

How Spanish in an American film is rendered in translation. Dubbing *Butch Cassidy and the Sundance Kid* in Spain.

Abstract

This is a case study of the Spanish dubbed version of *Butch Cassidy and the Sundance Kid* (George Roy Hill 1969) to illustrate and further develop the concept of L3 as a language that appears in source texts and their translations. L3 is distinguishable from the main language(s), L1 for the source text and L2 for the translation, based on a model proposed by Corrius and Zabalbeascoa 2011, and Corrius 2008. The study reveals various possible ways of rendering L3 in translation, in particular when L3 happens to coincide with L2. It also looks into the effect that certain translation solutions may have on intratextual translation and metatranslation.

Keywords: Third language; multilingualism; metatranslation; audiovisual translation; intratextual translation; heterolingualism; polyglot film.

1. Introduction

This is a descriptive case study with theoretical implications of the film *Butch Cassidy and the Sundance Kid* (George Roy Hill 1969) and its Spanish dubbed version *Dos hombres y un destino*. It shows certain combinations of different languages within a film that is multilingual or polyglot, as proposed by Dwyer (2005) and Sierra et al (forthcoming), and the types of translational solutions that appear for a dubbed version. To this end we have used the proposal by Corrius & Zabalbeascoa (2011), Zabalbeascoa (2012), and Corrius (2008) for language variation (mainly multilingualism), a theoretical framework for L3 in translations (or TT, short for target text) and their source texts (ST). L3 is used to refer to any language which is not the main language of a text, as would be the case of L1 for the ST and L2 for the TT, and translating is too often seen as an operation between two languages, rendering L1 into L2. Hence the proposal for L3 and a need to develop a greater awareness of L3 ubiquity, its variables, and the range of possible solutions found in translations.

Butch Cassidy is a film about two outlaws in the Wild West who belong to the Hole-in-the-Wall gang. Butch is the smart one whereas Sundance is all action and skill.

They start off by robbing banks and then move on to trains. They try robbing Union Pacific but after failing on their second attempt they decide to leave the country. Etta, Sundance's girlfriend, joins them and they make their way—robbing banks—to Bolivia. In this context, the film's viewers can distinguish two character groups, depending on whom they can identify with: the in-group characters and the out-group. In-group membership is partly due to coming from the same country as the audience, and it is frequent practice for Hollywood out-group characters to be from other countries (Bleichenbacher, 2008). Out-group membership and cultural otherness are features that can potentially account for the presence and use of L3. *Butch Cassidy* indeed shows cultural otherness. Di Giovanni (2003:208) refers to cultural otherness as “the depiction of cultures which are distant in space or even in time from the familiar cultural background”.

English is L1 because it is the main language of the ST film. It is the only language until the outlaws move to Bolivia, and then Spanish appears occasionally in the script, and can be regarded as L3. Actually, L3 in this film includes two different varieties of Spanish. Here, L3a stands for Spanish spoken as a foreign language (FL-Spanish) by the film's main characters (Butch, Sundance and Etta), who are native speakers of English; L3b is short for Bolivian Spanish, spoken by the Bolivians. Neither Butch nor Sundance knows Spanish, and Etta, who does know it, has to teach them the basics of the language, particularly phrases that can be used for robbing banks. Butch and Sundance speak rudimentary Spanish with a thick American accent and they frequently forget some of the words they have been taught. The film provides a sample of what can happen when translating a text with a main and a minor language (English as L1 and Spanish as L3) into another language which happens to coincide with the minor language of the source text (Spanish as L2), which is one combination among many others, as shown in Corrius & Zabalbeascoa (2011).

2. Theoretical framework

A traditional view of translation is that it involves two languages, L1 and L2. This view tends to carry with it several implications, such as: texts and their translations are monolingual, and non-verbal (and even paralinguistic) items are contextual features rather than textual elements. A result of these views and implications is that language variation within a text (L3, i.e. any intentional departure from L1, by resorting, for whatever reason, to dialects, idiolects, made-up languages, and foreign languages) is a

phenomenon which translation theory does not have many answers for, despite the many case-study publications on the matter; and there is certainly hardly any published awareness of translation within a text, intratextual translation. How could there be without first allowing for the presence of more than one language? Many written texts, fictional and non-fictional, actually display not only intralingual language variation (dialects, sociolects, and special stylistic devices) but even interlingual variation (i.e. heteroglossia, or multilingual/ polyglot texts) and passages of languages invented by the author. But we need more theoretical progress that is sensitive to this. Audiovisual texts such as films display and portray intralingual, made-up, and interlingual varieties and combinations on a fairly regular basis, and add audio and visual non-verbal and paralinguistic components to provide easier interpretations and sometimes greater credibility and textual (and audiovisual) coherence: different physical appearance, wardrobe, gestures, and reactions, as a part of character portrayal (as well as different settings, such as outer space or fantasy worlds).

