



Master

2020

Open Access

This version of the publication is provided by the author(s) and made available in accordance with the copyright holder(s).

---

## Dubbing vs. Subbing: Preferences of Young Spanish People

---

Stanciu, Eduard-Valentin

### How to cite

STANCIU, Eduard-Valentin. Dubbing vs. Subbing: Preferences of Young Spanish People. Master, 2020.

This publication URL: <https://archive-ouverte.unige.ch/unige:145368>

*Eduard Valentin Stanciu*

# *Dubbing vs. Subbing: Preferences of Young Spanish People*

*Thesis Advisor: Lucile Davier*

*Jury Member: Rosie Wells*

*Dissertation defended at the Faculty of Translation and Interpretation (Translation  
Department, English Unit) for the obtention of the Masters in Translation and Specialized  
Multilingual Communication*

*Academic Year 2019 – 2020 / August 2020*

## **Déclaration attestant le caractère original du travail effectué**

J'affirme avoir pris connaissance des documents d'information et de prévention du plagiat émis par l'Université de Genève et la Faculté de traduction et d'interprétation (notamment la *Directive en matière de plagiat des étudiant-e-s*, le *Règlement d'études de la Faculté de traduction et d'interprétation* ainsi que l'*Aide-mémoire à l'intention des étudiants préparant un mémoire de Ma en traduction*).

J'atteste que ce travail est le fruit d'un travail personnel et a été rédigé de manière autonome.

Je déclare que toutes les sources d'information utilisées sont citées de manière complète et précise, y compris les sources sur Internet.

Je suis conscient-e que le fait de ne pas citer une source ou de ne pas la citer correctement est constitutif de plagiat et que le plagiat est considéré comme une faute grave au sein de l'Université, passible de sanctions.

Au vu de ce qui précède, je déclare sur l'honneur que le présent travail est original.

A Renens, le 28 juin 2020



**Eduard Valentin Stanciu**

# Table of Contents

<b>Acknowledgements .....</b>	<b>5</b>
<b>1 Introduction .....</b>	<b>7</b>
<b>2 Context.....</b>	<b>10</b>
2.1 Audiovisual Translation .....	10
2.1.1 <i>Definition</i> .....	10
2.1.2 <i>Past and Present</i> .....	10
2.1.3 <i>Present and Future</i> .....	12
2.2 Dubbing and Subbing.....	13
2.2.1 <i>Dubbing</i> .....	13
2.2.2 <i>Subbing</i> .....	16
2.2.3 <i>Dubbing vs. Subbing: World Map</i> .....	20
2.2.4 <i>Dubbing vs. Subbing: A Third Adversary</i> .....	21
2.3 Reception.....	22
2.3.1 <i>First Steps</i> .....	22
2.3.2 <i>Reader, Viewer, Audience</i> .....	23
2.3.3 <i>Research</i> .....	24
2.3.4 <i>New Horizons</i> .....	26
<b>3 Methodology .....</b>	<b>28</b>
3.1 Focus Groups .....	28
3.1.1 <i>Definition</i> .....	28
3.1.2 <i>Purpose</i> .....	28
3.2 Research .....	29
3.2.1 <i>Where and When?</i> .....	29

3.2.2	<i>Who?</i> .....	29
3.2.3	<i>How?</i> .....	31
3.2.4	<i>Data Management</i> .....	33
3.3	Qualitative Research.....	34
3.3.1	<i>Methods and Approaches</i> .....	35
3.3.2	<i>Techniques and Practices</i> .....	38
3.3.3	<i>Software</i> .....	39
<b>4</b>	<b>Data Analysis</b> .....	<b>41</b>
4.1	Quantity.....	41
4.2	Quality, not Quantity .....	43
4.2.1	<i>Participants and Films</i> .....	43
4.2.2	<i>Participants and Platforms</i> .....	44
4.2.3	<i>Participants and Dubbing/Subbing: Latest Viewing Experiences</i> .....	46
4.2.4	<i>Participants' Viewing Habits (Accompanied)</i> .....	47
4.2.5	<i>Participants' Viewing Habits (Unaccompanied)</i> .....	57
4.2.6	<i>Lost in Translation</i> .....	64
4.2.7	<i>Dubbing vs. Subbing: Final Showdown</i> .....	75
<b>5</b>	<b>Conclusions</b> .....	<b>81</b>
<b>6</b>	<b>Appendix</b> .....	<b>85</b>
6.1	Flyer for Granada .....	85
6.2	Flyer for Barcelona.....	86
6.3	Information and Consent Form .....	87
6.4	Questionnaire .....	91
6.5	Focus Group Questions.....	92
<b>7</b>	<b>References</b> .....	<b>94</b>

## Acknowledgements

Mulțumesc, Doamne, fiindcă fără Tine nimic nu ar fi fost posibil și nimic nu este posibil în această lume cruntă!

This is the only time that I get to well and truly be myself in this paper, so please bear with me, for this is going to be longer than an acceptance speech at the Oscars.

I would like to thank Lucile Davier for being my guardian angel for the past year or so and for being the best thesis advisor that anyone could have possibly asked for. You were truly there for me, in every sense of the word, and I could not have seen this through without you.

I would also like to thank Rosie Wells for agreeing to take part in this project as my second reader and jury member. You are the very embodiment of a proper teacher and remain one of my favorite teachers ever.

También quiero darle las gracias a mi compañera *Mar*, quien se ofreció a echarme un cable con la búsqueda de participantes para esta investigación cuando más lo necesitaba y habló con ni más ni menos de trece personas, de las que todas estuvieron de acuerdo a ofrecerme un momento de sus vidas. Gracias igual a Inma, la amiga de mi directora de tesis, quien igual habló con gente que se unió a este proyecto. Por fin, gracias a los amigos que participaron en esta investigación y al resto de los participantes, ¡sin vosotros no hubiera habido tesis!

Gracias igualmente a ti, Ana, por ser la mejor amiga que cualquiera desearía tener en su vida.

J'aimerais aussi remercier tout le monde qui m'a offert un travail pendant mes cinq ans en Suisse car sans vous je n'aurais pas été capable de financer mes études, rester dans ce pays et poursuivre mon rêve de devenir traducteur professionnel. Je profite de cette occasion pour remercier aussi mes collègues de travail qui ont supporté mes sauts d'humeur jour après jour, pendant plus de trois ans, me permettant ainsi de partir aux cours toujours de bonne humeur après le travail. Vous êtes toutes magnifiques ! J'aimerais en plus remercier du fond du cœur les enfants de mes crèches, qui m'ont souvent démontré que c'est nous, les adultes, qui apprenons plus d'eux et pas à l'inverse.

Aș dori să mulțumesc și familiei mele, care m-a educat și m-a sprijinit întotdeauna, în special în acești ultimi zece ani de când am plecat de acasă. Îți mulțumesc, Tată, pentru că fără tine n-aș fi ascultat niciodată Queen și n-aș fi învățat niciodată să visez în stil mare. Mulțumesc, Nini și Adi, pentru că m-ați iubit întotdeauna ca pe propriul vostru copil. Mulțumesc, Bunux, pentru că ai avut atât de multă răbdare cu mine și pentru că m-ai învățat cum trebuie să se comporte un bărbat în viață. Mulțumesc, Lucian, pentru că mi-ai arătat că cineva poate să fie și unchi, și tată, și frate în același timp.

Vreau să le mulțumesc și tuturor celor din familia mea care ne-au părăsit înainte de vreme. Mulțumesc, Tataie, pentru că m-ai învățat să citesc și pentru că mi-ai arătat că cine citește trăiește o mie de vieți, nu numai una. Mulțumesc, Tataie Comani, pentru că mi-ai arătat că limbile latine sunt sfinte, iar între ele cea mai sfântă este româna. Mulțumesc, Mamaie, pentru că mi-ai arătat cum să fiu puternic și zâmbitor chiar și în cele mai negre zile. Mulțumesc, Lori, pentru că mi-ai fost și tată și învățător atunci când am avut nevoie cel mai mult. Nu vă voi uita niciodată!

Nu în ultimul rând, îți mulțumesc, Mamă, pentru că mi-ai dat viață, pentru că m-ai înzestrat cu chipul tău frumos, și pentru că mă veghezi de acolo din cer de când ai plecat dintre noi. Ți-a fost viața zbor de stea, iar sufletul și inima ca pâinea caldă din cuptor întinsă unui trecător zdrobit de drum și-nfometat...

In the words of Freddie Mercury, "It's been no bed of roses, no pleasure cruise," yet I made it through in the end.

But enough with the tears. Time to serve for the match.

# 1 Introduction

In 2010, I left Romania, my home country, to study at the University of Granada, in Spain. I will never forget the shock that I experienced the first time that I turned on the TV there and saw that all of the movies shown were dubbed in Spanish. Coming from a traditionally subtitling country like Romania, I could not believe that this could be the general case in such a famous Western country. Shortly after my arrival in Spain, I discovered that I could change the soundtrack of the movie from the remote control of any television set, and that I could watch original subtitled versions of most movies in most cinema franchises. These two breakthroughs brought a bit of normality back to my Spanish lifestyle.

Two years later, one cold November evening in 2012, I found myself heading to the biggest cinema in Granada, on my own, to catch the original subtitled version of *The Hobbit: An Unexpected Journey*. I purchased a ticket, looked at the screen above the cinema's reception and realized that the dubbed version of the movie was going to be shown at the same time as the original, in the adjacent room. When the time came to approach the room, I noticed an endless queue of people at the entrance of the room where the dubbed version was going to be shown. Upon entering the adjacent room, to watch the original subtitled version of the movie, I could hear crickets, for there were only seven people or so – myself included – waiting for the movie to start. As we were watching the latest trailers, I could make out the conversations ensuing among the rest of the people in the room, all of which were in languages different from Spanish. I will never forget that night. That was precisely when I started wondering why Spanish people preferred the dubbed version of a movie to its original subtitled one, when the latter had so much more to offer, at least in my opinion.

Fast-forward about eight years. It was now May 2020, and I was living in Switzerland, writing my master's dissertation. This was my chance to get some answers at last.

Audiences have always held the prominent position in debates related to texts and their enjoyment, but studies on audience reception in relation to translation have only recently started to be developed on a regular basis (Di Giovanni and Gambier 2018, VII). On-demand television and online streaming services have radically changed the way people consume media today, which in turn has diversified the distribution of audiovisual translation modes



like dubbing and subtitling throughout the world, blurring the traditional division between these two modes and making it insufficient to account for today's complex consumption map (ibid. X).

Spain has been a traditionally dubbing country for more than 70 years, having chosen this particular mode of audiovisual translation for censorship and manipulation reasons (Danan 1991). Nevertheless, in Spain, the strength and resilience of dubbing has also been due to viewers' habits and expectations (Bosseaux 2019, 49). Spanish people have become used to dubbing, as well as to everything it involves, enabling this mode to remain as strong as ever (ibid.).

Within the panorama described, do young Spanish people prefer dubbing or subtitling? Do they sometimes consider the option of watching original subtitled versions of audiovisual material, whether they are on their own or with someone else? If so, what factors do young Spanish people cite as influential in their preference for dubbing or subtitling? Lastly, has subtitling gained more visibility in a dubbing country like Spain?

My research is based on testimonies provided by 19 Spanish people, aged between 20 and 29, during three focus group discussions carried out at the beginning of May 2020, a time when the now-infamous Coronavirus pandemic had brought the entire world to a standstill. The study is based on the *repercussion* type of reception defined by Gambier (2018, 57), which focuses partly on viewers' preferences and habits regarding particular modes of audiovisual translation – in this case, dubbing and subtitling. The research angle is participant-oriented (Saldanha and O'Brien 2013), seeing as I carried out my research through focus groups (Barbour 2007; Krueger 2005; Morgan and Scannell 1999), aiming to reveal the preferences of young Spanish people for dubbing or subtitling – at home or in a cinema, accompanied or not – as well as the main factors that determined these preferences, depending on the respective context.

I performed a qualitative analysis (Paillé and Mucchielli 2012; Saldaña 2011) of the data obtained, as I was aiming for rich and diverse responses, as opposed to more general ones usually provided through questionnaires in quantitative analysis. The results and conclusions provided at the end of this paper are based entirely on the testimonies of the participants and cannot be generalized, because most of the people that took part in this study were students

who spoke at least one foreign language in addition to Spanish. Therefore, they were not representative of the young population of Spain. Nevertheless, the insight provided by the participants could lead to further, more thorough studies in the field of audiovisual translation reception.

## 2 Context

### 2.1 Audiovisual Translation

#### 2.1.1 Definition

Audiovisual translation is a branch of Translation Studies that focuses mainly on the transfer of multimodal and multimedia texts into another language or culture (Pérez González 2011). Audiovisual texts are multimodal because producing or interpreting them involves a wide range of semiotic resources or “modes” (Baldry and Thibault 2006) – language, image, music, color and perspective (Pérez González 2011) – and multimedial because these modes reach viewers through various media in a synchronized manner and in a context where the screen is paramount to the presentation process (Negroponte 1991).

Despite being relatively new in the field of Translation Studies, audiovisual translation has gradually moved towards the core of the discipline over the past twenty years (Remael 2010).

#### 2.1.2 Past and Present

According to Gambier and Jin (2019), audiovisual translation is tightly linked to cinema itself. Therefore, in order to pinpoint the discipline’s beginnings, one must look at important events leading to the birth of cinema. Undoubtedly, the most meaningful of these is the patenting of the *cinématographe* – a combination between a recording camera and a film projector – by the Lumière brothers in 1895. Later that year, the brothers shot their first films and held their first public screening in Paris (ibid.).

At that time, films were “silent, but not speechless: mouths could be seen speaking on the screen and title cards conveyed narration and the gist of dialogues actually or seemingly spoken by the actors” (O’Sullivan and Cornu 2019, 15). Cinema was regarded from the very beginning as an art and a business, which quickly raised the issue of languages (Gambier 2013). In order to export films to foreign markets, a kind of interlingual mediation was needed (Pérez González 2011) and thus, as the twentieth century began, the conglomerate of film semiotics started to include *intertitles* (Ivarsson 2002).

Intertitles were texts placed between the frames of the film that helped situate the action in a specific temporal and spatial setting, providing viewers with insights into the characters' inner thoughts and helping them distinguish between screen time and real time (Dick 1990). By the early 1920s, American movies had acquired a dominant market share all over Europe and even pushed some national film industries to the brink of collapse (Nowell-Smith and Ricci 1998). *The Jazz Singer*, shown in New York on October 6, 1927 (Geduld 1975) heralded the transition from silent movies to talkies. Between 1927 and 1930, soundtracks were added to every movie, which led to changes in directing and framing (Gambier 2013). The "Golden Age of Hollywood" (1930s-1940s) (Gambier and Jin 2019, 199) was quickly approaching. Every country needed to make decisions about translation, as cinema was no longer a "universal" language (ibid.). Audiences outside America started to resent watching English-language films, so Hollywood producers and foreign distributors resorted to silent versions of talkies with inserted titles and music as their only soundtrack (Cornu 2014; Freire 2015).

Meanwhile, in other parts of the world, two new translation techniques were being put to the test. The first one involved superimposing written text onto the film or projecting it onto an adjacent screen, which became known as *subtitling* (O'Sullivan and Cornu 2019). The second one focused on completely replacing the original dialogues with lines spoken in the local language and was carried out in two ways: *multilinguals* and *dubbing*. On the one hand, multilinguals involved shooting the movie's original story and dialogue in several languages by the same crew and with a different cast for each language. On the other hand, dubbing replaced the original dialogue, as well as the actors' voices, with new lines in the target country's respective language (ibid.). According to Gambier and Jin (2019, 210), the "multilingual versions [...] were expensive and a commercial failure." However, since then, dubbing has been "much more enduring" (O'Sullivan and Cornu 2019, 18), and subtitling has become the audiovisual translation mode "most commonly used because it is cheap and fast" (Díaz Cintas 2010, 274).

The changes in cinema technology from mechanical to analogue (1920s-1990s) and then from analogue to digital (1990s-present day) have had a strong impact on audiovisual translation. Its landscape has been "transformed from a dominant dual landscape of dubbing and subtitling to one much more diversified" (Gambier and Jin 2019, 196). Today, an audiovisual product can be subtitled for the deaf and hard-of-hearing, live subtitled, surtitled, audio

described, interpreted – consecutively, simultaneously or using sign language – or translated online by fans (ibid.).

### 2.1.3 Present and Future

Initial research on audiovisual translation dates from the mid-1950s and 1960s, but a “true research and publication boom did not occur until the early 1990s” (Remael 2010, 12). The body of research on audiovisual translation has grown exponentially over the past twenty years, but scholars have been concerned with a small range of issues, such as the effects of medium-related constraints on the translator’s discretion, transfer errors arising from the search for synchronization and the failure of translated dialogue to recreate social and geographic variation (Pérez González 2011). According to Gambier (2013), there has also been a certain degree of prescriptivism in the audiovisual translation research carried out in the last twenty years, with audiovisual translation analysis being conducted mainly within frameworks such as linguistics, pragmatics, discourse analysis and cognitive linguistics.

Remael (2010) and Gambier (2013) agree that audiovisual translation research has been moving away from case studies towards corpus-based approaches and systematic theorization, with digitization and the internet paving the way for more audiovisual products and their components, as well as affordable audiovisual (translation) software for training, production, analysis and publishing.

Chaume (2013a) believes that reception is one area of audiovisual translation that is yet to receive the attention it deserves.

Orrego Carmona (2013) claims that another potentially interesting research topic is the influence of audiovisual translation in the field of language learning and the opportunities that stem therefrom.

O’Sullivan and Cornu (2019, 24) believe that, although a number of issues like multilinguals, ideological censorship, political issues (Danan 1991 and 1999; Díaz Cintas 2012; Chomentowski 2014) and the technological and commercial development of dubbing and subtitling (Danan 1996; Cornu 2014) have been tackled in recent years, many of these still need “more in-depth studies, especially in regions of the world where they have not yet been researched” (O’Sullivan and Cornu 2019, 24).

For Pérez González (2019, 11), audiovisual translation has presently reached “the cusp of its futures” and is currently “being shaped by the migration of tools to the cloud and the growing

incorporation of machine learning into audiovisual translation workflows,” with speech recognition/synthesis and machine translation potentially representing paradigm-changing language technologies able to alter the traditional configuration of the audiovisual translation industry.

This study focuses on the reception of dubbing and subtitling by young Spanish people, based on the first part of the *repercussion* type of reception suggested by Gambier (2018, 57), which deals with viewers’ preferences and habits regarding certain audiovisual translation modes – in this case, dubbing and subtitling. The aim is to investigate young Spanish people’s preferences for dubbing or subtitling, as well as the factors that determine these preferences.

## 2.2 Dubbing and Subbing

In the late 1920s, the arrival of talkies completely transformed the world of cinema. Movies had sound now and people could hear the language spoken by the characters, which led to the need to translate that language in order to commercialize movies abroad. To this end, the technological developments of the time enabled the *revoicing* of certain dialogues and the editing of sound in scenes that had been shot in noisy environments (Whitman-Linsen 1992; Chaves 2000). This combination of techniques became known as *post-synchronization* and was initially employed only to improve the quality of an original recording (*ibid.*). However, owing to the need to translate movies, post-synchronization soon began to be used to replace the original dialogue with a translated version, paving the way for what we now know as *dubbing* (Pérez González 2011).

### 2.2.1 Dubbing

#### 2.2.1.1 Definition

Dubbing is a revoicing practice that involves replacing the original soundtrack containing the actors’ dialogue with another soundtrack translated in a target-language, of which the sounds are synchronized as well as possible with the actors’ lip movements, enabling viewers to believe that the actors on screen are actually speaking the same language as them (Díaz Cintas and Orero 2010, 442). For this illusion to be successful, the dubbed voice must perfectly blend with the actors’ lip and body movements (Schwarz 2011, 403).

