y ya no se me ocurre nada. Lo hemos intentado todo.
ROBIN	No todo. Lily Aldrin, vamos a ~~hacerlo~~ liarnos.
LILY	(G) ¿Estás segura?
ROBIN	Sí, nena. Estoy segura.
LILY	Dios mío... Bueno, pero no sé. Es que a lo mejor no funciona y es una tontería. Soy una tonta.
TAKE 64 DB	
LILY	(GS)
ROBIN	Shh, shh, shh, shh, shh... Eres preciosa.
BARNEY	(G) Más, más, más, más, más, más, más...
TED	¡~~Mirad~~, Ya se ha despertado!
MARSHALL	¿Cómo lo habéis hecho?
LILY	No hemos hecho nada.
ROBIN	Hidratación, paciencia...
LILY	Rápido, antes de que se duerma otra vez. ¡Barney!
TAKE 65	
BARNEY	"Sí".
LILY	¿Cuál es el ingrediente secreto del "Stínsum Rescátus Resáquis Elíxir"
ROBIN	Quédate con nosotros.
BARNEY	El ingrediente secreto es... ~~ninguno~~ nada.
TAKE 66 DB	
LILY/ROBIN/	¿Qué?
TED	He comido demasiado beicon.
BARNEY	El "Stínsum Rescátus Resáquis Elíxir" es mentira. Ese es el secreto.
ROBIN	Pero...
TED	¿Sabéis qué? Yo también me tumbo un ratito.
TAKE 68	**TAKE 67 ORI**
ROBIN	¿O sea que el "Stínsum Rescátus Resáquis Elíxir" es mentira?
LILY	¿Por qué ibas a mentir sobre algo así?

TED	¿Sólo para fastidiarnos? ¿Como esos tíos que hay en todos los colegios que llevan setas falsas para ver quién es el idiota que se cree que está ~~tripeando~~ alucinando?

TAKE 69

MARSHALL	Maldito seas, Ollie Gunderson. Le dije que esas setas sabían a monos marinos.
TED	¿Cuándo has ~~probado tú los~~ comido monos marinos?
MARSHALL	Mis hermanos mayores no eran muy buenas personas.
LILY	¿Por qué nos mentiste?
BARNEY	Os quiero a todos.
LILY	¿Nos quiere? Vamos a tirarle por las escaleras otra vez.
TED / MARSHALL	¡Sí!

TAKE 70

ROBIN	Esperad, ~~esperad,~~ pensadlo un poco. La primera vez que Barney nos dio esa bebida, las resacas siempre fueron en el peor momento posible.

TAKE 71

INSERTO	Hace seis años.
ROBIN	¿No os acordáis? Marshall creía que había suspendido uno de los finales, así que se le cruzaron los cables y decidió emborracharse.
MARSHALL	Ahora me voy a perder el último examen y ya nunca seré abogado. Tendré que volver a ser un encargado de ~~suministros~~ *structure*. Aquello del 10% de descuento en los chalecos fue idea mía. Y también lo de cortarles las mangas a las camisas que no se vendían. Ahí está mi sitio.

TAKE 72 DB

BARNEY	No, Marshall. ~~Tú~~ serás abogado.
ROBIN	Aj. No, no puedo hacerlo.
BARNEY	Sí que puedes. Tu vuelta a la televisión en directo va a ser "legen-", ~~ahora viene lo bueno~~ espera un momento...
BARNEY	..."-daria".

TAKE 73

INSERTO	Hace dos años.
BARNEY	Tu visita con los niños de primaria al museo de sirenas y martillos neumáticos va a ser... va a ser legendaria.
LILY	(G)

TAKE 74

INSERTO	Hace cuatro años y medio...
TED	No, no es verdad. Ya nunca volverá a haber nada legendario. Nunca podré recuperarme de esto.
BARNEY	Sólo es una resaca, Ted.
TED	No es por eso. Me plantaron en el altar, Barney. Ahora soy el tío al que plantaron en el altar. No hay forma de recuperarse de eso.
BARNEY	Bébete esto. Todo va a salir bien.

TAKE 75

ROBIN	Barney se inventó el "Stínsum Rescátus Resáquis Elíxir" para que todos pensáramos que podíamos levantar cabeza. Aunque fuera falso, funcionó. Como la pluma de Dumbo.
BARNEY	"~~Pluma Dum-bro~~ Coleg-umbo".
ROBIN	Un placebo.
BARNEY	"~~Place-bro~~ Coleg-bo".
ROBIN	Una ~~pastilla de azúcar~~ chuchería.
BARNEY	(G) No.

TAKE 76	
ROBIN	Nos mintió para ayudarnos.
TED	Mhm.
LILY	Barney nos quiere a todos.
TED	Ojalá pudiéramos ayudarle como él nos ayudó a nosotros. Pero las fotos de la boda son ~~dentro de~~ en 20 minutos.
ROBIN	(G) Mi padre se va a enfadar mucho.
MARSHALL	Sí. Barney es hombre muerto.