One way to make conceptual theoretical (and, ultimately, practical) progress is by taking a different angle to the traditional $L1 \rightarrow L2$ view of translation. We could view all texts as being potentially multilingual even though they may have a main language (L1) just as translations may have one main language (L2).

From this point of view, translating, in its verbal dimension, would more accurately be represented as $L1+L3^{ST} \rightarrow L2+L3^{TT}$. The ST is made up of a main language, which may be two if the text is truly bilingual with both languages (L1a and L1b) being of relatively equal importance and another “lesser” language, $L3^{ST}$. Obviously, the same is the case for the TT. L3 is “less” than L1, or L2, only in terms of its number of words, and often there is less of a need to understand it. There could be more than one L3 in a given text (L3a, L3b, L3c, etc.). In our case study, FL-Spanish and Bolivian Spanish are L3a and L3b in the source text; and the target text also displays two “lesser” (out-group) languages, L3a is French and L3b is Bolivian Spanish. Thus, L1 and L3 are concepts of major and token languages, so there may be more than one actual language for each concept of L1 or L3 within a single text or its translation. If L3 is to be distinct from the main language of a given text it may be so in various ways. It could be a completely different natural language (e.g. L1-English and L3-Spanish in *Butch Cassidy*); or it could be an invented language (e.g. L3-Elvish in *The Lord of the Rings*-Peter Jackson 2001, 2002, 2003). Further, there seems to be no need to restrict the concept of L3 as opposed to L1 to different languages. It may be possible to use the L1 v. L3 distinction

to analyse or translate texts that make use of certain dialects or sociolects, or simply some literary stylistic creation – e.g. Standard English v. Welshian Scottish dialect in *Trainspotting* (Danny Boyle 1996), based on a novel by Irvine Welsh (1993). L1+L3 and L1a+L1b are both instances of multilingual texts, or texts with important language variation of some sort. The distinction is not how close the languages or varieties are, or anything else to do with their nature or relationship, but “how much” of each is present in a given text. A case of L1a+L1b would be a conversation between bilinguals with a lot of code-switching.

Once we have established L1 and L3 for the ST, it seems perfectly legitimate to ask how these languages are rendered in translation. In many cases, the obvious formula seems to be to apply the following equation: L1 is rendered as L2 whereas, largely due to a theoretical void, L3 is left untouched and carried over into the TT as the same language, i.e. $L3^{ST} = L3^{TT}$. When this does not work L3 is often rendered into L2, or simply omitted. And if $L3^{ST}$ happens to coincide with L2, then both strategies become indistinguishable. This means that the TT users are deprived of a feature of the ST, i.e. its functional and/or stylistic combination of different languages or linguistic varieties. According to Corrius & Zabalbeascoa (2011) the L3 of a ST might be rendered in translation in a number of ways, thus producing different results and effects, depending on the choice of language combination(s). This includes: (i) adaptation, meaning that $L3^{TT}$ is not the same as L2 or $L3^{ST}$; (ii) neutralisation, whereby the $L3^{ST}$ is rendered into L2; (iii) transfer unchanged, such that $L3^{ST}$ and $L3^{TT}$ are the same language. If translators decide to neutralise L3 in a film, then “[other] changes may be introduced at various levels to help maintain the illusion of authenticity” (Baker & Hochel, 1998:76). We might rephrase this as: to help maintain the illusion of L3 presence. The choice of one option over the other, as Grutman (2006) has put it, “very often exceeds matters of text and style, but can be related to the target community’s views regarding foreign languages and cultures in general”.

A particularly notable case is when the $L3^{ST}$ happens to coincide with L2, as in TT-*Dos hombres*. If a translator were to apply the obvious formula as stated above, i.e. $L1 \rightarrow L2$ and $L3^{ST} = L3^{TT}$, it would turn out that there would be no $L3^{TT}$ as such given that $L3^{ST}$ is the same as L2, they’re both Spanish, making it impossible for anyone to distinguish two languages in the translation. L3 can vanish then if it is omitted or rendered in a certain way. But so can a portrayal of translation when it is part of the source text, e.g. when one character is acting as interpreter for the others, as in example

1. Below is an outline of the aspects that may affect a translator's choice ultimately when dealing with L3. First, there is a list of L3 features to be taken into account at all times, though independently for ST and TT. Second, a distribution of L3 in translations depending on whether it is the same as L1, L2, L3ST, or a new language, and illustrated in figure 1.