#### 2.2.1.2 Constraints

Gottlieb (2005) classifies dubbing as isosemiotic translation because it conveys information through the same semiotic channels, both in the source and in the target texts. Bosseaux (2019) refers to dubbing as an example of constrained translation because it involves mediating texts that comprise various forms of semiotics, including meaning-making resources of both a verbal and a non-verbal nature. The concept of constrained translation first appeared in the 1980s (Titford 1982) and was successfully applied to all audiovisual translation types (Mayoral et al. 1988). According to this concept, translation in audiovisual media focuses on images. Therefore, translators have to consider this and produce a translation that is coherent with the images, firstly in terms of meaning, space and time, and secondly in terms of other aspects, such as synchrony, in the case of dubbing (Chaume 2013a). Chaume (2012, 68) defines synchrony as a process of “matching the target language translation and the articulatory and mouth movements of the screen actors and actresses, and ensuring that the utterances and pauses in the translation match those of the source text.” Fodor (1976), the first scholar who conducted dubbing research, identifies three types of synchrony:

- Phonetic synchrony, most widely known as lip-sync, through which the target text is fit into the characters’ mouths on screen, particularly during close-ups;
- Character synchrony – relabeled as kinetic synchrony by Whitman-Linsen (1992) – through which the actors’ movements and gestures are translated, ensuring that the dialogue does not go against the image;
- Isochrony, by means of which the translated exchanges are made to last as much as the original ones, while comfortably fitting any utterances between the moments when the actors open or shut their mouths.

High-quality synchronization is essential for films, seeing as mismatches could lead to the negative reception of a dubbed film, or even its failure at the box office (Bosseaux 2019). Thus, in order for synchronization to be as accurate as possible, dubbing must involve many people, such as translators, dialogue writers, dubbing directors, actors and sound engineers (ibid. 52). The involvement of so many professionals in this audiovisual translation practice explains why dubbing can be up to fifteen times more expensive than subtitling (Luyken et. al 1991),

although translating and adapting the dialogue only accounts for a mere ten percent of the overall cost (Dries 1995).

#### *2.2.1.3 Pros and Cons*

Thanks to dubbing, viewers can watch a film or program without dividing their attention between the images and the written translation (Goris 1993). This way, viewers' processing effort diminishes, making dubbing the most effective audiovisual translation mode in translating programs for children or people with restricted degrees of literacy (Pérez González 2011). From the professionals' point of view, dubbing allows more latitude to play with dialogue content and form, given that the original soundtrack is no longer present, and that viewers can no longer compare the original to the translation, as is the case with subtitling (Díaz Cintas and Orero 2010).

On the negative side, dubbing has been criticized for enabling translators to tamper with the source-language text, be it by reducing, editing or modifying it (Schwarz 2011). Whitman-Linsen (1992, 118) speaks about a "linguistic whitewash" in dubbing, which stems from often replacing dialects, accents, vernacular or slang with standard language. Moreover, dubbing is expensive, time-consuming and tends to draw on a limited range of voices to which viewers may become over-exposed over the years, causing the authenticity of dubbed films to diminish (Pérez González 2011).

#### *2.2.1.4 Research Paths*

Employed since the beginnings of cinema and widely practiced to this day, dubbing spans the five continents, bearing the "exclusive burden" of being the only audiovisual translation mode to address all types of young viewers throughout the world (Di Giovanni 2018b, 159). The big picture reveals that dubbing has so far been researched from a mainly descriptive and comparative point of view, with the focus falling on linguistic solutions, the transfer of cultural references, lip-sync and other specific features of dubbing, or contrastive analyses of original/dubbed audiovisual texts (ibid. 160). Nevertheless, new issues have been tackled in the field – mainly in dubbing countries – such as the political, ideological and commercial implications of dubbing (Chaume 2012; Díaz Cintas 2012; Ranzato 2016), as well as the impact



of dubbing on languages and social behavior (Paolinelli and Di Fortunato 2005; Cornu 2014). There have also been studies on how dubbing deals with regional and social accents (Armstrong and Federici 2006; Federici 2009) and the challenges involved in the process. In recent years, multilingualism (Díaz Cintas 2011; De Higes Andino et al. 2013) and fandubbing – “homemade dubbings of television series, cartoons (particularly Japanese anime) and trailers that have not yet been released in the target language country” (Chaume 2013a, 111) – have become important topics of discussion.

Despite the myriad works that address the nature of dubbing as prefabricated discourse (Whitman-Linsen 1992; Marzá and Chaume 2009; Chaume 2012), Bosseaux (2019) believes that there is still one aspect that has received very little attention in the realm of dubbing: intonation. She also calls out for more research on software that allow the physical qualities of actors’ voices to be transferred across languages. One example is Reel Voice, a software that involves recording and manipulating dialogues in the target language, aligning the pitch of the target language voice with that of the original actor’s voice (Pérez González 2014, 23). Another example is Video Rewrite, which involves automating production of audiovisual footage using existing footage, in order to create a fresh clip of an actor speaking words that she or he did not speak in the original footage (ibid. 24).

Chaume (2013a, 296) believes that, “far from being wiped out by subtitling,” dubbing is on the increase worldwide, thanks to new technologies like DVD, Blu-ray, internet and others, which allow both dubbing and subtitling to be included in the same product, thus enabling audiences to personally choose their preferred mode, but also thanks to new audiovisual genres like video games, which often include dubbing. Owing to these developments, some of the biggest challenges in the field nowadays revolve around redrawing the world map of dubbing and describing the new processes in which dubbing is currently immersed, as well as its sociological, ideological and economic implications (ibid.).

### 2.2.2 Subbing

At the same time as the technological developments of the late 1920s were giving way to post-synchronization and later to dubbing, progress was being made with the manipulation of celluloid films, allowing distributors to superimpose titles directly onto the film strip images

through optical and mechanical means (Ivarsson 2002). Little by little, this way of translating the source dialogue in synchrony with the relevant fragment of speech became known as *subtitling* (Pérez González 2011).

#### 2.2.2.1 Definition/Types

Subtitling is a written translation into a target language, usually at the bottom of the screen, of the original dialogue exchanges uttered by different speakers, as well as of any other verbal information potentially written on the screen or aurally provided in the soundtrack (Díaz Cintas 2013).

Technically, subtitles can be *open*, when they are delivered along with the images and cannot be removed, as in cinema, or *closed*, when viewers can add them whenever they like, as is the case with DVDs (Díaz Cintas 2010) and, more recently, Netflix.

Linguistically, there are *intralingual* subtitles, where the subtitle language and the program language are the same (ibid.) and *interlingual* subtitles, where viewers are provided with a written rendition of the source-text speech in a target language (Pérez González 2011). Intralingual subtitles have now become “almost synonymous” with subtitles for the deaf and hard-of-hearing (ibid. 15), which, in addition to rendering speech, identify speakers and provide extra information about sound effects and music (Neves 2019, 82). Subtitles for the deaf and hard-of-hearing further evolved into respeaking, which represents “the production of subtitles by means of speech recognition” (Romero Fresco 2019, 96).

Lastly, *bilingual* subtitles are those that “deliver two language versions of the same source fragment, one in each of the two constitutive lines of the subtitle” (Gambier 2003). They are produced in countries where two or more languages are spoken, such as Finland (Finnish and Swedish), Jordan (Arabic and Hebrew) (ibid.) and Switzerland (either German/French or German/Italian, depending on the canton).

Over the years, subtitling has been deemed “a necessary evil” (Marleau 1982, 1) that, like dubbing, comes with its own constraints (Titford 1982).

### 2.2.2.2 *Constraints*

People speak much faster than they read, so the main constraints related to subtitling are shortage of screen space and lack of time (O’Connell 1998). When subtitling, translators need to find solutions that strike the right balance and interaction between the whole range of audiovisual dimensions of the material (Díaz Cintas 2013). To this end, translators need to take into account such aspects as the position of subtitles on the screen, their duration of display and the space they occupy (Guillot 2019). Generally, subtitles contain two lines and appear horizontally – also vertically in countries such as Japan – at the bottom of the screen, in synchrony with the image and dialogue (Díaz Cintas 2010). As for screen time, Díaz Cintas and Remael (2007, 96-99) indicate that subtitles should not appear for longer than six seconds, seeing as this is the optimal time in which viewers can comfortably read two full lines of around 35 characters each.

### 2.2.2.3 *Pros and Cons*

Hillman (2011) believes that everyone is at the mercy of subtitles once they step out of their linguistic comfort zone. Subtitles are in the same position of power as a simultaneous interpreter, with their more confining technical structures and their equal responsibility to both cultures (ibid.).

Subtitling is “arguably the most widespread mode of audiovisual translation” (Díaz Cintas 2013, 274), because it is comparatively cheap and fast (Dries 1995; Díaz Cintas 2013). Subtitling respects the artistic, as well as the aesthetic integrity of the original text (Pérez González 2011). The exposure of viewers to foreign languages promotes the interest of target audiences towards other cultures (Danan 1991). Studies have proven that subtitles facilitate linguistic and cultural comprehension in both formal and informal settings (Caimi 2013).

De Linde and Kay (1999) have shown that subtitles can deliver up to 43% less text than the spoken dialogue they derive from, a reduction that stems from the constraints highlighted earlier. While it is true that subtitles reduce the amount of text actually conveyed, they also reduce the redundancy within the dialogues, which could in turn distort the presentation of a character (Hillman 2011). In light of such constraints, scholars have claimed that subtitling fosters cultural and linguistic standardization (Fawcett 2003; Díaz Cintas 2005) by flattening

non-mainstream identities, as well as the unique styles of speech connected to them, out of the translated narrative (Pérez González 2011).

#### *2.2.2.4 Research Paths*

Subtitling as a practice is on the verge of turning 100 and, despite being a young academic discipline – barely 25 – it has been steadily firming up its foundations and developing its credentials as a research area in audiovisual translation (Guillot 2019). Throughout the past 20 years, most studies have focused on the process/product of subtitling (Luyken et al. 1991; Ivarsson and Carroll 1998), but it seems that researchers are finally starting to pay attention also to the reception of subtitles. Within this field, researchers are currently resorting to fresh methodologies and tools – such as eye tracking – in order to gain insight into the audience's cognitive effort when reading subtitles (Caffrey 2010).

In terms of didactic potential, Caimi (2013) points out that foreign-language learning through subtitled audiovisual material has been studied for more than forty years and, despite having been proved successful (Gambier et al. 2015), it could still benefit from more empirical experiments and systematic analysis (Díaz Cintas 2013).

Fresh concepts, such as subtitling for deaf and hard-of-hearing audiences, as well as respeaking, are slowly taking center stage in subtitle research. Neves (2019) believes that it is important to investigate how deaf and hard-of-hearing audiences read in general, as well as understand how these subtitles should be written or presented optimally, in order to boost the comprehension and performance of the audience. It is equally important to study the impact that subtitle chunking has on comprehension, given that early studies have shown that segmentation plays an essential role in incrementing reading speed and improving comprehension (ibid.). As for respeaking, a “relative newcomer” in the world of audiovisual research (Díaz Cintas 2013, 279), scholars believe that it is increasingly interesting and that it has considerable research potential (Eugeni 2008a; Romero Fresco 2011, 2019). Fansubbing (Díaz Cintas and Muñoz Sánchez 2006; Pérez González 2007) has also become a key research topic in the world of subtitling, thanks to the arrival of the digital era and to the availability of free subtitling software on the internet (Díaz Cintas 2013).

### 2.2.3 Dubbing vs. Subbing: World Map

The battle between dubbing and subtitling started as early as 1934, but the preference for one or the other in countries around the globe has not always been clear (Gambier 2013).

In most cases, the reasons behind countries' choices were economic, ideological and pragmatic, but not necessarily permanent (*ibid.*). For example, the preference for dubbing in countries like Germany, Italy and Spain early in the 1930s and 40s was fostered by their fascist regimes (Pérez González 2011). France hesitated between dubbing and subtitling for more than 20 years, owing to the competition between the country's national cinema and Hollywood (Danan 1994). However, countries' preferences did not always rely on economic factors, but also on their cultural and linguistic identities (Danan 1991). France, Germany, Italy and Spain introduced quotas early on, in order to protect their own industry against US imports, with their governments even banning foreign films during certain periods (*ibid.*).

Meanwhile, rich and highly literate countries with small audiovisual markets (Denmark, Norway, Sweden) and bilingual communities (Belgium, the Netherlands) opted for subtitling, as did other states with lower literacy rates and much poorer economies (Portugal, Greece, Iran and most Arab countries), mostly because other audiovisual translation modes were simply unaffordable (Pérez González 2011).

At present, dubbing is starting to gain traction – especially in cartoons and teenage movies – even in countries “historically reluctant” to it like Portugal, Denmark or Norway (Chaume 2013a, 288). For example, Greece and the Maghreb now dub soap operas from South America and Turkey, while other traditional subtitling countries resort to dubbing for the translation of commercials (*ibid.*). Subtitling has also gained greater visibility thanks to the increasing global distribution of DVDs and Blu-rays, which contain several channels with subtitles in different languages (Hillman 2011). In the US, for example, “prior to the advent of cable, it was almost impossible to watch a subtitled, i.e. foreign film on TV” (Thomas 2007, 69). In Europe, DVD technology also challenged dubbing even in its firmest strongholds, with pressure groups in Germany, Italy and the UK managing to get many foreign films marketed with two different tracks of interlingual subtitles: one for the hearing audience and the other for the hearing impaired (Díaz Cintas and Remael 2007).

#### 2.2.4 Dubbing vs. Subbing: A Third Adversary

In certain Eastern European and former Soviet Union countries, dubbing and subtitling are competing against the “ugly duckling” of audiovisual translation (Orero 2006, 1), also known as the “damsel in distress” (Wozniak 2012, 211) or the “orphan child” (Bogucki 2013, 20): *voice-over*. This audiovisual translation mode continues to be used because of the low costs it incurs, having become a reality accepted by many audiences. Despite the fact that it has never been analyzed in detail, voice-over is currently capturing the attention of many translation scholars (Matamala 2019).

Voice-over involves translating audiovisual material into a target language, by means of a voice that can be heard at the same time as the source-language voice, with the volume of the original program reduced to a low enough level, but nevertheless audible in the background (Díaz Cintas and Orero 2006). Voice-over is used both in non-fictional genres (documentaries, interviews, commercials, among others) and in fictional genres (movies, TV series and so forth), with each country preserving its own tradition (Matamala 2019). In Poland, for example, voice-over is used for both kinds of content (Bogucki 2010), and used to be preferred to subtitling or dubbing, although a more recent study by Polish public broadcaster TVP has proven the opposite (Szarkowska and Laskowska 2015). In Ukraine, voice-over is generally used in television – except in programs from Russia, which are either subtitled or untranslated (Matamala 2019) – while dubbing is kept for cinema releases (Stashkiv 2015). In Russia, voice-over remains the standard for both fiction and non-fiction, on television and DVDs (Matamala 2019), despite the attempts to replace it with dubbing (Chaume 2013a) in certain areas like cinema (Burak 2011).

Since the dawn of audiovisual translation, the battle between dubbing and subtitling has been a very significant research topic (Nikolić 2018), with most countries in the world having opted for one of the two, despite the presence of a third adversary – voice-over. After many years, scholars have demonstrated that there is no better option that could be applied universally, seeing as countries’ preferences for one mode or the other depend on their respective traditions (ibid.). As I mentioned in the introduction, factors like new modes of consumption for translated media, as well as the empowerment of end users, have led to the traditional division between dubbing and subtitling countries becoming “increasingly blurred” (Di Giovanni and Gambier 2018, X). Despite the fact that most global audiences still rely on

dubbing or subtitling, the amount of research dedicated to the perception or reception of these modes has been very small (Antonini 2005), with the most dominant approaches remaining within the boundaries of linguistic research (Gambier 2008).

But what exactly is reception?

## 2.3 Reception

### 2.3.1 First Steps

In the 1960s, a shift of focus took place in Translation Studies, which brought the reader and not the author into the spotlight for a change (Brems and Pinto 2010). This shift of focus was embodied in a single term – reception. The idea was that a text had no meaning unless the readers had their say in the matter (*ibid.*).

Eugene Nida (1964) was one of the first scholars to highlight the role of the reader. He claimed that the quality of a translation was determined by whether readers responded to the translation in the same way in which they responded to the source text (Gambier 2018). Nida's approach, however, did not spark empirical research (*ibid.*). German scholar Hans-Robert Jauss (1982) coined the term "horizon of expectations" and spoke about reception as the process through which the reader concretizes the potential of a text. Wolfgang Iser (1978), another German scholar, introduced the concept of "textual gaps," which the reader fills, realizing the meaning of the text in a subjective and imaginative way. American scholar Stanley Fish (1980) developed the theory that a text does not have meaning outside a set of cultural assumptions and that readers interpret texts because they are part of an "interpretive community" that imposes upon them a particular way of reading a text.

Since the 1980s onwards, many other approaches have touched upon the concept of reader, such as the functionalist approaches, relevance theory (Gutt 1991/2000), or Descriptive Translation Studies (Toury 1995/2012). Although Descriptive Translation Studies has indeed focused on studying the target culture in translational encounters, "studies on audience reception in relation to translation, especially within the realm of media, have only recently started to develop on a regular basis" (Di Giovanni and Gambier 2018, VII). Although still relatively young and unsystematic, reception is steadily coming to the fore in academic research, with reception studies in audiovisual translation already contributing to the

expansion and maturity of the discipline, by providing significant and stimulating insights into the world, preferences and needs of the receivers (ibid. X).

### 2.3.2 Reader, Viewer, Audience

Based on the hermeneutic approach to readers and reading presented by renowned philosophers such as Schleiermacher, Gadamer or Ricœur and on the aesthetic approach presented by Fish, Iser and Jauss, Gambier (2018) establishes three types of readers (or viewers) that have the potential to develop reception studies in audiovisual translation:

- the *ideal* or *intra-textual intended* reader/viewer, who is encoded, as well as built by/in the text/film;
- the *implied* reader/viewer, to whom a given work is designed to address;
- the *empirical* or *actual* reader/viewer, who is a member of an interpretive community, but potentially unable or unwilling to occupy the position of the implied reader/viewer.

Gambier goes on to define viewers as “embodied individuals, or a group of individuals, with their subjectivities and personal identities, impacted by the aural, visual and emotional elements of a film or television program” (2018, 56). Viewers are part of an audience. This audience represents a collective entity that may be local, national or transnational, as well as elusive, imaginable and unpredictable. Audiences have always been at the forefront of theoretical, methodological or pragmatic debates related to texts and their enjoyment (Di Giovanni and Gambier 2018, VII). In order to study audiences, multiple factors must be taken into account, such as modes of consumption, fast-changing technology, ever-shifting viewing habits and audience composition (ibid.).

In humanities and social sciences, reception studies of media audiences is a shifting area that comprises multiple paradigms aiming to comprehend how and why people respond or participate in the media and what they do with screen culture (Hill 2018, 3). Social and cultural transformations have led to a change in audiences (Abercrombie and Longhurst 1998, 3), so in order to study them, three dominant paradigms need to be considered:

- behavior and effects;
- interpretation and meaning;



- spectacle/performance i.e. how performance of identity has become entangled within media and our everyday lives.

This last paradigm is “integral to understanding contemporary media audiences” (Hill 2018, 6). Throughout the 1970s and 1980s, a vast amount of empirical research on the “real audience” led to the emergence of film reception and audience studies as a hub of traditions, concepts and methodologies related to audience research (Stacey 1994, 54). At the time, “issues of reception were only marginally developed within film studies, whereas this was quite different in television studies” (Biltereyst and Meers 2018, 22). At best, audiences were conceived as textually inscribed constructions (ibid.), with much work looking at how film as a text and as an apparatus implied, constructed, addressed, or interpellated audiences (Gripsrud 1998; Gelly and Roche 2012; Stokes 2012). Only marginal attention was given to audiences’ real “flesh-and-blood” experiences (Biltereyst and Meers 2018, 22).