TAKE 78	TAKE 77 ORI
INSERTO	~~Fin de Semana con Barney~~ El "Este Barney está muy vivo".

TAKE 79	
PADRE	Barney, siempre dije que eras muy... charlatán y rubio para mi gusto. Como ~~las~~ una ~~mujeres~~. Pero ~~esta~~ nueva faceta tuya... tranquilo, ~~sobrio~~ inalterable... me gusta. Hoy te has ganado mi respeto, hijo. Solicito chocar esos cinco.
TED	Oh, no.
MARSHALL	Tranquilo, yo me encargo.
PADRE	(G)

TAKE 80 DB	
INSERTO	Una hora después.
BARNEY	No puedo creerlo. Hicisteis el "~~Fin de Semana con Barney~~ Este Barney está muy vivo" y salió bien. Vaya, a partir de ahora todo va a ~~ser~~ ir cuesta abajo.
ROBIN	Justo lo que quiere oír una novia.(G)
BARNEY	No. No quería decir eso. Quería decir que el "~~Fin de Semana con Barney~~ Este Barney está muy vivo" siempre le dará mil vueltas a nuestra boda ~~por ejemplo~~. Voy a pedir más café. ¡Estoy deseando ver las fotos!

TAKE 82	TAKE 81 ORI
TED	(G)Bueno, se lo ha tragado.
ROBIN	Es una mentira piadosa. Mira lo contento que está. Ni se ha enterado de que ~~tuvimos que suspender~~ hemos suspendido las fotos ~~de la boda~~ y que mi padre se ~~cabreó~~ ha cabreado tanto que ~~subió~~ ha subido a nuestra habitación ~~y le dio~~ a darle una patada en ~~las pelotas~~ los huevos.

TAKE 83	
BARNEY	(G)Y lo mejor de todo es que tu padre ni se ha enterado y me sigue adorando. ¿Oye, no os duelen a vosotros ~~las pelotas~~ los huevos?

MARSHALL	~~Bueno~~, al final esto ha sido positivo. Al ver cómo estabas, todos prometimos no volver a cogernos una borrachera así.
TED	Bueno, yo no había prometido nada. Pero lo prometo ahora. Nunca más.

TAKE 84

ROBIN	Nunca más.
LILY	Nunca más.
BARNEY	(G)Nunca más... "auch".
TED	Chicos, por mucho que nos esforcemos, hasta los mejores nos pasamos un poco de la raya a veces.
INSERTO	~~Nochevieja~~ Día de año nuevo de 2022.
TED	Y en esos momentos, todos necesitamos a alguien que nos quiera para ayudarnos a levantar cabeza.

TAKE 85 DB

MADRE	(G)
TED	"Feliz año nuevo".
MADRE	Vale, pero háblame más bajito. No hace falta gritar.
TED	Lo que necesitas es el "Stínsum Rescátus Resáquis Elíxir".
TED	Aunque ~~ello~~ eso suponga ~~decir~~ contar una ~~pequeña mentira~~ mentirijilla de vez en cuando.

TAKE 86

MADRE	¿~~Eso~~ funciona?
TED	Funciona muy bien.
MADRE	(G)
TED	~~Eso~~ es normal. Sigue ~~tragando~~ bebiendo.
MADRE	(G) Te quiero muchísimo.
TED	Yo también te quiero. (BESO) ~~Pero date prisa~~ Dale, dale. ~~Apura, apura~~ Bébetelo rápido...

TAKE 87 DB

HIJO/HIJA	¡Mami! ¡Mami!
TED	FALTA TEXTO
MADRE	FALTA TEXTO

TAKE 89 | **TAKE 88 ORI**

ROBIN	(G) No puedo creer que nos hayamos besado. ~~Tiene gracia~~ Es raro. Pero es una pena que Ted y Marshall se lo hayan perdido.
	Oye, podríamos besarnos otra vez delante de ellos para que lo flipen los dos, ¿verdad?

TAKE 90

LILY	No, ~~no lo veo yo eso~~ creo que no.
ROBIN	~~No,~~ Eso, claro ~~que no~~. "Hola, chicos. Otro morreo que os habéis perdido". (RISA) ¿Bueno, entonces dónde prefieres? ¿El guardarropa? ¿El patio? Uh... creo que la sauna está libre.
LILY	Espera, la verdad... si te soy sincera, me resultaría un poco incómodo. Con una vez basta.
ROBIN	Por supuesto. Podemos besarnos, no besarnos... besarnos. A mí me da igual. Es una tontería. Yo soy tonta. Muy tonta.

TAKE 91(FIN)

APPENDIX 3

EXCEL SPREADSHEET (TRANSLATIONAL DIMENSION)

ON THE DVD

APPENDIX 4

AUDIO FILES

ON THE DVD

APPENDIX 5

VIDEO FILES

ON THE DVD