L3 options applicable to the analysis of ST and TT alike

1. L3 is a natural language or an invented one
 - 1.1. Invented (created by the writer)
 - 1.1.1. (Strongly) L1-based, e.g. Nadsat in *A Clockwork Orange* (Stanley Kubrick 1971)
 - 1.1.2. Not (strongly) L1-based, e.g. Klingon in *Star Trek* (Robert Wise 1979).
 - 1.2. Natural (modern or extinct) languages
 - 1.2.1. Realistic/ faithful representation, e.g. Spanish in *Butch Cassidy*
 - 1.2.2. Fake/ pseudo-language, e.g. broken French in *Dos hombres*
2. L3 in the source text maybe the same language as L2
 - 2.1. L3ST = L2, e.g. Spanish in *Butch Cassidy* for dubbing into Spanish
 - 2.2. L3ST ≠ L2, e.g. Spanish in *Butch Cassidy* for translation into any language other than Spanish
3. L3 may sound exotic to the audience (or readers, for written texts)
 - 3.1. Exotic or unfamiliar e.g. Japanese v. English in *Lost in Translation* (Sofia Coppola 2003)
 - 3.2. Related or familiar language e.g. Spanish in *Butch Cassidy* for certain communities of the USA
4. L3 may be comprehensible or identifiable
 - 4.1. Identifiable language and comprehensible message. This would also be the case of Spanish in *Butch Cassidy* for a growing sector of the population in the USA, who can easily identify Spanish and even understand it, given their contact with American speakers of Spanish or Hispanic immigrants.
 - 4.2. Message not comprehensible (due to language barrier or gibberish)
 - 4.2.1. Identifiable L3, e.g. German for many English speakers
 - 4.2.2. L3 not identifiable, e.g. Finnish for many English speakers
5. The L3 segment may communicate something relevant

- 5.1. With information content (e.g. this is illustrated by the case of a film actually subtitling such utterances, although this is not systematic)
 - 5.1.1. With translation (intratextual translation, e.g. L3ST with L1 subtitles, or paraphrased in the dialogue or narrative). The character Jabba the Hutt only speaks Huttese in *The Empire Strikes Back* (Irvin Kershner 1980), but his lines are subtitled in English or rephrased by another character.
 - 5.1.2. Without (intratextual) translation. For example, when the utterances are deemed “guessable” by non-verbal clues or because the foreign language is familiar enough, and the L3 words are carefully selected by taking all of this into account, e.g. Catalan in many Spanish productions.
- 5.2. Without (relevant) information content. In this case, no clarification is needed, except for the audience to realize that the utterance indeed carries no relevant content, e.g. much of the Japanese used in *Lost in Translation*.
- 6. L3 may or may not be easy to spot
 - 6.1. L3 not/hardly distinguishable from main language of the text (invisible), e.g. when L3 is a dialect or idiolect, or when L3 is only represented by a few key features of vocabulary and pronunciation – as in historical films or ones involving travelling through time, e.g. *Les visiteurs* (Jean-Marie Poiré 1993).
 - 6.2. L3 is compensated or indirectly represented by alternative strategies: linguistic (e.g. vocabulary); paralinguistic (e.g. voice pitch); non-verbal (e.g. foreigner is represented through costume or mannerisms). This is the case, for example, of World War II films where there are characters from several countries but the script is monolingual.

L3 options for the TT

L3 in translation may coincide with L2, L1, L3ST, or be another language. These options for L3^{TT} are outlined below (A-D) and in figure 1. They are presumably influenced by variables 1-6, above, in well-informed translating. There may, of course, be other factors, too, such as ideology constraints, including prejudice, of the translator and/or the audience—or readership, if we extend the proposal to written literature.

- A. L3^{TT}=L2. When L3 and L2 are the same language, we get at least two options,

- (i) language variation becomes invisible, by either translating $L3^{ST}$ words into $L2$, or by deleting the $L3^{ST}$ segments;
 - (ii) some degree of awareness of language variation by compensation within $L2$, like conspicuous pronunciation or vocabulary. This case includes $L3^{ST}=L3^{TT}=L2$.
- B. $L3^{TT}=L1$. Given that $L1$ and $L2$ are different, $L1$ is a possible choice for $L3^{TT}$.
- C. $L3^{TT}=L3^{ST}$. A verbatim transcription—or even different words in the same $L3$ —when $L3^{ST}$ is different from $L2$, thus retaining visibility. It is important to know which features have changed in accordance with the $L1 \rightarrow L2$ change of scenario, a new audience with a different mother tongue, as well as their command of other languages, different prejudices and stereotypes, etc. Thus, the $L1 \iff L3$ intratextual relationships and connotations may differ from $L2 \iff L3$.
- D. Other languages. An example of this case is the $L3$ -French introduced in *Dos hombres* (example 2). A full account of TT solutions of this type would have to include the role of features such as out-group membership and cultural otherness.