At present, viewers and audiences remain key variables in reception research. Throughout the years, this has been carried out in many different ways.

### 2.3.3 Research

Media audiences comprise individuals with “personal, subjective opinions and attitudes,” whose experiences consuming translated audiovisual material must be studied in order to understand the reception of audiovisual translation (Tuominen 2018, 69). Reception should be regarded as a real-life phenomenon that involves not only the interaction between translation and viewer, but also between translation and context, with the translated program as a whole accounting for the social dimensions of the viewing experience (ibid.).

Reception studies in audiovisual translation “seek to describe and explain what viewers do with the audiovisual products that they are watching or have watched, and also the role that audiovisual translation plays in the circulation of foreign-language films or how the presence of audiovisual translation influences choices about film viewing and cinema attendance” (Gambier 2018, 56). Reception has been described as a “social experience where meanings are constructed together with other audience members and on the basis of previous interactions” (Tuominen 2018, 69), hence the need to study reception from a social point of view using methods that concentrate on “approaching, investigating and understanding

people's attitudes in specific contexts," and to consider it in terms of social theory (Di Giovanni 2016, 60).

Reception research is "steeped in the choice of quantitative versus qualitative approaches" and a potential mixture of the two could prove to be "valuable" (Di Giovanni 2018, 162).

In quantitative media reception research, the preferred tool of choice is the questionnaire, for it is not "manipulative of the participants' experience and opinions" (Gunter 2012, 242). Large amounts of socially and contextually oriented reception studies have been carried out using questionnaires or interviews, with the questionnaire being the "considerably more common" method, as well as "easy and flexible" when dealing with smaller or larger amounts of data (Tuominen 2018, 80). Examples of quantitative reception research based on questionnaires and interviews include: Fuentes Luque (2003), who focused on potential links between humor response and translation quality, Chiaro (2006; 2007), who investigated issues such as the differences between cultures in regard to humor, as well as audiences' response to comedy in Italy or the UK, and Schauffler (2012), who explored viewers' ability to interpret subtitled humorous wordplay.

As for qualitative media reception research, it has thrived in media reception studies over the past decades thanks to the wide variety of tools and methods – in addition to the questionnaire and the interview – that it employs, such as participating observation, think aloud protocols, thematic/narrative analyses or focus groups (Jensen 2012). Focus groups are useful because they encourage interaction rather than individual responses and provide information that the researcher did not even think to ask (Tuominen 2018). Examples of qualitative reception research carried out through focus groups come from Tuominen (2012), who studied the role of subtitles in a realistic viewing situation, as well as the viewers' opinion of the viewed subtitled film, and Caniato (2014), who focused on how Italian films reached audiences in Flanders. Other researchers opted for a blend of quantitative and qualitative research. For example, Antonini (2007; 2009) studied Italian viewers' understanding of cultural references in dubbed programs. Di Giovanni (2012) focused on Italian viewers' preferences for subtitling or voice-over when watching documentaries on television. Desilla (2014) investigated the comprehension of culture-specific implicit meanings in films. In all three cases, the participants had to fill in a questionnaire and then answer a series of open questions regarding the material viewed.

#### 2.3.4 New Horizons

As I have pointed out so far, there are several audiovisual translation modes, such as dubbing, subtitling and so forth, and reception research has indeed been carried out on these modes, with fresh topics seemingly emerging at every step.

Firstly, large-scale studies on the reception of subtitles are scarce (Di Giovanni 2016). In the field, current subjects of interest for scholars include the effects that subtitles have on viewers, the way subtitles are perceived by viewers, and the type of subtitles that are required by viewers (Nikolić 2018). For example, studies have been carried out by Orrego Carmona (2015) on the reception of non-professional subtitles as opposed to professional ones, by Tuominen (2012) on the reception of subtitled films, and by Di Giovanni (2016) on Italian audiences' preferences for subtitling at film festivals in Venice and Turin.

Secondly, dubbing and voice-over have been "long and widely practiced," but are "still the object of mainly comparative analyses" (Di Giovanni 2018, 173). New paths for research on dubbing reception include its appreciation by distinct age groups in countries where it is used, or the cognitive efforts required to process dubbed texts as opposed to subtitled texts (Di Giovanni 2018, 164).

Regarding subtitles for the deaf and hard-of-hearing, reception studies on the topic were mostly conducted in the US from the 1970s until 2000, a time when they finally "found a new position in Europe as an area of research in audiovisual translation" (Romero Fresco 2018, 216).

Audio description is currently "very much in the spotlight of researchers, funding institutions, national and international organizations and stakeholders" (Di Giovanni 2018, 246).

In the world of media interpreting, another audiovisual translation mode, the potential of future empirical research on aspects like the attitudes and preferences of deaf viewers' in regard to this mode, as well as their communicative use of signed broadcasts, has been described as "enormous on an international scale" (Pöchhacker 2018, 272).

Beyond audiovisual translation modes, research conducted on the role of audiovisual translation and its implications for the reception of films and television products from a historical point of view, to give an example, has been marginal (Zanotti 2018). Historical research on audiovisual translation seems to be still in its infancy, with issues such as target viewers' response to formerly available translation modes being "under-researched," and the

impact of audiovisual translation on the reception of foreign-language films, as well as the movie-going experience “equally neglected” (Zanotti 2018, 136).

Game localization, one of the newer concepts in audiovisual translation reception studies, involves customizing a game into a target language to suit the preferences of people from target territories and provide players with an engaging and immersive experience similar to that of the original players (Mangiron 2018, 277). Regarding the reception of localized games, studies have been generally small and statistically insignificant (ibid. 292). There is a need for “bigger scale studies with a larger sample size and involving research teams, [...] to move reception studies forward and to gain a deeper insight into what users think about localization and how they experience localized games,” with new research paths potentially focusing on players’ preferred localization strategies, game localization quality or game accessibility (ibid.).

Another fresh concept in the world of audiovisual translation is mobile content, which includes anything from apps, video games, mobisodes – two or three-minute episodes of a series, specifically created for mobile devices – to mobile-friendly versions of audiovisual products (Fernández Costales 2018, 301). Reception of translated audiovisual material in mobile devices has been “largely ignored in Translation Studies” (ibid. 297). Further research is needed on such aspects as the link between different audiences, textual genres involved in mobile content, and the way users interact with technology (ibid. 315).

Having provided all of these details on reception research, I wish to say that I selected reception as my research angle (Saldanha and O’Brien 2013) because I was interested in knowing how Spanish people received dubbing and subtitling, how they dealt with the two modes, why they preferred one or the other, and what factors determined their preferences. At the end of subsection 2.1.3, I pointed out that my study was based on the *repercussion* type of reception defined by Gambier (2018, 57), because *repercussion* referred to viewers’ attitudes and preferences, which was exactly what I aimed to reveal here. Based on the information on reception and reception studies gathered and presented so far, I decided to carry out my reception research through focus groups and analyze the resulting data qualitatively, for reasons that I cite in the following section.

## 3 Methodology

### 3.1 Focus Groups

#### 3.1.1 Definition

Focus groups are discussions carried out within small groups, oriented to obtain information on a specific topic, in which the researcher often acts as moderator (Blee and Taylor 2002). The focus group is a “revelation technique for social research, [...] focused on an argument to be investigated in depth” (Corrao 2000). The purpose of a focus group is to generate spontaneous discussions within the group rather than have the researcher ask questions that the participants answer individually (Tuominen 2018). A discussion can be a natural way of discovering both shared and differing views within the group, with the context encouraging participants to explain their views to each other, thus providing rich information on their views and the ways in which the social context shapes those views (ibid.). Owing to the interaction between participants, the data produced by focus group discussions are distinct in a number of ways from data collected through other qualitative research tools (Bloor et al. 2001).

#### 3.1.2 Purpose

In the same way as other qualitative research techniques, focus groups are particularly useful for analyzing cultural themes, especially among groups that are usually voiceless (Della Porta 2014). Focus groups help recover the indigenous terms of everyday language and collect preliminary information on emerging or little studied phenomena (ibid.) – in this case, the reception of dubbing and subtitling by young Spanish people. Focus groups can also encourage people to collectively address topics to which, as individuals, they may have previously devoted little attention (Barbour 2007, 134). Group discussions are helpful in reproducing or creating rationales for certain issues, while not putting individuals “on the spot” as might one-on-one interviews on the same topic (ibid.).

I chose to organize focus groups because I wished to take part in face-to-face conversations with young Spanish people, witness firsthand what they thought about dubbing and subtitling, and obtain as much insight on the topic as possible, in order to satisfy the curiosity that I had had for the past ten years. Conducting my research proved to be difficult, but not impossible.

## 3.2 Research

### 3.2.1 Where and When?

I was supposed to conduct my research in two Spanish cities: Granada and Barcelona. I had chosen Granada because I had studied there for five years during my bachelor's degree and because young Spanish people from all over the country went to study there due to the prestige of the city's university (El Mundo 2019). As for Barcelona, the university there was highly prestigious as well (ibid.), but I had also chosen this city because it lay in Catalonia, a region well known for its strong culture, identity and bilingualism, all very different from the rest of Spain (Encyclopedia Britannica 2020). My vision was to compare and contrast potential information received from participants who came from such different cities in the South and the North of Spain. By the end of February 2020, I had already booked flights and accommodation in both cities, and by mid-March I was ready to depart. However, Coronavirus (Covid-19) erupted onto the public-health scene, infecting and killing thousands of people. This proved to be a situation of unexpected gravity, hence the decision of the University of Geneva to forbid all of its students, as well as its personnel, from leaving Switzerland even for academic purposes, on 13 March 2020. The next day, EasyJet also canceled all of their outbound flights from Switzerland to Spain, as well as many more. The uncertainty surrounding this pandemic meant that I had to put my research on hold for an undetermined period of time, until I would finally be able to travel to Spain and find participants for my project.

Nevertheless, even in terrible times, life proved to be full of surprises. So, with a little help from my friends, I was able to come up with a fresh plan, which enabled me to carry out my research remotely from home. I did this on three different days at the beginning of May 2020.

### 3.2.2 Who?

Compatibility – participants' perception of each other as fundamentally similar – is the key concern in determining the composition of individual focus groups (Morgan and Scannell 1999, 59). The classic way to achieve compatibility is by selecting participants with similar backgrounds and in accordance with demographic criteria, such as ethnicity, age, residence, and education level (ibid. 60). To achieve compatibility amongst focus group participants, I had decided to use a couple of the aforementioned criteria, as well as one of my own:

- age – “young” was herein defined as between 18 and 30 years old;
- nationality – all participants had to have Spanish nationality;
- common interest in foreign TV series, documentaries or films.

In order to find participants for this project, I had published the research topic, along with an invitation to the focus groups, on official Facebook groups at two universities, in Granada and Barcelona: the University of Granada (Universidad de Granada) and the University of Barcelona (Universitat de Barcelona). In addition to this, some friends of mine had posted flyers linked to the research (see Appendix 6.1 and 6.2) in the halls of several faculties of the aforementioned universities, so that the people interested would have been able to contact me by email.

The Covid-19 pandemic completely altered the panorama I had envisaged so, seeing as I was no longer able to leave Switzerland, I had to find a new way to recruit people for my project. I attempted to recruit participants remotely, but was unsuccessful. Then, at the beginning of May 2020, during an online class at university taught by my thesis advisor, I mentioned my research project to my classmates and complained about how I had to put it on hold because of the Covid-19 pandemic. It so happened that one of my classmates was Spanish, and a fellow translation student from the Spanish section. She heard that I was in trouble and offered to lend me a hand with finding participants, by contacting the majority of her closest Spanish friends living in Geneva, as well as in Alicante, her hometown. My thesis advisor also stepped in and contacted a friend of hers at the University of Valencia, kindly asking her if she could get in touch with any young Spanish people that might be interested in the topic. The search for participants proved to be fruitful from both angles. My classmate got in touch with 13 friends of hers, all of whom agreed to join the project. My thesis advisor’s contact in Valencia also got in touch with several people, of whom only two ended up participating in my project. Della Porta (2014, 8-9) states that “even a few focus groups could be greatly enriching” and that “six to eight [participants] is normally considered optimal.” Therefore, my initial plan had been to organize three focus groups, each comprising at least six people, both in Granada and in Barcelona. However, I now had to adapt to an unforeseen situation, so I could not maintain my original plan. I still aimed to have at least three focus groups, comprising at least six people each, but I only had 16 participants – my classmate included – for the time being. I had not intended to invite my own friends to take part in this project, but I eventually decided to

contact those whom I thought fulfilled the criteria. Of the three friends that I contacted, all of them agreed to take part in my study.

I now had 19 people, all of whom had Spanish nationality, were aged between 20 and 29, and were interested in foreign TV series, documentaries or films. However, owing to the unforeseen circumstances, I had ended up with 12 people that were either studying or had studied translation at some point in their lives. I realized straight away that I would need to keep this detail in mind throughout the data analysis, seeing as, in the case of translation students, the interest in foreign languages potentially linked to the preference for subtitling was already given. I give a more detailed account of these issues later.

The main criterion that I decided to apply for sorting the participants into groups was their being translation students or not. As such, my fellow translation students at the University of Geneva formed the first group (UNIGE), current or former translation students at the University of Alicante formed the second group (UA), and the people who had never studied translation formed the last group (EXTRA).

### 3.2.3 How?

My classmate provided all of her thirteen contacts by WhatsApp. The two contacts provided by my thesis advisor's friend in Valencia got in touch with me by email, but we ended up communicating on WhatsApp as well. This was also the case with my three friends: I contacted them on Facebook, but kept in touch with them through WhatsApp. Once I sorted everyone into groups, I asked all of the participants to give me their emails. I then sent the participants an information and consent form (see Appendix 6.3), inviting them to read it and ask me any questions about things that they did not fully understand. In doing this, participants became fully aware of everything that the research entailed, such as the fact that they could opt for a nickname for the entire duration of the focus groups – in case they wanted to conceal their identity – as well as the fact that both audio and video recordings would be made of the conversations. I emphasized that only those who agreed to be recorded could take part in the study. After completing the information and consent form, the participants had to fill in a questionnaire (see Appendix 6.4) – which I also sent by email – that was meant to collect basic information about them, in accordance with Della Porta's guidelines (2014, 5). In order to guarantee the participants' confidentiality, I did not request any sensitive personal data, apart from their names or nicknames, hometowns and current cities of residence. At no point during



this research did participants need to provide their full names. There were cases where certain participants stated their full names during the recording of the focus groups, but, in order to ensure full confidentiality, I did not transcribe them. There were also participants who typed their full name in the questionnaires, but I subsequently removed them from there as well.

The participants were now sorted into focus groups, having signed the information and consent form and filled in the questionnaire. Therefore, I started suggesting possible dates for the recordings. I reached an agreement very quickly with all of the people involved and finally carried out the three focus groups online on 7, 8 and 9 May 2020. My software of choice was Zoom, seeing as the University of Geneva provided its staff and students with a license for this program, which enabled me to set up meetings for an unlimited amount of time.

Barbour (2007, 77) believes that it is advisable to record immediate observations about the focus group discussion, taking note of any salient features of group dynamics and of the moderator's own impressions of the topics that most engage participants. At first, I was inclined to follow her advice, but the conversations proved to be extremely interesting and I decided that I could not afford to lose an opportunity to listen to the participants because of my taking notes simultaneously. I also knew that I could rely on the recorded video for any subsequent notes that I wished to obtain. I decided to transcribe the focus group conversations myself, seeing as this was ideal for novice focus group researchers (Barbour 2007, 78). No focus group should last for more than ninety minutes, in order to avoid attention fading and participants leaving (Della Porta 2014, 9), which is why I informed the participants of the 90-minute maximum duration of the conversations in the information and consent form. In the end, none of the conversations reached this limit.

Once each focus group had its date and time set, I organized the meetings on Zoom and sent the corresponding link to each group on WhatsApp. The people were very kind, kept in touch with me constantly, and were very punctual on each given day. At the beginning of each recording, I asked the participants to confirm that they had indeed read the information and consent form and that they agreed with my making both audio and video recordings of the conversations. After this, I pressed the recording button on Zoom and officially welcomed everyone to my research project, thanking them again for their contribution. The discussions revolved around a series of questions that I had devised (see Appendix 6.5), in accordance with the guidelines presented by Krueger (2005, 21-30). Topics of discussion ranged from the participants' backgrounds, the importance of films in their everyday lives, their favorite

platforms for watching audiovisual material, their latest experience viewing dubbed or subtitled material, their most recent movie-going experience in Spain, dubbing/subtitling in general, their preference for one or the other, as well as the factors that influenced that preference. Barbour (2007, 75) advises researchers to provide refreshments as a way of showing gratitude to participants and encouraging a relaxed atmosphere. However, due to the circumstances already described, all of the participants were aware that I could only thank them for their contribution from a distance.

### 3.2.4 Data Management

Both the organization of the focus groups, as well as the conversations themselves went very smoothly, despite occasional internet problems. As the focus groups reached an end, I thanked everybody one more time, informed them that the recording had been concluded and that they were free to disconnect from Zoom. By means of the information and consent form – as well as by me at the end of each recording – participants were also informed that, should they be interested in learning the results of the study, they could either attend the online defense of the paper in July 2020 or ask me to send them a copy of the paper after it had been defended and graded at the University of Geneva. Participants were also advised that they could request the destruction of all data related to them up to 1 June 2020 and that they could withdraw from the focus group at any given moment, should they choose to do so for whatever personal reasons. In that case, all data related to them would also be destroyed. In the end, none of the 19 participants requested the destruction of the data related to them. All of the focus group conversations were recorded on my laptop. At the end of each discussion, I copied and stored the recordings in three separate locations: my laptop (in a password-protected folder), my external hard drive (also in a password-protected folder) and my private space on the University of Geneva's server. I also stored the questionnaires filled in by the participants in the three locations mentioned. As for the signed information and consent forms, I sent them over to my thesis advisor and she safely kept them on a secure server hosted by the University of Geneva, where they will remain for five years, in accordance with the University of Geneva's rules.

Regarding file names, I created a folder called "Focus Groups" in my main dissertation folder stored in the three separate locations mentioned. Within this main folder, I created three additional ones, each named after the type of documents it contained: questionnaires,

information and consent forms, and recordings. Each of those three folders contained three additional folders, named according to the focus group they referred to. The questionnaires, as well as the information and consent forms, were named after the person who had sent them and the group to which that person belonged. The recordings, as well as the transcriptions, bore the name of the group related to them, as well as the date on which the recordings had been completed.

By mid-May 2020, I had finally managed to recruit participants for my research project and interview them online. The next stage involved my selecting a strategy for analyzing the corpus obtained, from the wide range of methods, approaches, strategies and techniques available in the world of qualitative research. I present all of these, as well as those that I opted for, in the next subsection.

### 3.3 Qualitative Research

For a long time, the credibility of qualitative research has been lower than that of other types of research. Qualitative research is based on responses from smaller numbers of participants and thus it has often been criticized and considered unreliable, even unscientific (Di Giovanni 2018b, 163). Nonetheless, qualitative research has thrived in media reception studies over the past decades, partly thanks to the wide range of methods that can be employed in its service, such as questionnaires, interviews, participant observation, think aloud protocols and many more (Jensen 2012).

Having completed and stored my recordings, I went on to transcribe the conversations myself and analyze the resulting corpus qualitatively. Qualitative research involves extracting the meaning from the data, rather than turning the data into percentages and statistics (Paillé and Mucchielli 2012, 13). Qualitative analysis is all about the researcher putting her or his natural abilities to good use, in order to comprehend and interpret habits and experiences rather than measure variables mathematically (ibid.). Qualitative analysis can be “intricate and, at times, conceptual and abstract” (Saldaña 2011, 89). The whole purpose and outcome of analyzing data qualitatively is to provide others with fresh insights into the human condition (ibid.).

The world of qualitative research revolves around a plethora of methods, techniques and tools that can be used in its service. Below, I provide a summary of these methods, as well as a detailed description of my own choices.

### 3.3.1 Methods and Approaches

Abrial and Louvel (2011, 65) agree that the methods and techniques used in qualitative research papers are numerous and, occasionally, rudimentary, as well as little or badly explained. When it comes to analyzing data qualitatively, the two authors depart from the concept of *content analysis*, which focuses on the thematic or sequential content in communication media (ibid.). Abrial and Louvel believe that there are two possible approaches to qualitative research: the *deductive* approach, where the analyst departs from her or his hypotheses and seeks to confirm them, and the *inductive* approach, where the analyst departs directly from the data without being restrained by the theoretical framework (ibid.). I analyzed my corpus using an inductive approach, seeing as my research question was fresh and based on information that I needed to obtain, rather than on an original hypothesis.

Saldaña (2011, 90) advises researchers to think qualitatively before actually embarking on the journey of data analysis, leaning on Stake's idea (1995, 19) that quality research is not about good methods, but rather good thinking. Saldaña puts forward several methods, such as *grounded theory* (2011, 115), a process that involves departing from small details in order to arrive at a bigger picture or a central idea that comes with its defining elements and their variable qualities – in other words, an independent, fully-fledged theory. Saldaña also speaks about *assertion development* (2011, 119), i.e. declarative statements of summative synthesis, either supported by confirmed evidence from the data or revised when assertions need to be modified in case of evidence or case discrepancy. I realized that *assertion development* was optimal for my purpose. It perfectly described my aim to analyze the corpus that I had obtained, highlight the most significant statements made by the participants, interpret them as best as possible, and present my conclusions based on these interpretations. Saldaña suggests even more creative and artistic approaches to qualitative research:

- *narrative inquiry* (2011, 127): the researcher documents her or his research experience as a story, in its traditional literary sense;
- *poetic inquiry* (2011, 128): the researcher strategically truncates interview transcripts, field notes or other pertinent data into poetic structures;
- *ethnodrama* (2011, 130): the researcher scripts and stages her or his qualitative research theatrically.

Creswell (2013, 111-128) highlights five approaches of his own to qualitative analysis: *narrative study*, *phenomenology*, *grounded theory*, *ethnography* and *case study*. The main difference between each of these lies in their focus (ibid. 121). Creswell, like Saldaña, speaks of *narrative study*, an approach that involves the researcher selecting a single individual, making a case for the need to study this individual, and gathering material about her or him from conversations or observations (ibid. 122). *Phenomenological study* focuses on the experiences lived by various individuals concerning a certain phenomenon, with the individuals providing data, often through interviews (ibid.). This method also appealed to me. In my case, the phenomenon at hand was the preference of young Spanish people for dubbing or subtitling when watching foreign audiovisual material, as well as the factors that determined this preference. The information on this topic was, of course, obtained through focus group interviews. As *grounded theory* has already been described in this subsection, I will move on to *ethnography*, which is a different approach from those mentioned so far. For Creswell, an ethnographic design involves the researcher studying the behaviors of a group of people that share a culture and that have been interacting long enough to display similar patterns of language and behavior (2013, 123). As for *case study*, the researcher explores an issue, aiming to provide a detailed understanding of it from the examination of one or several cases (ibid.).

Paillé and Mucchielli (2012, 17) believe that any researcher who engages in qualitative analysis will resort to one or more of three main strategies, based on *writing*, *interrogating* or *annotating*:

- 1) Analysis by *writing*: the researcher performs an initial reading of the text, putting her or his initial understanding of the text on paper; the researcher then rereads the text, along with any other material that must be analyzed, thus producing fresh reflections and analyses in the process until she or he is satisfied with the results and the final report is concluded;
- 2) Analysis by *analytical interrogation*: the researcher does not begin by writing, but by interrogating; she or he is intrigued by the corpus, which answers certain questions (some of which had not even been phrased yet), but raises others, to which the researcher subsequently answers by studying new elements in the corpus, eventually shedding light on the research question through questions and answers;

3) Analysis by *annotations*, of which there are three types, depending on the form and level of the annotations, as well as on the purpose and stand of the analyst:

- *Phenomenological analysis*: the researcher produces statements and accounts, and aims to fully comprehend what is recounted exactly as it is recounted;
- *Thematic analysis*: the researcher aims to provide a general description of the corpus by using themes;
- *Conceptual-category analysis*: the researcher creates categories and situates them straight away at a certain level of abstraction, taking a conceptual and not entirely descriptive stand on the corpus.

Of the strategies presented by Paillé and Mucchielli, I decided to use phenomenological analysis, because my aim was to point out the most meaningful statements and testimonies provided by the participants in my study, in order to interpret and comprehend fully their experiences and beliefs.

The further one advances into the world of qualitative research approaches, the more one discovers that the terms used by authors to define these approaches are similar. Silverman (2011, 64) shares Abrial and Louvel's view on *content analysis*, Saldaña's on *grounded theory*, and Saldaña and Creswell's on *narrative analysis*. However, unlike Abrial and Louvel, who speak about themes and sequences when it comes to content analysis, Silverman suggests categories and the idea of counting the number of instances where categories are used in a particular text (ibid.). Regarding grounded theory, Silverman relies on the definition by Bryant and Charmaz (2011, 292), the concept's creators: "Grounded theory is a method of qualitative inquiry in which researchers develop inductive theoretical analyses from their collected data and subsequently gather further data to check these analyses." Narrative analysis represents a way to describe the structures of stories, many of which are elicited by interviews (Silverman 2011, 75). In this sense, Silverman's concept of narrative analysis resembles that of phenomenological analysis described by Paillé and Mucchielli earlier, while simultaneously differing from it, in the sense that narrative analysis focuses on a story and not on a specific phenomenon.

Thanks to the wide range of methods and approaches to qualitative analysis described so far, I was able to make a decision regarding my approach to analyzing the corpus. But how to

perform the analysis? I give a short account of qualitative analysis techniques in general, and of those that I used in particular, in the subsection below.

### 3.3.2 Techniques and Practices

According to Abrial and Louvel (2011, 71), the researcher must create certain rules for *fragmenting* and *coding* the corpus, which she or he will subsequently apply to all of the elements within. Coding can be *deductive* – when the researcher fragments the corpus according to preexisting themes – or *inductive* – when the researcher fragments the corpus according to themes that reveal themselves during the actual reading of the data (ibid. 72). I used an inductive approach to qualitative analysis, so the coding that I performed was also inductive. After reading the entire corpus several times, I noticed several themes taking shape. I then coded my corpus in accordance with these themes, all of which appear highlighted in bold later on in section 4. As for *fragmenting*, Abrial and Louvel describe it as an operation that involves classifying and qualifying material according to certain questions, such as “who is speaking,” “why they are speaking,” “to whom they are speaking,” “how” and “what are the results and effects” (ibid.).

Despite the word “coding” being derived from “code” itself, researchers also refer to “categories” or “patterns” when applying this technique. Silverman (2011, 64), for example, shares Abrial and Louvel’s view on content analysis as a qualitative research method, but speaks about categories, not themes or codes. Researchers establish a set of categories and then count the number of instances that fall into each category, with the essential aspect being that the categories must be precise enough to allow different coders to obtain the same results when examining the same corpus (ibid.). Silverman joins Abrial and Louvel in mentioning coding as a qualitative research technique (2011, 68), tying the coding technique to grounded theory, which “involves close inspection of data leading to memos using tentative codes which may form the basis of a later theory” (ibid.). Silverman’s basis for this theory is that of Charmaz (2006, 3), who believes that any grounded theorist uses coding to separate, sort and synthesize any early data studied. Saldaña (2011, 90-111) also mentions techniques like coding, themes, categories, patterns, deductive or inductive reasoning, and analytic memos. What I found interesting about Saldaña’s view was the amount of detail that he

provided on coding. According to the author, there are at least 30 documented approaches to coding, of which he chooses to present mainly five:

1. Process coding – through the exclusive use of gerunds to capture action in the data (Saldaña 2011, 96);
2. In vivo coding – based on the actual language used by participants (99);
3. Descriptive coding – nouns that summarize the topic of the data in a simple manner (104);
4. Values coding – based on a participant's values, attitudes or beliefs, as shared by the individual or interpreted by the analyst (105);
5. Dramaturgical coding – a perspective on life as a performance, with the participants acting as characters in a social drama (ibid.).

In my case, descriptive coding proved to be the optimal choice, because it gave me the chance to code my corpus using simple nouns that summarized the topic discussed during each stage of the focus group discussions. This technique enabled me to revisit each stage easily in order to identify similar themes.

Paillé and Mucchielli (2012, 15) also give a short account of techniques used in qualitative research. These include text transcribing or fragmenting, using tables or grids, transposing terms into others, regrouping terms intuitively, inducing in general or reducing to an essential form (ibid.). In addition to these techniques, Paillé and Mucchielli (2012) highlight a series of helpful practices for researchers who embark on qualitative analysis: markings (by coloring or underlining), annotations (formal or informal), inventories (quotes by participants or lists of categories), analytical notes (memos or comments on methodology), comparative grids, charts and so forth (ibid.). All of these techniques can be employed digitally, using computer software designed for this very purpose, as I describe in the following subsection.

### 3.3.3 Software

Qualitative analysis can be performed intellectually, physically, but also digitally, with the help of computer software, known as CAQDAS – Computer-Assisted Qualitative Data Analysis Software (Saldaña 2011, 136). The fact that computers have been introduced to the realm of qualitative analysis has not changed the latter's nature, but only provided support for it



(Lejeune 2010, 16). There are five families of CAQDAS (ibid.), which operate mainly by exploring empirical content or by calculating and rearranging the corpus:

1. Lexical analysis – software that explore the corpus lexicon statistically (e.g. Lexico) (Lejeune 2010, 20);
2. Concordance – software that search for expressions that appear in the corpus and display them in their context (e.g. AntConc or Glossanet) (22);
3. Automatic – software that automatically calculate the number of instances in which certain corpus fragments appear and automatically assign labels to these fragments (e.g. Candide) (23);
4. Reflexive – software that aid the researcher in reading and analyzing the corpus (e.g. NVivo or Weft QDA) (25);
5. Dictionaries and registries – software that rely on a series of markers used to annotate the corpus (e.g. Porphyry) (27).

Researchers' views on the topic of CAQDAS are definitely mixed. Some believe that CAQDAS are paramount for qualitative data management (especially in the case of large-scale studies), while others feel that learning how to use these software takes too long for them to be of any pragmatic value (especially when it comes to small-scale studies) (Saldaña 2011, 137).

My thesis advisor was an expert in qualitative research and knew exactly what I aimed for, so she introduced me to QDA Miner Lite (Provalis Research 2020). This reflexive software allows researchers to insert corpora into its system, design specific codes – as well as memos related to these codes – and apply them to the text by highlighting it in different colors, as if the researcher were using real colored markers on real sheets of paper. After watching my thesis advisor's online tutorial on QDA Miner Lite and witnessing its basic features firsthand, I decided that it was indeed perfect for coding my corpus and highlighting the most important bits of information within.

The time had finally come for me to analyze my corpus qualitatively and provide the insights that I had been wondering about for ten long years.

## 4 Data Analysis

Having chosen the optimal approaches, techniques and software for my corpus analysis, I could now start using QDA Miner Lite to design codes and apply them to the themes that I had noticed during my several readings of the corpus.

As I mentioned before, the focus group discussions revolved around a series of questions that I designed (see Appendix 6.5). These questions were divided into five stages: opening, introduction, transition, key and all-things-considered. I chose to code the information according to these stages and to the themes that became clearer and clearer with each stage. Throughout this section, I gradually move from one stage to the next and present all of the meaningful bits of information accordingly. Occasionally, I associate the participants' testimonies with themes that belong to a different stage of the discussion, so certain testimonies appear outside of their original context. These testimonies appear as such because I considered them a part of the bigger picture and more meaningful in a different context and under a different theme. I translated all of the quotes highlighted throughout this section from Spanish into English, and I certainly hope to have done justice to all of the participants. The original quotes in Spanish appear as endnotes after the "References" section.

In subsection 4.1 below, I briefly present the most significant bits of quantitative data obtained from the participants' questionnaires. The qualitative data obtained during the focus group discussions appears in subsections 4.2.1 to 4.2.7.

### 4.1 Quantity

All of the information presented in this subsection was provided by the participants in the questionnaires that they filled in before taking part in the focus groups. The participants also had to read and sign an information and consent form, whereby they agreed that both audio and video recordings would be made of the focus group discussions. The participants had the option to be referred to by a nickname, in order to be guaranteed full confidentiality. None of them chose to do so, thus I will refer to each of them throughout this paper by the first letter – or letters, in case certain participants' names started with the same letter – of their names.

The total number of participants in this study was 19: 11 women and 8 men. Of the 19 participants, 12 were either studying translation or had studied it at some point during their lives. This was my main criterion for sorting out the participants into focus groups. The first focus group (UNIGE) comprised current translation students at the University of Geneva. The second one (UA) comprised current or former translation students at the University of Alicante. The third focus group (EXTRA) comprised people who had never studied translation.

Earlier on in section 3, I mentioned that my initial plan was to travel to Granada and Barcelona to recruit participants. However, in light of the unprecedented circumstances at hand, I ended up with participants from a more varied range of Spanish cities:

- Albacete;
- Alicante;
- Granada;
- Huesca;
- Navarre;
- Valencia;
- Valladolid.

Of the 19 participants, 15 were students at the time, while 4 were not. In terms of foreign languages, 5 participants said that they spoke 2 languages in addition to Spanish, 5 participants spoke 3 languages in addition to Spanish, 3 participants spoke 4 languages other than Spanish, and, lastly, 2 participants spoke 5 languages other than Spanish. All of the participants, except *Ang*, spoke some English, although their levels varied.

Lastly, of the 19 participants in this study, 3 definitely preferred dubbing, while 9 definitely preferred subtitling. The remaining 7 stated that their preference depended on certain factors. At the end of this section, I compare the data revealed in the questionnaires with the insights provided by the participants during the focus group discussions.

The battle between dubbing and subtitling had begun, with the latter appearing to be headed towards an early victory. Would this be the case at the end of the discussions as well? Let us hear from the participants themselves.

## 4.2 Quality, not Quantity

The focus group discussions were carried out following a sequence of questions (see Appendix 6.5) that I designed before planning my trips. Throughout this subsection, I follow this sequence stage by stage, revealing the most meaningful pieces of information provided by the participants. Topics became more and more essential as the stages progressed. Testimonies related to the most essential topics – preferences for dubbing or subtitling and the factors that determine them – are presented in more detail. Recurring themes are highlighted in bold throughout the following subsections.

### 4.2.1 Participants and Films

In order to be eligible for my study, all of the participants had to have a certain interest in cinema, films or audiovisual material in general. Even if I recruited them in special circumstances, all of the participants proved to be interested in films and cinema to a certain degree.

“Nobody can say they don’t like movies, [...] there’re thousands of genres,” *P* said.<sup>i</sup> Everyone agreed that films were a form of art that could be useful in a variety of ways. For *Mar*, film was like a “sculpture,” an art form that “conveys emotion and allows [people] to experience things that [they] never thought could exist.”<sup>ii</sup> *Ma* used films to “escape, [and to] focus on fictitious people’s issues and forget about [hers] for a while.”<sup>iii</sup> For someone like *Mar II*, who “always has [her] head up in the clouds,” films and series were entertaining and soothing. They allowed her to “spend time without really being aware of what [she was] doing.”<sup>iv</sup> Films were a useful way to “learn more about the cultures of other countries,” according to *A*.<sup>v</sup> *Am* also thought that films helped her to “learn about another culture [or] other issues [she] hadn’t thought about.”<sup>vi</sup> *As*, too, watched series and films to “educate [himself] and learn more about other countries, cultures, etc.”<sup>vii</sup> *El* referred to films as a “form of culture” as well.

viii

Certain participants believed that films were useful for learning/improving foreign languages. For *Mar*, films had become “a way to learn foreign languages without leaving the house or spending money,” a statement with which *I* and *Ma*, her fellow translator colleagues at the University of Geneva, agreed.<sup>ix</sup> *MaP* preferred books to films, but admitted that series and

films could also be “entertaining, to put it this way.” She used films to “train [her] ear, [her] vocabulary, and the like,” ever since films sparked her interest in Japanese.<sup>x</sup> *MaP* was a former translation student herself. *A*, also a former translation student, preferred books too, but sometimes watched movies “because [he was] learning a foreign language, like French, which is why [he] might put on a movie in French.”<sup>xi</sup>

Other participants, such as *Al* and *G*, held a more idealistic view of films. In the words of *Al*, “cinema is, in the end, a wonderful way to express yourself, [...] one of the best ways; [...] you have so much sound, so much light, the image right there on the screen...”<sup>xii</sup> *Al*’s friend, *G*, believed that “of all art forms, film is the one that I relate to the most, it provides me with more tools that interest me, personally, [...] more freedom to create.”<sup>xiii</sup> Both friends were studying film at the time this paper was written.

The Covid-19 crisis started to affect Europe around mid-March 2020, with the lockdown still in place throughout the continent when these conversations were recorded. The lockdown was a key factor linked to the participants’ increased interest in audiovisual material. “Now, with the lockdown and all, films play a very important part in my life [...] to distract me a little and prevent me from always thinking about the same thing,” *C* said.<sup>xiv</sup> *An* pointed out that he was “not much of a movie buff,” but that “[...] lately, I’ve developed a thing for series [...] and the lockdown and all has definitely helped...”<sup>xv</sup> *L* liked the “physical experience of being in a cinema” very much and had been “missing it a lot during the past two months.”<sup>xvi</sup>

Next, I wanted to know how frequently the participants watched audiovisual material and what their favorite platforms were.

#### 4.2.2 Participants and Platforms

I discovered that the participants agreed, almost unanimously, that they watched audiovisual material most frequently online, on their computers, with Netflix being their favorite platform. For example, during the discussion with the University of Alicante group, as soon as I asked the question regarding their favorite platforms, everybody answered Netflix almost in unison. In the University of Geneva group, *C* and *Am* agreed. “[On] Netflix [and on my] computer, really,” *C* said.<sup>xvii</sup> “Yeah, same here. At home, on my computer, and always on Netflix,” *Am* stated sharply.<sup>xviii</sup> When I asked the EXTRA group where they watched movies most

frequently, *A/* quickly answered, “Online, right? [Online platforms] are the most fashionable these days.”<sup>xxix</sup> I then asked *A/* which particular online platforms he was referring to, and he replied, “Well, Netflix, Amazon, [...] Disney...”<sup>xx</sup> Almost everyone in the group nodded. The University of Alicante group agreed on another online platform, HBO+. In addition, *F* mentioned Filming, a Spanish website that he sometimes visited because “Netflix focuses more on series, which is normal, [...] or other projects that belong to Netflix,” and other times because he just wanted to “watch something from some time ago or more independently produced.”<sup>xxi</sup> Despite not being a part of the same focus group as *F*, *A/* agreed that Filming was “really cool too.”<sup>xxii</sup>

If the participants’ favorite online platforms lacked certain audiovisual material, some of them, like *I*, *Am*, and everyone from the University of Alicante group, searched for content on streaming websites. Of these people, everyone – except *Man* and *P* – went on to download the respective material if they did not find it streamed online. *Mar*, *C*, *Man* and *P* never downloaded films, or other audiovisual material. Meanwhile, in the EXTRA group, nobody spoke about downloading films.

Certain participants still watched films on television, despite this habit “slipping away, which is sad [...],” as *A/* put it.<sup>xxiii</sup> *V* was one of the participants who liked to watch films at home or in the cinema, not on his computer. He preferred to watch films “in [his] living room, on the sofa [...] not in [his] room sitting at [his] desk, on that [little laptop] screen...”<sup>xxiv</sup> *Ang*, for example, did not yet have an account on any of the aforementioned platforms, or on any other social media platforms – except WhatsApp – and liked to watch films “on TV, on [her] sofa, alone or with [her] family or friends.” She believed that “with the state things are in today, a movie comes out and already next year you have it on TV.” This statement gave way to general laughter in the EXTRA group, which is why I asked her if she really waited for a year before seeing a film that she was interested in. “If circumstances suit me and I have the chance to go to the cinema with whoever I want, [...] then I do go,” she explained.<sup>xxv</sup>

The next question aimed to reveal the participants’ idea of dubbing and subtitling, as well as their most recent experience viewing dubbed or subtitled audiovisual material.