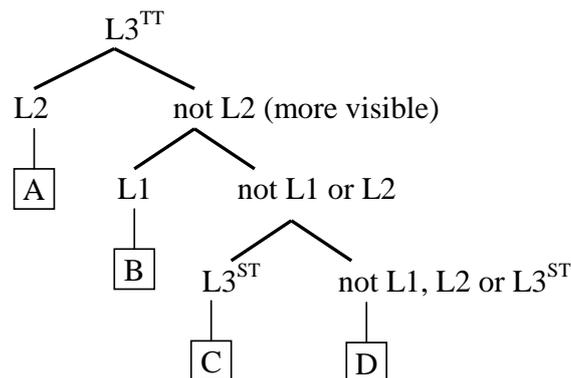


Figure 1. $L3^{TT}$ language options in relation to $L1$, $L2$, $L3^{ST}$, or other.

Agost (1999:135) already hints at a translation option like D.

Puede darse el caso de que una de las lenguas que aparece en la versión original coincide con la de llegada. Entonces, si quiere mantenerse la sensación de diversidad lingüística se puede optar por traducir la escena en una lengua que no coincida con la del original ni con la de llegada. Agost (1999:135)

It may be the case that one of the languages of the original version coincides with that of the target text. So, if one wishes to maintain the sense of linguistic diversity one can opt for translating the scene into a language that does not coincide with the source or the target language [i.e. L1 or L2].

3. L3 in *Butch Cassidy* and its transfers in *Dos hombres*

As mentioned in the introduction, *ST-Butch Cassidy* is made up of two languages. L1-English and L3-Spanish. FL-Spanish spoken by Etta, Sundance and Butch is L3a; Bolivian Spanish is L3b. They are distinguishable and functionally distinct in the ST script. In example 1, Butch acts as interpreter between the Bolivian bandits and Sundance, who does not know a word of Spanish at that point in the story. This example shows how the presence of L3 may be indicative of intratextual translation. In this case, intratextual translation is performed by Butch in his interpreting job: he translates back and forth between Spanish and English, between L1 and L3 within the ST. In the examples, boldface is used for the French words, and italics for ST-Spanish and our back-translations. The location of each scene in the film is provided in brackets as minutes and seconds, next to the number of the example.

Example 1 (90.10)	ST intratextual translation between L1-English and L3-Spanish	TT no intratextual translation, L2 only
Sundance (to Butch):	Tell him we were hired to take it back – it’s our job – tell him the money isn’t ours.	Dejen el dinero y lárguense. <i>(Hand over the money and get out of here.)</i>
Butch (to Bolivian bandit):	<i>El dinero... no es nuestro.</i> ¹ <i>(The money is not ours)</i>	Sí, amigos. Es mejor que dejen ahí el dinero y se vayan. <i>(Yes, friends. You’d better drop the money there and leave.)</i>

This treatment of metatranslation, which involves disappearance of language variety in the TT, can be found in other dubbed films in Spain. For example, in *Carla’s Song* (Ken Loach 1996) there is also an instance where the ST “interpreting job” is rendered in the TT as “playing host”, and the interpreter-come-host explains local customs and events to a TT stranger who requires clarification of what is being said (rather than a ST foreigner who needs a translation for a language s/he cannot otherwise understand). This example falls within L3^{TT} option A as defined above and in figure 1.

When translating films like *Butch Cassidy* or *Carla’s Song* into Spanish the question is, how can a translator render L3ST-Spanish as a visible L3^{TT} when L2 also has to be Spanish? Díaz-Cintas (2001: 41) has identified this problem for translators, too.

[...] los problemas del traductor no sólo se limitan a esa coincidencia labial. A nivel lingüístico, ha de resolver aquellas situaciones en las que uno de los personajes de la versión original habla el mismo idioma que la audiencia de la traducción (por ejemplo un hispano en una película estadounidense), decidir sobre la mejor

transferencia de las variaciones dialectales, crear unos diálogos verosímiles que no caigan en la trampa de una lengua esterilizada y uniforme. (Díaz-Cintas 2001: 41)

[...] *The translator's problems are not only limited to that labial coincidence. On the linguistic level, s/he has to resolve situations in which one of the characters of the original version speaks the same language as the translation's audience (for example a Hispanic in a US film), decide on the best transference of dialect variation, create credible dialogues that do not fall into the trap of sterilized uniform language.*

In this article, the term “translator” is used as a concept, regardless of the actual translators’ number, sex, or nature of shared responsibility and software applications. For the Spanish version of *Butch Cassidy*, (eldoblaje.com) the film was dubbed at Voz de España studios and the main dubbing actors were Rogelio Hernández (Butch), Manuel Cano (Sundance) and Rosa Guiñón (Etta). However, the focus here is solely on the textual result, not on the process or the motivations behind the solutions provided.