### 4.2.3 Participants and Dubbing/Subbing: Latest Viewing Experiences

All of the participants, including those who were studying or had studied translation, had similar notions of what dubbing and subtitling meant. Everyone associated dubbing with the idea of replacing the original soundtrack with a new one translated into a target language, and subtitling with the idea of a written translation of the original dialogue, usually provided at the bottom of the screen. One of the most interesting answers here was that of *Man*, who did not define either concept, but said that both modes “come from a translation [that] needs to be adapted, both for dubbing and for subtitling; [...] it won’t be the same translation for both.”

<sup>xxvi</sup> His friend *A* simply said, “Both methods are different and some may opt for one, others may opt for the other.” <sup>xxvii</sup> *Man* and *A* were both former translation students at the University of Alicante.

Nearly all of the participants, apart from a very few cases, were in regular contact with dubbing and subtitling, having watched both dubbed and subtitled audiovisual material at least once within the week preceding the focus group discussions. I wish to clarify that, throughout the conversations, the participants were aware of the fact that, by “original subtitled version,” I was referring to the original version of a movie viewed with subtitles in the participants’ native language, Spanish. “The last [movie] that I watched dubbed is a German one called *Isi & Ossi* on Netflix,” said *Mar* from the University of Geneva group, cheerfully. “It’s really cool! Have you seen it, *C*?” she asked. <sup>xxviii</sup> “Yeah, subtitled,” chuckled *C*. <sup>xxix</sup> A few seconds later, *Mar* revealed that the last time that she had watched anything subtitled had been on the same day the focus group discussion took place. “A series [called] *Hollywood*, on Netflix,” she pointed out. <sup>xxx</sup> In the University of Alicante group, *A* had seen a dubbed movie a week before our conversation, and “a subtitled [French movie] on Netflix, [...] a week or so ago.” <sup>xxxi</sup> The last time that *P* had watched a dubbed movie had been on TV, and the last time that she had watched a subtitled movie had also been on Netflix, “a [Korean] series, called *Kingdom*.” <sup>xxxii</sup> *Am* and *C* from the University of Geneva group agreed that the last time that they had watched anything dubbed coincided most likely with the last time that they had gone to a cinema in Spain. As for subtitled, “[...] a week ago, [something] by the director of *Spirited Away*, [...] who makes epic Japanese anime,” in *Am*’s case, and “A [Canadian] series, *Working Moms*, that I watched just yesterday,” in *C*’s case. <sup>xxxiii xxxiv</sup> I deduced that both girls had watched those series on Netflix, due to their earlier statement on Netflix being their favorite platform. In the same

group, *I* had not seen anything dubbed “in at least five years.”<sup>xxxv</sup> *V* said that he had not watched anything dubbed in the “last year or so,” which I found interesting, given that, in his questionnaire, *V* had said that he preferred watching movies dubbed, if presented with the choice.<sup>xxxvi</sup> He did reveal later that both of his parents were language teachers, and that they “[had] been watching the original subtitled version of movies for several years,” a thing that led to *V*’s doing the same at home, “in imitation” of his parents.<sup>xxxvii</sup> He did remember the last time that he had watched something subtitled, though: “A few days ago I watched a [Danish] movie on Netflix, with Spanish subtitles.”<sup>xxxviii</sup> In the University of Alicante group, *Man*, like *V*, had written in his questionnaire that he preferred watching movies dubbed if he had the choice, but when I asked him about the last time that he had watched anything dubbed, he could not even remember. However, when referring to the last time that he had watched subtitled material, *Man* promptly said, “Last week I saw a [Turkish movie] subtitled in Spanish, on Netflix.”<sup>xxxix</sup> During my discussion with the EXTRA group, *Al* said, “Me, subtitled, an hour ago, and dubbed, last Sunday [...] with my parents.”<sup>xl</sup> “Me, subtitled, last night,” said *As* from the same group, “and dubbed, two days ago or so, [...] I don’t remember exactly.”<sup>xli</sup> *El* had stated in her questionnaire that she definitely preferred watching subtitled material, so when it came to this question, she quickly answered, “I saw *Pulp Fiction* again yesterday, subtitled.”<sup>xlii</sup> As I mentioned earlier, all of the participants in the EXTRA group, except *Ang*, agreed that Netflix was their favorite online platform. Therefore, I deduced that they had viewed all of the subtitled material mentioned in the previous statements on Netflix. *Ang*, who at the time did not have an account on any online platforms, could not recall the last time that she had watched anything subtitled. “If it’s not in Spanish, I don’t usually watch it, [...] I don’t like it,” said *Ang*.<sup>xliii</sup>

For the next question, the participants had to recall their latest trip to a cinema in Spain, accompanied by family or friends. I wanted to know whether they sometimes debated the option of seeing the original subtitled version of a movie or not, and, if so, I wanted to learn more about the factors that the participants cited as influential in the group’s final decision.

#### 4.2.4 Participants’ Viewing Habits (Accompanied)

The discussions were advancing towards the key questions, which dealt with the participants’ preference for dubbing or subtitling and the factors that determined these preferences. I



asked the participants' about their latest trip to a cinema to watch a foreign movie, in Spain, prior to the Covid-19 pandemic. Firstly, I wanted to know who accompanied the participants, what movie they watched and whether the movie was dubbed or subtitled. Secondly, I was interested most of all in whether a debate usually took place between the participants and the people with whom they went to the cinema, on whether to go watch the original subtitled version or not. Lastly, in case a debate did arise, I wanted to know what particular factors influenced the group's final decision.

For obvious reasons, the last time that most of the participants had gone to the cinema in their home country to watch a movie with someone had been prior to the Covid-19 crisis. During my conversation with the University of Geneva group, *Am* and *Ma* said that the last time that they had gone to the movies in Spain coincided with the last time that they had gone home for Christmas. *V* said that the last time that he had gone to a cinema in Spain had been in October 2019. *C*'s last time in a cinema in Spain had been "some two years" prior to our focus group discussion.<sup>xliv</sup> *I* revealed that five years had passed since the last time that she had gone to a cinema in her country. *Mar* had stopped going to the cinema in Spain altogether. "I stopped going to the cinema [in Spain] a long time ago because of the general atmosphere there; [...] people have no respect anymore, they pay to go to the movies just to eat or speak [...] or cough, and they miss the whole movie," *Mar* confessed.<sup>xlv</sup> The movie-going experience in her home country had become very stressful to her. "I don't like places with a lot of people, like where you're surrounded by a lot of people. [...] [Cinema] is not something that thrills me, really..." *C* agreed.<sup>xlvi</sup> Speaking about the experience of going to the cinema in Switzerland, as opposed to Spain, both girls agreed that it was "different," but "very expensive," a factor that definitely put them off.<sup>xlvii</sup> *Am* and *Ma*, their colleagues at the University of Geneva, nodded.

As for the movies seen by the participants during their last trip to a cinema in Spain, the answers were varied. I give no account of these in this subsection, unless the answer is relevant to certain information that I wish to present. When I subsequently asked the participants whether the last movie that they had watched with someone in a cinema in Spain had been dubbed or subtitled, two thirds of them answered that it had been indeed dubbed. *I* had already stated that she had not seen any dubbed audiovisual material within the past five years. *A* told me that the last time that he had gone to the cinema had been, in fact, with his friend *F*, but *F* then remembered that he had subsequently gone alone to the cinema to

watch a subtitled movie. *G*'s last time in a movie theater had also been on his own and had also involved a subtitled movie. *An* could not even remember the last time that he had set foot in a cinema, but was sure that the movie he had seen had been dubbed. *P* confessed to only going to the cinema to see movies that were "special and truly worthy of being watched on the big screen," such as the latest installment in the *Star Wars* saga.<sup>xlvi</sup>

One of the details that I was most interested in was whether young Spanish people sometimes debated the option of going to the cinema to watch the original subtitled version of movies, as opposed to the traditional dubbed version. After providing a few details about their most recent trip to a movie theater in Spain with someone, the participants now had to tell me whether there usually was a debate and, if so, how it took place and what factors influenced the group's final decision.

#### 4.2.4.1 No Debate

Most of the time, when the participants went to the cinema with someone, the option to watch the original subtitled version of a movie was never debated. "Dubbed, straight away," *As* said, plainly.<sup>xlix</sup> "The possibility of watching [the movie] subtitled isn't even debated," *An* agreed.<sup>i</sup> "I don't even think the 'Should we see it with subtitles?' option even exists," said *Ang*.<sup>li</sup> The University of Geneva group answered "no" nearly in unison, which might have been surprising, coming from a group that comprised translation students – interested in foreign languages – in its entirety. However, their being interested in foreign languages did not mean that their other friends had to share the same interest. "Everybody wants to see it in Spanish," *Am* and *C* agreed. "Everyone's too lazy to watch it subtitled. [...] If you go to the cinema, what you want is to be in front of the screen and go 'Ah...'" *Am* said, leaning back in her chair and smiling.<sup>lii</sup> Despite having stated in her questionnaire that she preferred watching the original subtitled version of movies, *Am* showed me that she also understood the other side's point of view. "I suppose when people pay to see a movie, they want to be completely sure that they understand what they're seeing," *Mar* began. "Spanish people prefer to see something dubbed in order to make sure that they understand and enjoy the movie," she added.<sup>liii</sup> According to her, the need to read subtitles while watching a movie prevented the viewers from following the plot properly. "If they're going to understand it better in Spanish, why make the effort? It's something very Spanish most of the time," *Am* explained, smiling.<sup>liv</sup> During my

conversation with the University of Alicante group, *F* spoke of a similar situation. “My folks just can’t watch a subtitled movie, because they’re already old.” “They can’t keep up with [the subtitles], especially if it’s a movie with a lot of dialogue, [during which the actors speak] very, very fast,” he explained.<sup>lv</sup> *Mar II* also told me that most of her friends preferred to go see the dubbed version of a movie, because of the “typical ‘I don’t have time to read the subtitles’ excuse [...] or simply because they find it more comfortable, basically.”<sup>lvi</sup> *Mar*, *Am*, *F* and *Mar II* had all stated that they definitely preferred subtitling to dubbing in their questionnaires, which made me believe that their previous statements presented the view of the stereotypical Spanish person, who is not used to making the additional cognitive effort of reading that is necessary when watching original subtitled versions of movies. Having been accustomed to dubbing all of their lives, Spanish people may have become reluctant to watch original subtitled versions, seeing as the effort of reading subtitles might result in their not comprehending a movie fully – a risk that they are not willing to take. *MaP* told me a personal story linked to this topic. “I think that the country of origin is a major factor,” she started. “During my [exchange year in Japan], my roommates were from Finland and France and we had very extensive arguments about dubbing and subtitling, because in Finland they’re very used to subtitling, always,” *MaP* explained. “So one day, we decided to watch *Harry Potter* and, of course, the French wanted to watch it in French, I wanted to watch it in Spanish, and the Finnish girls went, ‘But how can you listen to Emma Watson without Emma Watson’s voice?! It’s not the same!’” she finished, laughing.<sup>lvii</sup> *MaP*’s Finnish roommates, who came from a traditionally subtitling country, could not understand why *MaP* – who was Spanish – and their other roommates – who were French – preferred watching the dubbed version of *Harry Potter*. It was because both Spain and France were traditionally dubbing countries, and, having been used to dubbing all of their lives, most of the people from Spain and France felt more comfortable viewing dubbed audiovisual material, as it facilitated their comprehension of a movie.

In light of such testimonies, my initial thought was that dubbing prevailed within groups of young Spanish people due to factors such as **force of habit/tradition** and **comfort/comprehension**, which I believe are tightly linked. It appeared that, often, force of habit/tradition, along with comfort/comprehension influenced the absence of the debate about watching the original subtitled version of a movie. According to some participants,

having grown up in a traditionally dubbing country and been used to watching dubbed material all of their lives, Spanish people perceived watching the original subtitled version of a movie as risky, because of the additional cognitive effort of reading subtitles that might prevent them from being comfortable during the viewing.

Nevertheless, I discovered that the **force of habit/tradition factor** could also work the other way. *I*, for example, had no problem with reading subtitles. She was a translation student at the University of Geneva who spoke five languages – English, French, German, Korean and Arabic – in addition to Spanish. “All the series I watch are in original: [...] Taiwanese, Korean, Japanese, Hindu and so forth... [...] And it happens instantly: image, subtitle, and I get it,” *I* said, smiling.<sup>lviii</sup> Later, she revealed that she had succeeded in convincing her parents to start watching original subtitled versions of movies as well, a habit that they had kept ever since, even when *I* left to study in a different city and no longer lived with them. *I*’s colleague, *Mar*, admitted that, when it came to reading subtitles, there were quicker and slower people, and that she was “not quick at all!”<sup>lix</sup>

Other participants revealed another factor that often influenced the absence of debate: the **unavailability of subtitled material** in their respective hometowns. At one point during my conversation with the UNIGE group, *I* told me something very interesting: “Sometimes you don’t get a chance to find [the original subtitled version of] the movie. Well, yeah, now [you can] on the internet, but before, you couldn’t find the movie in original. [...] It all changed around 2000, but before, it was much more complicated for a foreign movie with subtitles to reach Southern Europe.”<sup>lx</sup> *I*’s statement made me wonder: could it be that difficult to find the original subtitled version of a movie in a cinema in 2020 Spain?

“In my city [Albacete], there isn’t much of an option to see the original [subtitled] version, [...] except on Tuesdays, and it’s only the movie that was the most watched the previous week,” *P* told me. “You either like it or there’s nothing to decide. You either see it dubbed or not at all,” she added.<sup>lxi</sup> Albacete, the capital city of a Spanish province bearing the same name, comprises roughly 173,000 people, which qualifies it as a “medium-city,” according to Wikipedia (2020). I was surprised that so few options to watch the original subtitled version of a movie should be available in such a city. Further research would need to be done in order to reveal whether the situation described by *P* applied to larger cities as well. “The same thing usually happens to me too,” said *A*, a friend of *P*’s and a fellow member of the University of

Alicante focus group. “Either there isn’t an original version to go see in the cinema at that moment, or it’s shown too late, or there isn’t a chance,” A explained. “Or there is a chance, but at a very inconvenient time,” he added. “Actually, I think this is the reason why I’ve never seen a movie in original in the cinema,” A finished.<sup>lxii</sup> “Me too, same as A,” agreed *Man*.<sup>lxiii</sup> Both A and *Man* lived in large towns with populations of between 10,000 and 100,000 (Wikipedia 2020). During the same conversation, *MaP* pointed out that blockbusters like the *Marvel* movies were “nearly always” provided both with dubbing and with subtitling, as opposed to “less famous movies that come out only with dubbing, which leaves us with no option [to go see it in original].”<sup>lxiv</sup> *MaP*, unlike *Man*, A and P, lived in Alicante, a large city of more than 300,000 people (Wikipedia 2020). However, A and L from the EXTRA group, both of whom lived in large cities – Alicante and Valencia – also told me that there were “very few showings” of the original subtitled version of movies at times that were hardly ever suitable, such as “4pm or midnight.”<sup>lxv</sup>

Further info on the **unavailability of subtitled material** came from *Ma*, during my discussion with the University of Geneva group. Earlier on, *Ma* had said: “I live in a small town [province of Huesca] so right from the get-go there’s no subtitled cinema.” Her case was particularly interesting, because, as she put it, “Until I started university [in Alcalá de Henares], I wasn’t even aware that there were cinemas in Spain where you could see movies in original with subtitles, so until I left [Huesca] there wasn’t a debate, because there wasn’t really an option.”

<sup>lxvi</sup> Alcalá de Henares, the birthplace of Miguel de Cervantes, is a medium-city (Wikipedia 2020), nearly four times as big as *Ma*’s hometown, Huesca. During the same discussion, *Mar* quickly added that, in her hometown of Alicante, the original subtitled version of movies “took some time” to arrive, only getting there “about five years ago, maybe more.”<sup>lxvii</sup> “I suppose in big cities it’s always been easier to find cinemas that provide the original version,” agreed V, a fellow member of the University of Geneva focus group. V spoke to me from Valencia, his hometown. According to him, original subtitled versions of movies arrived in commercial cinemas in Valencia “less than five, six, seven years ago.”<sup>lxviii</sup> Upon hearing these facts, I told the University of Geneva group that, back in 2010, I was already watching original subtitled versions of movies in commercial cinemas in Granada. “I think it depends on each region of Spain. [...] There was the occasional original version in Barcelona [...] and, if not, there were specialized film libraries [...] at the British Council or the Alliance Française,” I explained,

referring to my story. *I*, like *V*, came from Valencia, but left home to study in Barcelona. She was aware that Barcelona was indeed a much “bigger and more international” city than Alicante or Valencia.<sup>lxi</sup>

Later on, I was provided with more proof that **force of habit/tradition** and **comfort/comprehension** were decisive factors in the absence of debate within a group of Spanish people. *Ma* told me that, “seeing as I’m at home now [back in Spain because of the Covid-19 pandemic] with my parents, and they don’t speak any languages other than Spanish, [...] I do watch more dubbed material.”<sup>lxx</sup> *Am* told me that, during the Christmas holidays, when she returned to Spain from Switzerland, she went to the movies with her mother and watched a dubbed movie, “because [her] mom doesn’t speak English.” In addition to not being willing to read subtitles when watching a movie, *Am* believed that the Spanish were “not interested [in the movie’s original language] or very little.”<sup>lxxi</sup> However, must a person be interested in the original language of a movie – English in this case – or speak the original language of a movie in order to watch the original subtitled version? For example, in the traditionally subtitling countries of the world, not all of the people speak English – or any other original language that a movie may be in, for that matter – and still consume original subtitled versions. In this particular case, I believe that *Am*, a subtitling supporter, was once more presenting the view of a typical Spanish person – her mother – that grew up in a traditionally dubbing country and became comfortable viewing movies that way. In the absence of dubbing, *Am*’s mother, as well as other Spanish people who do not speak foreign languages – English in this case – would need to base their entire comprehension of the movie on the subtitles, of which the reading represents a cognitive effort to which they are just not accustomed. Due to the fear of not fully comprehending a movie, which is associated with the cognitive effort of reading, Spanish people may have come to regard the viewing of original subtitled versions as risky, and thus may have become reluctant to take this risk.

Further testimonies reinforced my belief. During my conversation with the University of Alicante group, *F* said that he usually watched dubbed material with his parents, because “[his] parents neither speak English, nor can they read subtitles.”<sup>lxxii</sup> Although *P* and *Mar II* did not mention anything related to their parents’ knowledge of English or any other foreign language, the last time that they had watched anything dubbed was on TV, with their families. *Man*’s last time in a cinema had also been with his family and had also involved a dubbed movie. *Al*

told me that the last time that he had watched something dubbed had been “last Sunday with [his] parents, because with them [he did] watch [movies] dubbed.”<sup>lxxiii</sup> During my conversation with the EXTRA group, *E/* said at one point, “[...] In the end, seeing as people [...] don’t usually know English, you go ‘OK, I’ll watch it dubbed then.’”<sup>lxxiv</sup> Again, the fact that the participants’ parents did not usually speak the original language of a movie – English, most of the time – meant that they needed to base their entire comprehension of the movie on the subtitles, which must be read. The cognitive effort of reading, to which the parents in general were just not accustomed – seeing as they had been used to viewing dubbed audiovisual material all of their lives – led to the parents’ being reluctant to watch original subtitled versions, out of fear that they might not fully understand them. This led me to believe that the link between dubbing and the participants’ families stemmed from **force of habit/tradition** and **comfort/comprehension**. If I was to trust *I/*’s statement that original subtitled versions only reached Southern-European countries like Spain after 2000, I could presume that the participants’ parents were not as exposed as their children to original subtitled versions of movies and foreign languages. *Mar* indeed believed that I needed to take into account the “generation gap.”<sup>lxxv</sup> “We’re not the same as our parents,” *Am* agreed.<sup>lxxvi</sup> Seeing as most of the participants’ parents were at a disadvantage when it came to foreign languages, the participants adapted to the situation and preferred to watch dubbed material, especially with their families. Nevertheless, there were exceptional cases. *V/*’s parents, for example, were both language teachers, who “[had] been watching most movies in original for several years now.” In this particular case, both parents had a certain **knowledge/interest in foreign languages**, so subtitling was preferred at home.

Lastly, another factor that influenced the absence of the debate about watching the original subtitled version of a movie was the **liking of dubbing actors’ voices**. This factor came up quite early during the conversation with the University of Alicante group, with *Mar II* being the first one to raise the issue. Earlier, *Mar II* had said that most of her friends preferred to watch the dubbed version of movies because of the “typical ‘I don’t have time to read the subtitles’ excuse,” but now revealed that her friends also preferred the dubbed version because “they [liked] the dubbing actors’ voices, which is the case very often.”<sup>lxxvii</sup> This was the only time that someone mentioned the **liking of dubbing actors’ voices** factor so early during a

conversation. When I heard *Mar II*'s statement, my first thought was that this factor stemmed from **force of habit/tradition**. The link between the two becomes clearer later.

So far, dubbing seemed to be going strong in its battle against subtitling, especially when the decision depended on the collective opinion of a group of people. But were there exceptional cases when a debate about watching the original subtitled version of a movie did arise within a group?

#### 4.2.4.2 *Yes, Debate*

Occasionally, certain participants did raise the issue of going to see the original subtitled version of a movie with friends or family. I narrowed down to a few the factors that determined the group's decision to do so.

The first factor was the **knowledge/interest in the original language of the movie/foreign languages in general**. Of the 19 participants in this study, 18 spoke at least one foreign language, so a general interest in foreign languages among the participants was implicit. "In my group, the result of the debate is always 'subtitled,' [...] even with my parents," said *I*, a translation student at the University of Geneva. "When I started studying translation, [...] I started watching everything in original, [...] not because the dubbing was bad or because I didn't like it, [but] because I saw it as much more useful for helping me grow academically and personally," she explained.<sup>lxxviii</sup> *I* had told me earlier that her parents had come to prefer the original subtitled version of movies even when she was no longer around. *F* spoke to me about his own group of friends. "The people I go to the cinema with nearly always share the same tastes as me."<sup>lxxix</sup> By this, I understood that the preference for subtitling could come to define a group of viewers. *F* knew exactly which of his friends shared the preference for subtitling, and created the cinema-going group accordingly. Earlier on, some of *F*'s friends from the University of Alicante group had talked about the **unavailability of subtitled material** in the city, but that did not seem to be a problem for *F* and his pro-subtitling group of friends. "We nearly always agree on going to see the subtitled version, even if it means going to a smaller cinema because it's the only one that shows it," *F* told me. "In the end we prefer subtitles, because [...] we can appreciate the accents more, we can appreciate [an actor's] performance more," *F* added, reinforcing my belief that certain participants opted for subtitling on account



of their **knowledge/interest in the original language of the movie**. “It’s a matter of personal taste,” he finished.<sup>lxxx</sup> In *Am*’s case, the only ones who might debate watching a subtitled movie with her were “[her] brother, who [spoke] English, or [her] friends, in case they [felt] ‘very favorable towards [her].’”<sup>lxxxi</sup> I heard an echo of *Am* when *El* said, “When it involves certain friends who have, well, a decent level of English, then we debate the option.”<sup>lxxxii</sup> These last two statements were further proof that the debate about watching original subtitled versions of movies in the cinema sometimes depended on whether the people accompanying the participants to the cinema possessed a certain **knowledge of the original language of the movie**. Before, I pointed out that if Spanish people did not understand the original language of a movie, they needed to base their comprehension of the movie exclusively on subtitles, rather than on dubbing. This rendered the situation risky, due to the cognitive effort of reading the subtitles – an effort to which most Spanish people were not accustomed – that might prevent them from fully comprehending the movie. Nevertheless, *Am* and *El* revealed that the situation changed when they went to the cinema with people who spoke foreign languages, such as English. In such circumstances, the risk of not fully comprehending the movie diminished, rendering the people accompanying the participants less reluctant to watch original subtitled versions. *Ma*, for example, started a bachelor’s degree in modern languages and translation at the University of Alcalá de Henares and thus developed an interest – shared with her fellow schoolmates – in watching the original subtitled version of movies, which were “in English ninety percent of the time.”<sup>lxxxiii</sup> *Al* and *G* from the EXTRA group confessed to going to the movies usually with each other and keeping a certain day in the calendar for going to the cinema to watch the original subtitled version of a movie if “that movie interests [us] specifically in its original language for whatever reason.”<sup>lxxxiv</sup> At the time, both friends were studying film, a factor that also influenced their preference for original subtitled versions of movies, in addition to their **interest in the original language of a movie**.

The second factor that fueled the debate about watching original subtitled versions was the **liking of actors’ original voices**, rather than their dubbed ones. “I usually go to the movies with the same people,” *MaP* told me. “We normally watch the dubbed version, unless it’s a *Marvel* movie, in which case we see it subtitled, because apparently that’s the rule in my group,” she added, smiling. According to *MaP*, her “very geeky friends” preferred to watch the original subtitled version of specific movies, such as those from the *Marvel Cinematic*

*Universe*, because they liked certain actors, such as Benedict Cumberbatch, Robert Downey Jr. or Chris Hemsworth, and enjoyed listening to their voices very much.<sup>lxxxv</sup> “But let me tell you, unless it’s one of those actors whose voices we like very much, we don’t even look for the subtitled version,” *MaP* insisted.<sup>lxxxvi</sup> *Mar II* joined *MaP* in mentioning *Marvel* movies, namely the most recent, *Avengers: Endgame*, which she had gone to see a second time with her friends, that time in original, because “We liked it a lot!”<sup>lxxxvii</sup> *Mar II* usually preferred to watch the original subtitled version of movies, but adapted to the people with whom she went to the cinema. *Mar II* and her friends did occasionally go see the original subtitled version of a movie in the cinema. When they did, it was because “we like to listen to the actual voice, [...] we like to hear the actual puns and how the script was written,” according to *Mar II*.<sup>lxxxviii</sup> She thus gave me further proof that the **interest in the original language of a movie** and the **liking of original actors’ voices** had a strong influence in a group’s debate about watching original subtitled versions of movies.

This subsection provided me with some initial insight into the battle between dubbing and subtitling in certain parts of Spain. Until now, dubbing appeared to be victorious within groups of people, due to factors like **force of habit/tradition, comfort/comprehension, dubbing actors’ voices**, or the **unavailability of subtitled material**. However, subtitling was not always absent and, throughout the following subsections, became increasingly present in the participants’ statements.

Up next, I asked the participants to imagine that their next trip to a movie theater in Spain was on their own, with nobody to influence their preference. Would they choose dubbing or subtitling? Why?

#### 4.2.5 Participants’ Viewing Habits (Unaccompanied)

The choice was not easy. Very few people were able to choose either dubbing or subtitling from the beginning. Most of the participants revealed that their choice depended on various factors, some of which were already discussed in the previous subsection. Nevertheless, there was fresh news. In this subsection, I begin by citing the factors that influenced certain participants’ clear preference for dubbing. Then, I discuss the factors that influenced other participants’ definitive preference for subtitling. Lastly, I reveal the additional factors cited by

the remaining participants as influential in their preference for dubbing or subtitling, depending on the context.

#### 4.2.5.1 *Definitely Dubbing*

The first factor mentioned here was **comfort/comprehension**. When going to a cinema in Spain to see a movie on their own, *Mar* and *V*, who were both translation students at the University of Geneva, had no doubts about their favorite audiovisual translation mode: dubbing. “Only if I go to the cinema! At home I don’t care, because I stop [the movie], rewind it, read...” said *Mar*. “But in the cinema, [...] I won’t risk it,” she finished.<sup>lxxxix</sup> “Me too,” *V* said, “I’m very comfortable that way.”<sup>xc</sup> When I asked *Mar* what exactly she would not risk, she explained, “Like I said before, I want to make sure that I understand everything. [...] I can always watch the original version later at home, but when I go to the movies and spend money, [...] I want to be happy... I don’t want [not understanding the movie] to be an issue.”<sup>xci</sup> “Exactly,” agreed *V*, proving to me yet again that certain participants were reluctant to watch the original subtitled version of a movie in the cinema, due to the risk of not fully comprehending a movie because of the subtitles. Having grown up in a traditionally dubbing country, both *Mar* and *V* regarded dubbing as the safer choice when going to a cinema in Spain. “Besides that, [movies] become available online shortly after [premiering in cinemas] and you can watch them cozily in original then,” *V* finished.<sup>xcii</sup> Therefore, having avoided the risk of not comprehending a movie fully in the cinema – by choosing to watch the dubbed version – certain participants subsequently watched the original subtitled version at home, only to enrich their viewing experience, as well as their initial comprehension of the movie, which had already been achieved thanks to the dubbed version. *Man*, who had also studied translation, during his bachelor’s degree at the University of Alicante, also chose to go see the dubbed version of a movie on his own. “Basically, I enjoy the dubbed version more, because I immerse myself more in the movie, in the story told,” he confessed. “I like the way they dub here in Spain,” he told me, revealing a novel factor in the process, the **quality of dubbing**. “It’s like, if I go to the cinema, I go to enjoy it more, to relax, and if there are subtitles, I don’t get the same satisfaction as with dubbing,” *Man* explained.<sup>xciii</sup> *Man* did not mention **comfort/comprehension** specifically, but I think that the sensation of “relax” and “satisfaction,” which *Man* associated with watching a dubbed movie, stemmed from the lack

of cognitive effort involved in viewing dubbed movies, as opposed to subtitled ones. *Man*, a loyal supporter of dubbing throughout our conversation, had been watching dubbed movies in the cinema all of his life and had been used to understanding the story of those movies better that way. Even if he did study translation in the past and was interested in foreign languages, *Man*'s **force of habit** proved to be too strong. "I don't even think about it. Dubbed!" *Ang* said. "I think that the dubbing in Spain is very good and we're very used to it," she continued, demonstrating further influence of **force of habit/tradition** and **dubbing quality**. "Besides simply saying words and synching them with the actor's mouth, [translators] reference and joke about things that are widely known in Spain," *Ang* ended.<sup>xciv</sup> Her testimony reminded me of the old saying, "There is no place like home." **Force of habit/tradition**, along with **comfort/comprehension** were very powerful factors that made some participants want to hold on to dubbing – to which they had been used since childhood – because it did not involve their making the additional cognitive effort of reading.

However, not everybody agreed. Next, I present the testimonies of the participants who chose to see the original subtitled version of a movie on their own.

#### 4.2.5.2 *Definitely Subbing*

Here, the first influential factor was the **liking of actors' original voices/performances**. *C*, a translation student at the University of Geneva, believed that actors' actual voices "convey more than dubbed [ones do]." "If it's a British movie, for example, as opposed to an American one, [...] I like the different accents that actors may have. [...] That too is why I prefer subtitles," she explained.<sup>xcv</sup> When asked this question, *Am*, a colleague of *C*'s at the University of Geneva, as well as a fierce supporter of subtitling, said that, if she were going to see the original version of a movie in a cinema in Spain, she would like to be able to see it with no subtitles at all. "If there are subtitles, my lazy mind will read them, but won't understand what the actor's saying," she said, aware of the fact that the option did not exist. "I would never, ever, ever go for the dubbed version," *Am* insisted.<sup>xcvi</sup> At that point in the conversation, *Am* did not give any particular reasons for choosing to go see the subtitled version of a movie. However, later on, when *Ma* mentioned that a lot of cultural references, as well as a significant part of the actors' performances got lost in dubbing, *Am* replied, "I completely agree with everything you've just said, both references and cultures, but also the [actor's] voice itself."<sup>xcvii</sup> According to this

statement, one major factor that determined *Am*'s preference for subtitling was **actors' original voices/performances**. Earlier on, *F* had already presented a similar view. "Basically, I would always go for subtitling, because I think I would [...] appreciate the actors' performances [more]." <sup>xcviii</sup>

Supporters of subtitling revealed additional reasons for preferring this mode. One of them was their **knowledge/interest in the movie's original language/foreign languages in general**. "I would always go for subtitling," *Mar II* said. "Whatever the original language [of the movie] may be, [...] I like listening to the cadence of every language very much." At that point, *Mar II*'s connection dwindled, but she returned even stronger, fearing that we had not heard her. "I don't know if you guys heard me before, but what I said is I prefer subtitling. Long live subtitles!" she exclaimed, joyfully. <sup>xcix</sup> Despite not taking part in the same focus group, *Am* agreed with *Mar II*. "I always use [the original version] as a means to learn the language." <sup>c</sup> *I*, another supporter of subtitling, had also told me earlier that movies were a very useful way for her to learn foreign languages. She also mentioned that, from the moment she started studying translation at university, she only watched original subtitled versions. "Whenever I go [to the cinema], there're subtitles, because [...] they don't bother me. Not at all, [...] I'm so used to them," *I* said. "At the end [of a movie], something always sticks with you. Interesting words stick with you, which you end up using more often," she added. This testimony proved to me that *I*'s **knowledge/interest in foreign languages** had turned her preference for subtitling into a **force of habit/tradition**, which was exactly what the preference for dubbing had been to *Ang* earlier. "I see [the subtitled version] as much more original, let's say, than the dubbed version," *I* continued, echoing *C* and *Am*'s views on **original actors' performances/voices**. Her next statement also reminded me of a reason previously cited by *Man* from the dubbing camp: **comfort/comprehension**. Referring to watching the original subtitled version, *I* said, "It's not just the movie, it's about immersing yourself in the universe of the movie." <sup>ci</sup> In less than three paragraphs, *I* showed me that people from both camps might cite similar reasons for choosing dubbing or subtitling.

To sum it up, the **interest in foreign languages** factor influenced certain participants' preference for original subtitled versions of movies when going to the cinema in Spain on their own. Even if these participants grew up in a traditionally dubbing country, the **force of habit/tradition** factor became related to subtitling, rather than dubbing. Due to their ability

to speak foreign languages and fully understand a movie even without dubbing, these participants were no longer reluctant to watch original subtitled versions. They had come to enjoy the original subtitled version of a movie more than they did the dubbed one because their ability to speak foreign languages had enabled them to witness and appreciate the **original actors' voices/performances**. Therefore, the participants' **knowledge/interest in foreign languages** had led to a definitive change in their viewing habits and preferences.

For the remaining participants, making a definitive choice when going to a cinema in Spain on their own proved to be even more difficult. They preferred either dubbing or subtitling, depending on certain essential factors, which I describe below.

#### 4.2.5.3 *It Depends*

All of these participants stated that, if they were to go to a cinema in Spain unaccompanied, they would choose the dubbed version in some cases, and the original subtitled version in other cases, depending on certain factors. The first influential factor was the participants' **knowledge/interest in the original language of the movie**. "If I understand a minimum of the language spoken [in the movie], I prefer watching the original subtitled version, but I wouldn't, for example, go see a Taiwanese movie [...] with subtitles," *Ma* said. "I would watch it dubbed [...] probably, if I went to the cinema," she added, cheerfully.<sup>cii</sup> *A*'s choice also depended on his knowledge of the movie's original language. "If it's a language that I'm studying, like English, Chinese or French, [I would watch the movie] subtitled. If it's, I don't know, Swedish, I prefer dubbing because I wouldn't understand it anyway," he explained.<sup>ciii</sup> *P* agreed. "I'm like *A*, if it's a German movie, the truth is that I'm not interested in watching it in German," she said. "However, I do like to watch Asian movies [in original], even if I don't understand Korean, for example, because [...] I like the way [the actors] overact..." *P* explained. "You miss out on very important stuff if you watch [Asian movies] dubbed. If it's dubbed it doesn't convey anything," *P* added, laughing.<sup>civ</sup> "It's different, you immerse yourself a lot in Asian movies," agreed *MaP*.<sup>cv</sup> "It's true, that also happens to me with anime," *A* said, smiling.<sup>cvi</sup> Despite taking part in a different focus group, *EI* echoed *P*, *MaP*, and *A*'s keen interest in anime, but with a preference for watching them dubbed, instead of subtitled. "It depends on the language," she said. "I enjoy anime [and] Japanese movies a lot, but I don't understand [Japanese]," she confessed. "If it's French or English, I try to watch [the movie] in original. [...] [If not, dubbed],"

*El* shrugged.<sup>cvii</sup> *As*'s decision also depended on his **interest in foreign languages**. In his case, the foreign language in question was English. Having recently returned from Australia, where he had gone to improve his English, *As* said that, "Right now I would go see the original subtitled version, maybe, to maintain my English level, basically."<sup>cviii</sup> I found *As*'s response very interesting and I subsequently asked him to disregard this factor and choose between dubbing or subtitling again. "I'd watch it [dubbed] to try and catch more things, right?" he said, proving the influence of an additional factor, **comfort/comprehension**.<sup>cix</sup> Shortly after, *An* had to answer the same question. "I think I'd go see it dubbed, [...] unless somebody has specifically advised me to go see it in original, because the dubbing's not that good," he said. When I asked him about the main reason for choosing the dubbed version, *An* explained, "[out of] comfort, right? Paying less attention, you know..." *An* spoke English, but was unsure about his level. "Even if [the movie] is in English... I'd have to pay more attention, like... To try to understand, maybe because of my level, which is not that high," he explained. "It wouldn't be so relaxing, [...] that may be the reason [for choosing the dubbed version]," *An* finished.<sup>cx</sup> *L* agreed. "In my case, it's also for comfort, in the end," she told me. "My tendency [is] to see [movies] dubbed, unless, like *An* said, people go 'The dubbing of that movie isn't any good,' in which case I prefer seeing it in original," *L* finished.<sup>cx</sup> In the course of that exchange, *An* and *L* demonstrated to me that the **quality of dubbing** was indeed a powerful factor. *Al* and *G* had similar thoughts, but referred to the **quality of subtitling** instead. "[The choice] depends on a lot of factors," *G* began. "What I always try to look for is that the result, be it dubbed or subtitled, is as close as possible to what the [director] wanted," *G* continued. "When it comes to subtitles, the photography [of the movie] keeps bothering you in a way, because [...] it's done so you can look at a certain point, so you can focus on the picture, and the subtitles, well... [...] They're an element that's not supposed to be there in the first place," he explained.<sup>cxii</sup> *G* was doing film studies at university and could look at the whole situation from a more critical point of view. Nevertheless, his insight was also related, in my opinion, to the **quality of subtitling** factor. *G*'s good friend, *Al*, who was also studying film, albeit independently at home, admitted to sharing his friend's view. "Yeah, I look for similar things," *Al* started. "[...] If I'm bothered by the way the subtitles are positioned on the screen, or I see that the translation was done in a certain way that makes me go 'That's not right,'" *Al* continued, but was quickly interrupted by *El*.<sup>cxiii</sup> "Oh, that kills me!" she shouted, smiling and mimicking somebody cutting her throat. "Oh, God, I'd rather remove [the subtitles] altogether!" she added, scandalized.<sup>cxiv</sup>

I asked her to explain exactly what killed her, and she simply called it “bad translation.”<sup>cxv</sup> When I pointed out that, usually, movies shown in cinemas came with properly translated subtitles, *Al* and *EI* agreed, explaining that, by “bad translation,” they had meant amateur subtitles downloaded from the internet. Nevertheless, their testimonies were further proof of the strong influence of the **quality of subtitling** factor.