The interest of our case study lies partly in the observation that the translator did not render the L3 by using the same type of solution throughout the film. Rather, different solutions were provided for different situations. As our study is not evaluative, we are not interested in judging or finding out whether this should be regarded as a lack of consistency, or, on the contrary, as sensitivity to fluctuating circumstances, and contingencies, which call for ad hoc solutions. The solutions found can be said to be of four different types which can be identified by how they fit in with options A-D above.

1. A(i) type of solution. L2 only, for those parts of the script that involve L1-L3ST intratextual interlingual interpreting. There is no trace of L3^{TT} in target text (example 1) because the translator’s solution involves Butch not acting as (interlingual) interpreter in *Dos hombres y un destino*.
2. A(i)+D, i.e. a mixture of L2-Spanish and L3-French words when L3ST is FL-Spanish (example 2). This may involve a change of content (example 3).
3. A(ii), L2-Spanish with a French accent in a literal rendering (example 4) or with a change of content (example 5).
4. C, when L3ST is Bolivian Spanish and is kept unchanged (example 8). Although it is Spanish it is actually distinguishable from L2 (Iberian Spanish), as L3b given its token presence, and not as L2b which would require a large number of Bolivian utterances to put it on a par with Iberian Spanish.

Two features of the dubbed version stand out here, apart from the fact that there are as many as four types of renderings. First, the use of French as L3^{TT} is clearly an instance of creative translation. Second, the interpreting scene transcribed in example 1

is rescripted entirely in L2 Spanish, almost as free commentary (in the sense that there is interlingual transfer but the ST words are not, strictly speaking, translated), demanding that the TT/L2 viewer see what was originally an interpreting scene as something else. These solutions cannot be accounted for by the traditional notion of interlingual translation –as proposed by Jakobson (1959) along with intralingual and intersemiotic types of translation– represented as $ST[L1] \rightarrow TT[L2]$, where there is no thought of a L3, so when it appears it is hoped that the case will be $ST[L1+L3] \rightarrow TT[L2+L3]$, i.e. essentially transcribe L3 assuming it is different from L2, and that the relationship between L3 and L2 is exactly the same as for L1, or irrelevant (which is hardly ever the case and can only be coincidental). And hope, too, that if $L3^{ST}$ happens to be the same language as L2 then there will be no serious consequences if the words are transcribed and made to blend in with the rest of L2 elements in the TT, making the textual segment lose its L3 status although the words are still there.

Table 1. L3 options for the same characters in *Butch Cassidy* and its dubbed version.

	<i>Butch Cassidy</i>		options for $L3^{TT}$		<i>Dos hombres y un destino</i>
main characters	L1	English	→	L2	Iberian Spanish
	$L3a^{ST}$	FL-Spanish (spoken with an English accent by American characters)	Aii	L2	Spanish with a FL-French accent (as a compensatory representation of $L3a^{TT}$, otherness, and out-group membership)
			D	$L3a^{TT}$	FL-French (sometimes mixed up with Spanish)
Bolivian characters	$L3b^{ST}$	Bolivian Spanish	C	$L3b^{TT}$	Bolivian Spanish

3.1. *FL-Spanish as third language $L3a^{ST}$ and its translation*

As said above, when the main characters, Butch and Sundance try to cover up their identities in the ST by speaking Spanish although they cannot really speak it. In the Spanish dubbed version, the three main characters are sometimes portrayed as trying to speak French instead of FL-Spanish. The result is that on such occasions they speak a mixture of Spanish and French (the language which gives a sense of foreignness), and sometimes they just speak Spanish with a strong fake French accent. Both strategies

even appear within the same dialogues or utterances. In the process, there may be omissions, additions or other changes in choice of words used.

In example 2 we can see an instance of the way French L3^{TT} words are included in otherwise Spanish L2 sentences (type 2 with no change of content).

Example 2 (73.15)	ST	TT
Butch:	<i>¿Dónde está la caja?</i> (Where is the safe?)	<i>¿Dónde está le coffre-fort?</i> (Where is the safe?)