Lastly, I wish to point out another novel factor, the **quality of the movie**, which influenced certain participants’ preference for dubbing or subtitling, namely that of *Al* and *G*, both of whom were studying film when I wrote this paper. “If I find that, for whatever reasons, a movie has more of a vibe, or that it’s more critically acclaimed, then I usually watch it subtitled,” *G* explained. “If [the speech] is faster and so forth, then dubbed,” *G* added, reminding me of the **comfort/comprehension** factor.<sup>cxvi</sup> “I have a similar opinion to *G*’s,” *Al* pointed out yet again. “It’s true that I tend to prefer subtitles, but it’s also true that, depending on the movie... [...] Something like *Fast & Furious*, right... [...] I don’t care whether I watch it dubbed or not...” *Al* continued. “But if it’s a movie that I know is critically acclaimed, and I know that I have to watch it properly, [then I] watch it subtitled...” *Al* explained.<sup>cxvii</sup> I believe that, by giving the example of *Fast & Furious*, *Al*, who was studying film independently, was referring to movies that appealed more to the masses than to specific crowds, or movies that were not as critically acclaimed as the “classics,” and not considered as meaningful or influential as the latter in the world of cinema. There were instances during my conversation with the EXTRA group when other participants mentioned such “classics” as *Pulp Fiction* or *The Shining*, of which *Al* seemed to approve. Such critically acclaimed movies influenced *Al*’s preference for subtitling, “[because] you get to appreciate the actors’ performances properly.”<sup>cxviii</sup> Therefore, in *Al*’s case, the **quality of the movie** factor exerted as strong an influence as the **original actors’ voices/performances** one.

To sum up subsection 4.2.5, if the participants were headed to a cinema in Spain on their own, the battle between dubbing and subtitling would be decided by familiar factors like **force of habit/tradition, comfort/comprehension, knowledge/interest in the original language of the movie/foreign languages in general, the liking of dubbing actors’/original actors’ voices/performances**, as well as novel factors like the **quality of dubbing/subtitling** or the **quality of the movie** itself.



Was there more than met the eye behind the scenes? Did the participants think that people in general missed out on important details when watching the dubbed version of an audiovisual product instead of the original subtitled version? This next question sparked very interesting conversations and shed further light on the battle between the two audiovisual translation modes. I grouped the upcoming testimonies according to the similarity of the elements mentioned by the participants.

#### 4.2.6 Lost in Translation

In the introduction to this paper, I mentioned that I came from Romania, a country where subtitling had been the traditional audiovisual translation mode for many years. Personally, I have always regarded dubbing as the black sheep of audiovisual translation and I have never been able to tolerate it in my own preferences, because I have always found the idea of parting with the original audiovisual product unimaginable. For me, dubbing involved many losses, such as actors' original voices and performances, cultural references, and other visual criteria like the occasional improper synchronization between actors' actual lip movements and dubbed voices, which I believed caused discomfort in viewers like myself who were not used to this mode. Due to my holding such a biased view on the matter, I was very interested in hearing whether any of the participants agreed with me on the topic. All of the people whom I spoke to managed to surprise me. Despite the point of departure being losses caused by dubbing, the conversation often turned to losses caused by subtitling as well. There are three subsections here, the first two of which deal with losses caused by each of the two audiovisual translation modes. The last one focuses on the made-in-heaven context, in which participants thought that no losses were incurred. As always, similar themes revealed by the participants appear highlighted in bold.

The battle continues.

##### 4.2.6.1 Lost in Dubbing

According to several participants, one of the most important elements lost in dubbing was the **original actors' voices/performances**. "Yeah, details are always lost," said *MaP*, during my discussion with the University of Alicante group. "For example, the [actors'] accent is

something that usually gets lost and it's a shame, really," she added. <sup>cxi</sup> To emphasize her point of view, *MaP* subsequently provided an example from *Case Closed*, a Japanese anime that she had seen "in Spanish, Catalan, Japanese, and all the other languages that I understand, more or less." <sup>cxx</sup> *MaP*, a former translation student at the University of Alicante, had an intermediate level of Japanese, having gone on exchange in the country for a year. *MaP* told me the story of how a character from *Case Closed*, who spoke with an accent from Southern Japan, was mistaken for a tourist by another tourist, on account of the former's "speaking Japanese weirdly" in the original version of the anime, which *MaP* had initially watched subtitled. Meanwhile, in the dubbed version, which she watched later, "Of course, [that] character doesn't have an accent, [so] you're left a bit like..." *MaP* explained, looking confused. <sup>cxxi</sup> Such a loss of a character's accent, which eventually led to a loss of humor overall was, in my opinion, only a small piece of the bigger picture comprising elements lost in translation – both with dubbing and with subtitling. *P* told a similar story involving her going to the cinema to watch the original subtitled version of *The Joker* in 2019. "The Joker sounded stupid!" *P* cried, imitating her sister, who saw the dubbed version of the movie instead. "It was because of his voice. What [was lost there] was very important because you've got Joaquin Phoenix fine-tuning his performance for so long and then he's dubbed with that voice..." *P* finished. <sup>cxxii</sup> "It's like *P* says, the Joker [...] is not the same character in Spanish as in English," *MaP* agreed. <sup>cxxiii</sup> *El*, from the EXTRA group, provided a different example of how the **actors' original voices/performances** got lost in dubbing. Having watched both the original subtitled version and the dubbed one of TV series *Dexter*, *El* concluded, "Straight from the get-go, the character's [dubbed] voice has nothing to do with the original, so it doesn't get you to immerse yourself in the series as much, you know? You miss out on, like, half of the character's personality just because of his voice." <sup>cxxiv</sup> *Al*, *L* and *An* all agreed, smiling to indicate that they too had watched both versions of the series. It appeared that some participants perceived certain actors and their voices as inseparable. In their eyes, to change those actors' voices was to change their personality, hence their preference for the original subtitled version, which did not involve altering this detail. A little while later, in the same conversation with the EXTRA group, another comparison between the dubbed version and the original version of a movie was made by *As*, who really took things up a notch. "I don't know whether you've seen *The Shining* dubbed in Spanish. [...] Oh my God, it's crap!" *As* told me, disgusted. "You watch it in Spanish and, [...] the horror! It fails to engage you!" he continued. "Jack Nicholson, not so bad,

but the woman [the actress dubbing Jack Nicholson's wife in the movie]... By God, she was seriously miscast!" As added, laughing, and providing me with another example of how the **quality of dubbing** influenced certain participants' preference for the subtitled version of certain movies. <sup>cxxv</sup> G and A/ were amused by As's disgust towards the topic and agreed with him. "Kubrick [Stanley, the director of *The Shining*] himself supposedly cast the dubbing actors, but he didn't have an eye for them, really..." A/ pointed out. <sup>cxxvi</sup> I found this bit of information very interesting and, thanks to a little research on the internet (Granada Hoy 2011), I learned that it was actually true. L returned to the topic of **original actors' voices/performances**. "The example that comes to mind is Will Smith," she said. "The tone of his dubbed voice is completely different from that of his original one. Having been used to watching him dubbed all my life, I listen to his actual voice and it's got nothing to do with [the dubbed one]," L added. "Therefore, I'm aware that we've been missing out on a lot of movie elements, just because of the tone of the character's [dubbed] voice," she explained, calmly. <sup>cxxvii</sup> L then told another story. "I would sometimes start watching the dubbed version [of a movie] and switch to the original one because I don't like the dubbing," she said. Other times, she confessed to not switching to the original version and regretting it in the end, which is exactly what occurred to her with the most recent Martin Scorsese movie, *The Irishman*. "I saw it dubbed and didn't like it at all. I think I would've probably liked the original version more, seeing as the dubbing was unconvincing throughout the movie," L explained. <sup>cxxviii</sup> During my conversation with the University of Geneva group, Ma provided similar insight. "I think that [a big part] that is lost is the actors' performances, because, while it's true that there are dubbing actors who are very good, [...] [I] generally realize that the voice I'm hearing is not in line with everything else I'm seeing," Ma said. <sup>cxxix</sup> Both L and Ma provided me with further examples of how the altering of actors' actual voices through dubbing, as well as the lack of quality that this alteration might lead to, was an essential factor that influenced certain participants' preference for original subtitled versions of movies.

Another important element that was often lost in dubbing, according to the participants, was **cultural references**. "Even if [the movie] is subtitled or dubbed in your own language, it's not going to be exactly the same, the references aren't going to be the same. A big part of them is lost..." said Man. "Take comedies, for example. [...] An original English-language movie has a certain type of humor that, be it in dubbing or subtitling, needs to be changed. They can't

have the same humoristic references there [in the country that produced the movie] as they do here [in Spain],” he added. “The purpose is that you laugh when you see the movie. You’re not going to laugh with their kind of humor, with their humoristic references. Therefore, all of that is lost, it gets adapted for us,” *Man* finished. <sup>cxxx</sup> *Man* had studied translation at the University of Alicante and, throughout my conversation with that group, supported dubbing through and through. Being a translation student myself, I understood his point. If the original reference is kept as such in the subtitles, but the audience does not understand it and does not find it amusing, that reference does not fulfil its purpose. Therefore, the original humor is lost in translation, and the audience remains unsatisfied. *F*, also a former translation student, was actually taking a specialized course in audiovisual translation online at the time. He was a supporter of subtitling, but nevertheless agreed with *Man*. *F* gave me a specific example of cultural references lost in translation from the movie *Baby Driver*. Referring to the soundtrack of the movie, he pointed out, “The lyrics of the songs [the main character] is listening to appear in graffiti and [...] on flyers on the street, and [...] if you speak English and listen to the lyrics in English, you notice that those words are exactly what the lyrics are saying, but in Spanish, none if that is subtitled, nor dubbed.” <sup>cxxxi</sup> Having watched the movie myself, I believe that *F* was referring to a loss of comprehension of visual effects, rather than translation, because the information contained in the lyrics or flyers did not prove to be influential in the movie’s plot. “A lot gets changed and, inevitably, [things] are lost, but it’s part of the job, I suppose,” *F* finished. <sup>cxxxii</sup>

During a different conversation, this time with the EXTRA group, *Al* also mentioned **cultural references**, although not specifically. “Let’s see, yeah, [things] are lost, [...] certain words, certain jokes or certain things that are funnier in the original language if you get them,” he said. <sup>cxxxiii</sup> For *An*, who came from the bilingual province of Navarre, the issue of losing cultural references in dubbing was as clear as daylight when it came to movies dubbed from Spanish into Basque and the other way round. “What I hate most is watching an original Spanish movie dubbed into Basque and the other way round,” *An* said. “I watch [the movie] and go ‘Oh my God,’ because I realize that...” <sup>cxxxiv</sup> At that point, *An* could no longer find his words, so *Ang* stepped in, saying “A lot is lost.” <sup>cxxxv</sup> “Yeah,” *An* agreed, “A part of [...] what the director meant to do there.” <sup>cxxxvi</sup> Knowing *An* as a personal friend, and having lived with him for six months in the past, I am sure that he was referring to Basque humor being lost in the process of

dubbing Basque movies into Spanish. “Yeah, I agree, things are lost along the way,” agreed *Ang*. “In the end, be it a good movie or a bad movie, merely fiddling with it [in translation] changes it, even if the dubbing is good,” she said, smiling.<sup>cxxxvii</sup> I believe that *Ang* was also referring specifically to humor being lost in dubbing, due to an example she provided later on in the conversation. Despite generally preferring the dubbed version of movies, *Ang* confessed to sometimes watching the original subtitled version of movies, “because I already know the story, I know what’s coming.”<sup>cxxxviii</sup> *Ang*’s perfect example of humor lost in dubbing came from *Shrek*, a cartoon in which one of her favorite actors, Antonio Banderas, played a cat. In the original subtitled version of *Shrek*, Antonio Banderas spoke English, but occasionally switched to Spanish, which “has to be very funny to anyone,” according to *Ang*, who “loves” the movie.<sup>cxxxix</sup> Of course, in the dubbed version of the movie, that type of code switching – along with the humor it entailed – was absent, which, I believe, was what *Ang* was referring to when she spoke about “fiddling” with a movie in translation.

Another example of **cultural references** getting lost in dubbing was provided by *Am*, a translation student at the University of Geneva, who at the time was analyzing three US series for her master’s dissertation. “These three series are about black people who speak in a different manner from normal American people, but [...] the dubbing renders them very Spanish and there’s a huge loss of cultural background,” *Am* explained. “There’s so many things lost in dubbing that you can’t even recognize the original anymore,” she added, fiercely.<sup>cxli</sup> *Ma*, a colleague of *Am*’s at university, agreed that “a lot” was lost in dubbing. “I don’t know whether somebody who’s seen [...] *The Fresh Prince of Bel-Air* in Spanish could tell an English-speaking person that they’ve seen [it], because what they saw is not the same,” she said, laughing.<sup>cxlii</sup> However, this could be the case in many other parts of the world, where movies are produced in languages spoken in more than one country. These movies are subsequently watched by many people who are not part of the intended audience, so cultural references always get lost in translation for those people.

Lastly, on a more **cultural level**, all seven participants in the EXTRA group agreed that, having dubbing as Spain’s traditional audiovisual translation mode led to Spanish people having a **poor level in foreign languages**, such as English. “Europe has a very good level of English, precisely because [children] are used to watching things in original since childhood,” *El* said. *Al* and *L* agreed. “Therefore, ten-year-olds speak mind-blowing English effortlessly! We

[Spanish people] have to go abroad to learn English when it's already too late," *EI* said, a statement with which the entire EXTRA group agreed. "You're already grown up, it's hard work. [...] If they don't make us [learn English] when we're little [...] and take for granted that we're not going to understand it, we don't learn..." *EI* explained. "To me it's like going backwards. [...] There's nothing to be gained, but rather to be lost [with] dubbing," she finished.<sup>cxlii</sup> "Yup, it's a regression," *Ang* agreed.<sup>cxliii</sup> Despite being a supporter of dubbing, *Ang* thus demonstrated to me that she too was aware of the potential negative effect of dubbing on young Spanish people's ability to speak foreign languages like English. Of the 19 participants in my study, *Ang* was the only one who did not speak any foreign languages. "In my case, I don't like foreign languages and I find them very hard [to learn]. And if they're hard to learn, you end up disliking them," she told me.<sup>cxliv</sup> Having let *Ang* finish her statement, I decided to ask *EI* to clarify what she had meant by "Europe" in her earlier statement. "I'm only referring to people that I know, from countries like Poland, Romania, Norway, Belgium and [...] the difference [between the English level of people from such countries and that of people from dubbing countries] is mind-boggling," she explained. "You learn [English] by listening to it, by practicing it, you don't study it," *EI* finished, a statement to which *L* and *An* agreed, supporting the idea that learning a language involved being in contact with it and practicing it, rather than simply learning its theory and grammar by heart.<sup>cxlv</sup> "Yeah, I think that [movies] could be used to help [children] associate English with something," *An* said. "If we can watch TV, if we can watch series that are not dubbed, it helps in the end. [...] There's a different motivation at school, as well as different ways to learn," he explained. "I think that this may have an effect [on children], an effect on that emotional connection to the language," *An* added. "The fact that it isn't mandatory, that you really want to learn it," he finished.<sup>cxlvi</sup> "Yeah, let's see, central Europe, northern Europe, all the countries there, I've always had this idea [that they master English better]..." *AI* said, following *EI*'s earlier thread. "I've always thought that people from Southern Europe are the worst at foreign languages, really," *AI* explained.<sup>cxlvii</sup> "I think that also in Portugal [people] have a very good level of English and that [...] subtitled movies are very powerful there," *L* pointed out, unsure of the accuracy of her statement.<sup>cxlviii</sup> Having lived in Lisbon during the summer of 2015, I was able to confirm to *L* the strong presence of subtitling throughout cinema franchises in the Portuguese capital.

In addition to dubbing, the University of Geneva group agreed that the issue of Spain's poor level in foreign languages – mainly English – was also due to **ineffective teaching**. “I don't know whether it was your [her fellow colleagues] case too, but in school, we were taught English very badly, [...] they would only teach us grammar,” *Am* complained.<sup>cxlix</sup> “Or vocabulary lists,” *V* added.<sup>cl</sup> Everybody in the group agreed. “And nobody would even know how to create a sentence,” *Am* finished, disappointed.<sup>cli</sup> The fact that the entire University of Geneva group agreed on the subject of **ineffective teaching** – of English, in this case – despite their coming from different Spanish cities like Alicante, Huesca, Pamplona, Valencia or Valladolid, made me think that they were definitely on to something. However, this topic is not the subject of this paper and will not be analyzed any further.

So far, certain participants believed that important elements like **cultural references** or **original actors' voices/performances** got lost in dubbing, while others believed that dubbing, as well as ineffective foreign-language teaching led to Spanish people having a poor level in foreign languages like English.

Did subtitling involve losses of any kind, too? Even though I never asked this question specifically, my conversations with the participants touched upon this topic as well.

#### 4.2.6.2 *Lost in Subbing*

According to some participants, the loss of **cultural references** was a two-way street, which did not apply only to dubbing, but to subtitling as well. “Things get lost in the subtitles too, right?” began *Mar* from the University of Geneva group. *I* nodded. “There're references that can't be included, [...] like Sheldon's humor from *The Big Bang Theory*,” *Mar* suggested. *Am* acknowledged the example. “That's [...] going to be lost in the subtitles,” *Mar* finished, smiling.<sup>clii</sup> “You can't go around adding footnotes to the subtitles,” *I* quipped, making everyone in the UNIGE group laugh.<sup>cliii</sup> “Right you are,” *Am* admitted.<sup>cliv</sup> Being a translation student myself, I deduced from the previous statements that *Mar*, *I* and *Am* believed that the loss of certain movie elements – in this case, **cultural references** – in subtitling was due to the constraints related to this audiovisual translation mode, such as the limited number of characters per line. This also applied to dubbing. Earlier on, certain participants spoke of how dubbing also involved losses due to the constraints associated with it, such as lip synchronization. However,

the current focus was losses caused by subtitling. *Man*, a former translation student, agreed with his friend *Mar*'s previous statement. "When we subtitle a movie, [...] we have a limited amount of space and time, we can't leave everything in," he said.<sup>clv</sup> *F*, who at the time was taking a subtitling course online, nodded to *Man*'s statement. "Netflix, for example, has a 42-character limit, right? If there're more, [...] the reading time increases and the subtitles don't fit," *F* explained. He then provided a different example. "HBO has 37 characters per line, so basically, [...] within that constraint, you've got more constraints, owing to the language [or] to what appears on the screen." He ended his thread of thoughts by referring to subtitling as a "puzzle in itself, [...] very difficult to solve."<sup>clvi</sup>

Another issue related to losses caused by subtitling was **comprehension**, or rather lack of it. "If you're going to see the movie in original [with subtitles] and not understand it, then you'll be the one missing out on things yourself," *P* said, a statement to which *F* and *A* nodded. "I think that the only time you miss out on things is with subtitles," *P* finished.<sup>clvii</sup> "It's true, even if you go see a movie in original, subtitled, you will miss out on things, you won't understand it all," explained *Man*, a fierce supporter of dubbing.<sup>clviii</sup> In such circumstances, I believe that it all amounts to the viewer's aim, which may range from only wanting to be entertained and fully comprehend a film – by watching it dubbed into her or his own language – to being exposed to the original language of the movie, learn more about a different culture or improving one's foreign language level – by watching it subtitled into her or his language. In any case, I think that the two previous statements are recurrences of the **comfort/comprehension** factor that I presented earlier. Even though *P* and *Man* did not state this explicitly, I am sure that the **comprehension** losses that they were talking about stemmed from the **lack of knowledge of the original language** of the movie and the **lack of comfort**. Due to their lack of **knowledge of the original language** of the movie, whichever it may be, Spanish people must read the subtitles in order to achieve some level of **comprehension** of the movie. As I pointed out before, some participants believed that the need to read subtitles diminished their general **comfort** while viewing a film. "I enjoy Japanese movies very much," *EI* had told me earlier. "I don't understand [Japanese] and, with subtitles, there are times when, if you don't read the subtitles fast enough, you miss out on the movie," she explained.<sup>clix</sup> *L* and *AI*, fellow participants from the EXTRA group, agreed. Earlier in the conversation, *EI* had told me about her removing subtitles altogether from the respective audiovisual material



whenever she encountered mistranslations. *Ang* understood *El*'s point of view and, being a fierce supporter of dubbing, went on to criticize subtitling further: "[Subtitles] are [sometimes] shortened, or [subtitlers] abbreviate them too much to give you enough time to read them." "And, in the end, you don't even get it," *Ang* finished, providing yet another example of how reading subtitles might affect the viewer's level of **comprehension** of the movie.<sup>clx</sup>

So far, both dubbing and subtitling caused losses of some kind or another, according to the participants. But could there also be a made-in-heaven scenario? A scenario that did not involve any losses, but gains?