In example 3, below, French words “donnez-moi” and “donnez-moi l’argent” have been included. Moreover, the dialogue itself is quite different in the TT although in both versions it has to do with a bank robbery in progress. ST-Butch orders the clerks to raise their hands and stand against the wall; TT-Butch orders them to give him the money. In any case, the TT-clerks’ reaction is equally plausible since their behaviour is a consequence of being threatened by the robbers, no matter what the exact words are (type 2 with change of content).

Example 3 (75.20)	ST	TT
Butch:	Raise your hands. <i>¡Manos Arriba!</i> (Hands up!)	---
Sundance:	They got ’em up. Skip on down!	<i>¡Vamos! ¿Dónde está la caja fuerte?</i> (Come on, where’s the safe?)
Butch:	Raise them! (to himself). <i>Arriba!</i> (out loud) . (Up!)	Donnez-moi. (Give me)
Sundance:	Skip— on—down!	<i>¡Rápido!</i> (Quick!)
Butch:	<i>‘Arrísmense’ a la pared.</i> (sic.) (Up against the Wall!)	Señores, donnez-moi l’argent. (Gentlemen, give-me the money)
Sundance:	They are against the wall already!	<i>¡Si no lo entienden, háblales más claro!</i> (If they don’t understand, speak more clearly!)
Butch:	Don’t you know enough not to criticise someone who’s doing his best?	Donnez-moi ... Estoy harto de hacerme pasar por francés. (Give me... I’m fed up with trying to be taken for a Frenchman)

Sometimes, though, the translator prefers to use a French accent but not French words. In this case, L2 is used with a strong French accent, particularly with words that have an “r” since the pronunciation of the French “r” is easily identified. We can see an instance of this in example 4.

Example 4 (73.00)	ST	TT
Butch:	<i>¡Esto es un robo!</i> (<i>This is a robbery!</i>)	¡Esto es un robo! [“robo” in a French accent] (<i>This is a robbery!</i>)

Noteworthy in this example is the use of “robo” instead of “atracó”; the usual Spanish expression in this situation is “¡esto es un atraco!” However, the translator prefers to use “robo”.

On other occasions, the French accent is used and the content has been modified, too. In example 5, the ST-scene is a Spanish lesson, whereas in the TT the three heroes of the film are worried about working on their French accent. As they do not intend to use any form of disguise, or stockings or masks to cover their faces, the only means of hiding their identity is through the play of a foreign accent.

Example 5 (72.54)	ST	TT
Etta:	This is a robbery: <i>Esto es un robo.</i>	Esto es un robo. Tenéis que hablar con acento francés. (<i>This is a robbery. You both have to speak with a French accent</i>)
Butch:	<i>Esto es un robo.</i> (<i>This is a robbery!</i>)	Señores, esto es un robo. [French-like /r/] (<i>Gentlemen, this is a robbery</i>)
Etta:	We’re supposed to be doing unison recitation.	Y conviene que nuestro acento parezca verdadero. (<i>And our accent had better sound genuine</i>)
Sundance:	I don’t know why I have to do any of this – he’s the one who claimed he knew the damn language.	No veo la razón. Hasta ahora no he necesitado ningún acento. (<i>I can’t see why. So far, I’ve never needed an accent</i>)

As we can see in example 5, the Spanish version is a bit longer than for the ST, for example, in the ST Etta simply utters “this is a robbery”, first in English and immediately afterwards in Spanish, whereas in the TT she utters the sentence only once in Spanish but she immediately adds “tenéis que hablar con acento francés” (you have to speak with a French accent), which is much longer than “Esto es un robo” (this is a robbery). Butch also adds the word “señores” (gentlemen) in the Spanish version but

both Etta and Butch are seen from the side, so no synchronisation problems are found there.

Finally, there are some cases when the strategies shown in examples 2, 3, 4 and 5 are used all together, that is to say, there are dialogues which combine French vocabulary with some Spanish words and a French accent, while the content has also been modified and some new information has been added. Example 6 illustrates this point since the French phrases “donnez-moi”, “donnez-moi l’argent” and “coffre-fort” have been used, and the French pronunciation of the “r” in “arriba” can also be heard. Furthermore, in this particular case, some of the content has been changed: the main characters in the ST are interested in learning how to speak Spanish, whereas in the dubbed version they are concerned about their French accent.

Example 6 (73.12) **ST**

TT

Etta:	We’ve gone over this before – your line of work requires a specialized vocabulary.	Esto ya lo hemos discutido antes. (<i>We discussed it before</i>)
Butch:	That’s right- I got nervous – I didn’t know the words – shoot me.	Me pondré nervioso y olvidaré esta forma de hablar. (<i>I’ll get nervous and I’ll forget this manner of speaking</i>)
Sundance:	You’ve had worse ideas lately.	Pues, procura que esto no ocurra. (<i>So, try to avoid this</i>)
Etta:	Raise your hands!	¡Arriba las manos! (<i>Raise your hands!</i>)
Butch:	¡Manos arriba! (<i>Hands up!</i>)	¡ <i>Arriba las manos!</i> [French accent]
Etta:	Raise them!	¡Déme! (<i>Give me</i>)
Sundance:	¡Arriba! (<i>Up!</i>)	Donnez-moi! (<i>Give me</i>)
Etta:	All of you back against the wall.	¡Arrímense todos a la pared! (<i>All of you back against the wall</i>)
Butch:	<i>Todos ustedes ‘arrímense’ a la pared.</i> (sic.) (<i>All of you back to the wall</i>)	Arrímense todos..., no lo digo en francés, sólo con acento, a la pared. [French accent] (<i>All of you against—I’m not saying it in French, only with an accent—the wall.</i>)
Etta: (impatiently)	Give me the money! Give me the money!	¡Deme el dinero! Dilo en francés. Donnez-moi l’argent. Me parece que no va a dar resultado. (<i>Give me the money! Say it in French. Give me the money. I don’t think it will work.</i>)
Butch:	¿Dónde está la caja? ¡Ábrala! (<i>Where’s the safe? Open it!</i>)	¿Dónde está le coffre-fort ? ¡Ábralo! (<i>Where’s the safe? Open it!</i>)

Delving into anecdote, but not history, over 30 years of dubbing, details would appear of all sorts, from studios that never realized that Genève was Ginebra [Geneva] and not Génova [Genoa], to Italian films that always translated Monaco for Mónaco when they were nearly always referring to Munich..., the twisted complications that had to be resorted to when in an American film the actors spoke in Castilian in a scene (the case of *Butch Cassidy*), where Newman and Redford robbed a South American bank... in French! due to the need to adapt, of course, and the fake off-screen voice of so many films, from *Bicycle Thieves* to *César et Rosalie* ... the dubbed versions have cheated us, entertained us and provoked us, but they have been served to us daily at the cinema, just like popcorn and soft drinks.

Although Santoyo is right in his comments on translators sometimes mistaking one town for another, (of course, Genève (Geneva) is in Switzerland and *Mónaco* and *Munich* are different); we think that his criticism of the dubbed version of *Butch Cassidy* is to be interpreted in the context of a book which is a collection of translation howlers. He is not really interested in evaluating the translation by considering all of its operative factors, priorities and restrictions, including the sociohistorical context (Zabalbeascoa, 1996). Santoyo refers to the use of French with an exclamation mark to show how socking that is. Of course, Santoyo is telling the reader what a bad job translators often do, and our intention is to look at the issue from a descriptivist approach.

3.2. Bolivian Spanish as third language L3bST

Bolivians in both versions (ST and TT) speak their own dialect of Spanish, but most of the time, the speeches made by Bolivians are longer in the dubbed version than in the original one. We must bear in mind that South American Spanish is easily understood by Spanish people, so, by adding some more words in the Spanish version, a Latin-American atmosphere is created. If we look at example 7 we can see that the translation is much longer than the ST. In this particular scene there is an armed guard in front of a bank Butch and Sundance are about to walk into. The guard (talking to Butch and Sundance) has his back to the camera so there is no lip synchronisation constraint.

Example 7 (72.20)	ST	TT
guard:	<i>Buenos días. ¿Le puedo servir?</i> (<i>Good morning. Can I help you?</i>)	<i>Buenos días. ¿Le puedo servir en algo? ¿Quieren hacer algún depósito? ¿Quieren abrir alguna cuenta, o bien el cajero para que les atienda inmediatamente? Señor, adiós.</i> (<i>Good morning. Can I help you? Would you like to put a deposit? Would you like to open an account; or the teller to serve you immediately? Sir, goodbye.</i>)

Only on a few occasions are the words of an utterance in the TT identical to the one in the ST.

Example 8 (103.17)	ST [L3ST Bolivian Spanish]	TT [L3^{TT} Bolivian Spanish]
Bolivian Captain	¿ <i>El enemigo?</i> (<i>The enemy?</i>)	¿ <i>El enemigo?</i> (<i>The enemy?</i>)

Although both versions use Bolivian Spanish, this does not necessarily achieve the same effect when the audiences change (from the U.S. to Spain). South American varieties of Spanish tend to convey certain connotations for Spanish audiences. Bolivian Spanish, like any other variety, portrays the characters who speak it given that language conveys geographical, stylistic and social information. It is a give-away of the people's social identity (Corrius, 2008). For Lippi-Green (1997:63), too, there is a relationship between language variation and social identity.

We use variation in language to construct ourselves as social beings, to signal who we are, and who we are not and cannot be. Speakers choose among sociolinguistic variants available; their choices group together in ways which are obvious and interpretable to other speakers in the community. This process is a functional and necessary part of the way we communicate. It is not an optional feature of the spoken language. (Lippi-Green 1997:63)

It is also important to notice that audiences —due to different surroundings, culture, education, social situation, etc. that surround each character— get their own idea of a character by the way they speak, together with paralinguistic and non-verbal clues. In this particular case, we might say that the ST audience comes from the USA, which has been through certain experiences with South America and that the TT audience's country, Spain, has been through others. And this is simply the influence of history, politics, geography and shared experiences. For Delabastita (1989: 209) linguistic and cultural borders do not necessarily coincide, which means that in the case of Dutch a distinction might have to be made between subtitles produced in/for Flanders, those produced in/for the Netherlands, and those produced for both places. A similar issue arises regarding different dubbed versions produced for Spain or for South America, especially for L3 in cases like *Butch Cassidy*.

The use of French as a third language in the TT as a means of retaining L3 visibility fuels the impression that one of the translator's priorities was to distinguish the two

groups (in-group and out-group) as well as to render the ST idea of two-coexisting languages playing different roles within the script.

4. Conclusion. Language variation in *Butch Cassidy* and *Dos hombres y un destino*.

Multilingual texts pose specific translation problems (practical and theoretical). Such is the nature of the challenge that each situation seems to require a specific kind of solution (or type of solution as we have also seen). And within this problem is the particular case of a coincidence involving the target language for the translation being the same as one of the languages of a multilingual text. Our case study has also provided further evidence towards validating a theoretical proposal for L3 (Corrius & Zabalbeascoa, 2011). A further finding in this article is that L3 can be transferred in different ways, even within the same translation, in our case, *Dos hombres y un destino*. We have found as many as four different types of renderings for L3 within the same dubbed version. The most frequently used types of solutions provided in *Dos hombres y un destino* are adaptation and transfer unchanged. The case of adaptation is illustrated in the FL-Spanish of the ST being changed for TT French words, or TT Spanish words pronounced with a French accent. Thus, exotization is used as a compensation strategy. This device can also be found in other audiovisual texts, not necessarily translations. For example, Delabastita (2010:198) points out that in the sitcom *'Allo 'Allo* the French characters supposedly speaking French, actually speak English with a (phony) French accent, “suggesting that the language ‘really’ spoken is French”. The German characters speak English with a German accent and English with an Italian accent is used for Captain Bertorelli. As for the transfer unchanged, we have found (another rather surprising conclusion for dubbing practice) that the Bolivian Spanish used in *Butch Cassidy and the Sundance Kid* is retained and even extended in the TT. When it comes to defining the boundaries of L1 and L3, we might conclude –again in line with the theoretical proposal of Corrius and Zabalbeascoa (2011) – that the status of L3 is kept in the TT if we regard Bolivian as a distinct form of Spanish and choose to highlight its use as a different language variety (i.e. a variety that can serve the same purpose as a completely different language). In any case, its function or connotation as L3^{TT} might not really be the same as L3ST. Following Walh (2008) and what he says about a foreign language serving primarily as a marker of otherness, using English and (Bolivian) Spanish within the same film constructs two social identities, which represent two

different societies (the US American and the South American). The presence of L3 in *Butch Cassidy and the Sundance Kid* is relevant given that it represents such identities, as well as its potential for humour. Although it is beyond the scope of this article, we are aware that the use of a given combination of languages may respond to a certain (stereotypical) representation of some characters in contrast to others coming from a different national and cultural background. Further, it is open to debate whether the translator was able to achieve the same effect in the TT as in the ST, or even wished to.

Finally, we have to consider the interesting case of intratextual translation (Zabalbeascoa, forthcoming) as seen in example 1. If L3 is neutralised into disappearance, then there are two effects. First, multilingualism is reduced or erased. Second, there is an effect on metatranslation, i.e. the intertextual translation of scenes involving intratextual translation. In our case study we have described a scene where ST intratextual translation is justified by one character's inability to speak a foreign language. This is rendered in the TT as the same character requiring someone to speak for him, in the same language, either because he is shy, afraid, or does not wish to stoop so low as to speak to 'foreigners', but not (in the TT) because there is any language barrier, given that in the new scenario created by the translator everyone is speaking the same language.

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ⁱ All back-translations are the authors'.