#### 4.2.6.3 *Made in Heaven*

During my conversation with the University of Geneva group, *C* said, "Any translation, whether audiovisual or not, is merely an adaptation from one language to another, or rather from one audience to another. This adaptation [...] involves losses [...] and I think this is something normal when it comes to [translation]. That's why [the dubbed version of a movie] is worse than the original, or better, I don't know..."<sup>clxi</sup> I chose this particular statement to start this subsection, because it perfectly reflected the topic at hand. Translation in general involves losses, and the aim of every translator is to keep these losses to a minimum. Some participants believed that there were times when viewers were unaware of any losses when watching the dubbed version of a movie. This made-in-heaven scenario was due to two main factors: **lack of knowledge of the original language of the movie** and **force of habit/tradition**, both of which were mentioned before.

"I think that people like us, who speak more than one foreign language, tend to watch movies subtitled, [...] because it helps us improve our level," *Mar* said.<sup>clxii</sup> "I think that if you master a language, you want to see the original version [of the movie], without having to deal with [dubbing]," *An* agreed.<sup>clxiii</sup> "Yeah, if you have no trouble [with languages], you miss out on things because you see [the movie] dubbed, but [...] if you don't know the language, you won't care. It is what it is. And what you make of it," *Al* pointed out.<sup>clxiv</sup> "If a person only speaks the language in which the movie is dubbed, [...] they won't care, [...] they're not really missing out on anything," *C* said, calmly.<sup>clxv</sup> I had to agree with them. Indeed, if a viewer does not understand the original language of a movie, she or he will not experience any losses when

watching the movie dubbed. As I mentioned before, it all depends on what the viewer's aim is when choosing to watch a movie. *I*, a fierce supporter of subtitling, also defended dubbing during this conversation. "If the dubbing's good, someone who doesn't understand the [original] language won't care," she started. <sup>clxvi</sup> "Of course, yeah," *V* agreed. <sup>clxvii</sup> "You don't miss out on anything because there was nothing there to begin with," *I* continued. "You go to the movies knowing that it's a foreign movie that will be dubbed into your own language, [...] you already know it's been adapted, it's not like you go [to the cinema] thinking 'Oh, it's a Spanish movie,'" she explained. "I'm all for subtitling, but let's defend both equally," *I* finished. <sup>clxviii</sup> Again, *I* proved to me that one of the most important aspects that I needed to take into account was the reason behind a person's decision to go see a movie, as well as that person's idea of the concept of "movie" itself. "For people who [...] don't like reading subtitles and want to watch [a] movie, [...] that's the only way they can consume and understand it, [dubbed]" *Ma* explained. "[Dubbing] fulfills a more or less social function of bringing foreign-language movies to a market [Spain] that doesn't understand the [original] language that [movies] are produced in," she added. <sup>clxix</sup> Thus, if a person lacks **knowledge of the original language of the movie**, that person will not miss out on any important elements in the movie when watching it dubbed, because she or he would not have understood those elements in the first place.

The second powerful factor in the made-in-heaven scenario was **force of habit/tradition**. "Nuances and details may be lost in dubbing, but translation and adaptation always involve losses and gains," said *V*, a translation student at the University of Geneva. "I think that sometimes [people] are very critical of dubbing," he added. <sup>clxx</sup> "It's true that you miss out on things with dubbing," said *F*, "but you can also make the most of it and gain a lot of other things." <sup>clxxi</sup> *A* agreed, "I believe that what may be 'lost' in dubbing [...] may be regained with [dubbing] actors. [Dubbing] can use things that aren't there in subtitling, such as the tone of voice..." <sup>clxxii</sup> According to *F*, the perfect example of such a situation was the dubbed version of *The Simpsons* in Spanish. "There are things that [the translators] made up or changed [in Spanish], but that's what we grew up with," *F* explained. "The dubbed version [...] is the original to us," he continued. "When you watch it subtitled, in English, you know they're not saying the same, you know [...] they're creating a different kind of wordplay and, undoubtedly, you're thinking about both [the original and the translation]," *F* said, smiling. "Meanwhile, if you keep watching the dubbed version, that [difference between original and translation] gets

covered up a bit,” he finished.<sup>clxxiii</sup> *F* was not the only one to mention the dubbed version of *The Simpsons*. “There are things to be gained from dubbing too,” said *Al*. “Here, we grow up watching things in our own language [...] and there is something to be gained from that too, [...] certain nuances that make you appreciate the respective audiovisual material, like [with] *The Simpsons*,” *Al* pointed out. “Those voices, [...] I watched the original version and yes, it’s funny, but it’s not the series I’m used to...” he explained. “It’s almost nostalgic, you know... Because here, in Spain, the first things you watch are all dubbed, [...] hence the positive side, let’s say,” *Al* finished.<sup>clxxiv</sup> Earlier on, I mentioned that subtitling supporters perceived certain actors and their actual voices as inseparable. However, I now learned that the **actors’ voices** factor could also work the other way. The link between **dubbing actors’ voices** and **force of habit/tradition** was becoming clearer and clearer. I was about to learn more. “I think that all of us grew up more with dubbing than with original versions,” said *Mar*. “For example, I love Robert De Niro’s voice in Spanish! I listen to it in English and it doesn’t have the same effect on me because I grew up with those [voices],” she added. “Or Julia Roberts’s voice in *Pretty Woman*. [...] I like those voices, [...] I can watch [the movie] in original, but I identify a lot more with [the dubbed voices],” *Mar* finished, happily.<sup>clxxv</sup> “More than anything, there’s the thing that in all the dubbed movies, for example, Bruce Willis has the same voice,” *As* pointed out, echoing *Mar*’s thoughts. *L* and *Ang* from the EXTRA group nodded. “That’s mainly why, when you watch [the original version], [the actor’s actual voice] sounds weird to you,” explained *As*.<sup>clxxvi</sup> “It sounds weird, yeah,” agreed *Al*, smiling.<sup>clxxvii</sup> “Yeah, I don’t know, it’s weird, you listen to it and go ‘Oh, I don’t know,’”<sup>clxxviii</sup> *As* added, laughing. “It sounds dubbed, it sounds dubbed!” joked *Al*, making myself, as well as the rest of the EXTRA group, explode with laughter.<sup>clxxix</sup> Therefore, **force of habit/tradition** was such a strong factor that it caused certain young Spanish people to regard **dubbing actors’ voices** as natural, and **original actors’ voices** as “weird.” I must admit that this information was completely new to me. It reminded me of the very reasons why I chose to write this paper on this particular topic in the first place.

Having taken all of the previous testimonies into account, I realized that the made-in-heaven scenario revolved around two main factors: **lack of knowledge of the original language of the movie** and **force of habit/tradition**, which, in this case, was strongly linked to **dubbing actors’ voices**. Having grown up with dubbing as the traditional audiovisual translation mode, for a long time these participants did not know there was another option. Due to **force of**

**habit/tradition**, they had come to think of dubbing as part of their own identity, their cultural heritage. Each of these participants looked at dubbing and subtitling in their own personal way, in accordance with their experiences and identities. This factor was as influential in these participants' preference for dubbing as it was in other people's preference for subtitling – people who grew up in a traditionally subtitling country, like myself. Moreover, the same participants who looked at dubbing as part of their own cultural heritage, had come to associate **dubbing actors' voices** with their childhood and their home, and still preferred it to subtitling in certain contexts, despite their ability to speak foreign languages and understand original audiovisual material. Such participants succeeded in demonstrating to me that, in some cases, there was nothing to be lost, but rather to be gained with dubbing.

By this time, I had been provided with extremely useful and interesting insights into the participants' traditionally dubbed world. However, they were about to be faced with the toughest question yet. If they had to watch only dubbed or subtitled audiovisual material for the rest of their lives, which mode would they choose?

#### 4.2.7 Dubbing vs. Subbing: Final Showdown

Lightning had struck. The storm was still raging, but the end of the battle was near.

The first focus group that I organized for this study was the University of Geneva group. As my conversation with its members was nearly at an end, I vaguely remembered the possibility of asking the participants an "all-things-considered" question (Krueger 2005, 26), which would enable them to state their final position on dubbing and subtitling. It was a spur-of-the-moment thought, which I decided to phrase as such: "If you had to watch only dubbed/subtitled audiovisual material for the rest of your lives, which one would you opt for?" After trying it out with the University of Geneva group, I decided to keep the question for the two remaining groups, because I thoroughly enjoyed the reaction of the University of Geneva participants. All of the participants had already answered a similar question in their questionnaires, before taking part in the actual focus groups: "If you have the option, do you prefer to watch a movie dubbed or subtitled?" Of the 19 participants, 3 had chosen dubbing (*V, Man* and *Ang*), 9 had chosen subtitling (*Am, C, I, Mar, F, Mar II, Al, An* and *El*), and 7 had claimed that it depended on certain factors (*Ma, A, MaP, P, As, G* and *L*). In the questionnaire,

the participants were not required to give reasons for their preference, but some participants provided them, nevertheless. In the final two subsections, I compare the information provided in the questionnaires to the information provided during the focus group discussions.

#### 4.2.7.1 Questionnaires

In the questionnaires, *V* and *Man* provided no reasons for choosing dubbing, but *Ang* did. “I always watch movies dubbed into Spanish. I find it more comfortable and it’s what I’m used to. My limited level in foreign languages is also an influence. It’s a two-way street if you ask me. Being limited with languages also narrows the possibility of other options to watch movies. Subtitles I don’t like, because you end up spending more time reading [them] than watching the movie itself and I think it’s easier to miss the plot, [...]” *Ang* had written.<sup>clxxx</sup> The factors mentioned by *Ang* have already been discussed: **comfort/comprehension** and **knowledge/interest in foreign languages**.

Of the 9 participants who said that they preferred watching the original subtitled version of movies in the questionnaires, none elaborated.

The remaining 7 participants said that their preference depended on certain factors, which have also been discussed: **interest/knowledge of the original language of the movie/foreign languages in general** (*Ma*, *A*, *MaP*, *As*), **comfort/comprehension** (*P* and *G*), **original actors’ voices/performances** (*MaP* and *L*), **quality of dubbing/subtitling** (*P*, *A* and *G*) and **quality of the movie** (*G*). “If I understand the [original] language, I prefer to see the original subtitled version. If I don’t, then dubbed,” *Ma* had said.<sup>clxxxi</sup> “It depends on the language. If it’s one of the languages that I study, I prefer [the movie] subtitled so I can learn; if it’s a language that I don’t study (Swedish, for example), I prefer it dubbed, mainly because in Spain dubbing actors are very good,” *A* had written.<sup>clxxxii</sup> “It depends on the language and the cast. Japanese movies I prefer to watch subtitled and, in the rest of the languages, I watch [movies] dubbed, although in some cases I prefer to watch [them] subtitled,” *MaP* had stated.<sup>clxxxiii</sup> “I prefer to watch [movies] dubbed, although if I want to improve my English I should watch [them] subtitled,” *As* had said.<sup>clxxxiv</sup> “I don’t have a general preference, a lot of it depends on my physical state and on the movie I want to see. For example, I prefer seeing Asian movies or series subtitled because I don’t like the dubbing. However, in the case of *Rick and Morty*, I prefer seeing it

dubbed because I think I'll understand more jokes," *P* had stated. <sup>clxxxv</sup> "I don't have a preference, I like having the possibility to choose. Usually, I choose according to the movie, the quality of the dubbing or how I'm feeling that day," *G* had said. <sup>clxxxvi</sup> "I generally tend to see [movies] dubbed, but recently there're times when I prefer to listen to the [actors'] original voices and watch the movie with subtitles, given that I'm more and more aware of how much is lost when you can't listen to the original actors' tones of voice and nuances. Most English-language series I do watch subtitled," *L* had written. <sup>clxxxvii</sup>

The information provided in the questionnaires had already foreshadowed the victory of subtitling. Was it the case in the end?

#### 4.2.7.2 Focus Groups

It certainly was. When the storm was over, subtitling indeed prevailed, and by some margin. Of all of the key questions that the participants had to answer, the final one dealt with having to choose to watch either dubbed or subtitled material for the rest of their lives. The results of this final showdown speak for themselves: out of 19 participants, only 4 opted for dubbing forever, while 15 opted for subtitling. I would like to point out, though, that being the novice researcher that I am, I did not ask for final reasons, believing that I had gathered enough material to justify the participants' choices myself, which I attempt to do in the conclusions. Nevertheless, some participants did have things to say regarding their final choice. "It was love at first sight with *Peaky Blinders* in original and the truth is that I was struck, so... Subtitled, for this very reason," said *An*, smiling. <sup>clxxxviii</sup> I was very surprised by *An*'s final choice. In the questionnaire, he had written: "I am currently trying to watch most movies/series in original, especially when they are in English," but, when presented with the choice between dubbing and subtitling for his next potential trip to a cinema, he had opted for the dubbed version of a movie, on account of **comfort/comprehension**. <sup>clxxxix</sup> Again, the preference sometimes depended on the context. *An*, like other participants whose testimonies I highlighted earlier, felt more comfortable watching subtitled material at home, rather than in the cinema, because the risk of not understanding a movie fully in the cinema was higher. In a cinema, when subtitles are not read in time, the movie cannot be rewinded to ensure comprehension. The situation changes at home. I asked *An* if he would really choose subtitling for the rest of his life just because of one series. "Yeah, that's it," he answered with a grin. <sup>cxc</sup> Therefore, the

**knowledge/interest in the original language of the movie/foreign languages in general** factor was also a very potent one, with a tremendous impact on most of the participants' final choice. This exchange between *An* and I took place at the very end of the last focus group. Now, having had the time to look at the bigger picture, I can establish a link between the **knowledge/interest in the original language of the movie/foreign languages in general** factor and the participants' overwhelming preference for subtitling for the rest of their lives. *An* was not the only one on whom a certain series had had such a strong impact. "When I was like fifteen or sixteen, I went on the 'mythical' summer exchange in the US and, every afternoon, the family would sit and watch *Modern Family*, and I realized that it was a lot funnier in English than in Spanish," *Ma* had told me at one point. "So when I came back [to Spain] I thought, 'I'm not watching this [dubbed] ever again,' and from then on, it was like discovering other things that made me think, 'Dude, what've I been doing with my life?'" she added, chuckling.<sup>cxci</sup> In both of these cases, as well as the next ones, upon discovering the original version of a particular series, cartoon or book – that involved subtitling or not – the participants realized that they had been missing out on certain things due to their viewing everything dubbed, a loss which they were never willing to incur again. Something similar happened to *Mar*, who went to Ireland on an exchange, to improve her English. "I had this little TV in my room that only showed, like, three channels and, on one of them, *Friends* was on and I started watching it in English and it was like, really weird and I thought, 'Oh OK, alright..." *Mar* said. "And then I started doing some research and realized that [watching the original subtitled version] was very useful for learning languages. It's been essential in my language learning," she explained.<sup>cxcii</sup> *I*'s interest in English was triggered by *Disney* cartoons. *I* told me that, when she was a little girl, every summer her parents would buy certain Spanish newspapers that came accompanied by *Disney's Magic English*<sup>1</sup> VHS tapes, which were meant to help children learn English while watching cartoons and taking part in interactive activities, alongside their favorite characters. "I think I might've been fourteen," *I* said. "That's when I started watching [the original subtitled versions of *Disney* cartoons], because I thought, 'Oh, look, I can improve my English this way!'" she recalled, smiling.<sup>cxci</sup> On a different note, *Am* caught the bug for English with *Harry Potter*. Earlier in this paper, I quoted her saying that, due to ineffective teaching, no one in her class knew how to create a sentence in English. *Am*

---

<sup>1</sup>[https://disney.fandom.com/wiki/Disney%27s\\_Magic\\_English#:~:text=Disney's%20Magic%20English%20\(Disne y's%20Magic,with%20stories%2C%20songs%20and%20games!](https://disney.fandom.com/wiki/Disney%27s_Magic_English#:~:text=Disney's%20Magic%20English%20(Disne y's%20Magic,with%20stories%2C%20songs%20and%20games!)

took the matter of improving her English into her own hands when she received a *Harry Potter* book. “It wasn’t until I was fifteen or sixteen that I [...] either bought or somebody gifted to me a *Harry Potter* book [...] in English and it took a lot of work, but I finally understood it,” *Am* said. “Once I understood it, I thought, ‘Well, if I can understand the original language, why not?’ [...] That was the leap I took [...] from simply knowing a language theoretically to really being able to understand it,” she explained.<sup>cxciv</sup> In the case of other participants, **the interest in foreign languages** factor – which I believe is strongly linked to their preference for subtitled material forever – was what triggered their decision to go on exchange trips in the first place. *MaP* also traveled abroad with the purpose of improving her foreign languages, namely Japanese and French. After returning from her one-year exchange in Japan, she went to France for a year to work as an au pair. *P* went to China to improve her Mandarin and she still corresponded with many friends whom she had met there. *C* went on two exchanges, both to England, both to improve her English. *An*, for example, did not mention any exchange trips, but knowing him personally as a friend, I can confirm that he spent six months in Switzerland, aiming to improve his French.

Moving on, *G* stated that he would choose to see subtitled material, rather than dubbed, for the rest of his life, on account of a more “practical reason.” “Most of the time, finding the dubbed version of movies I like is impossible,” *G* said, smiling.<sup>cxcv</sup> “You said it, man, you said it!” agreed his friend, *Al*, laughing.<sup>cxcvi</sup> I asked *G* whether he was referring particularly to films online. “Yeah, not just the web, but film libraries too. [...] I’m talking about indie movies, so to speak, which are not dubbed,” *G* explained.<sup>cxcvii</sup> Therefore, in the case of *Al* and *G*, both of whom were studying film at the time and were also interested in non-mainstream movies, the **unavailability of dubbed material** proved to be an important factor that influenced their final choice. This issue had already been put forward by *A* during my conversation with the University of Alicante group. “Since the number of online platforms has grown, [...] since Netflix, right, people watch more subtitled movies or series,” *A* explained.<sup>cxcviii</sup> “More access, of course,” *F* and *Mar II* agreed.<sup>cxcix</sup> “More access to subtitled [material], right,” *A* finished.<sup>cc</sup> Everyone in the University of Alicante group agreed. Earlier on in subsection 4.2.2, I demonstrated that Netflix was indeed the favorite platform for watching audiovisual material – mostly subtitled – of most participants. During the three focus group discussions, 13 out of 19 participants mentioned watching movies or series on Netflix at least once. When I first



became interested in young Spanish people's preferences for dubbing or subtitling ten years ago, Netflix did not even exist. When I started this project, I imagined the debate about watching the original subtitled version of a movie – instead of the dubbed one – taking place when people chose to go to the cinema. The participants made me realize that things had indeed changed and that online platforms were becoming increasingly popular. Thanks to the participants, I also became aware that the debate about watching original subtitled versions might occasionally arise at home. Let us not forget that I conducted the interviews during the Covid-19 pandemic, which caused everyone to remain indoors for a long time. During this crisis, online platforms like Netflix became even more important as a means to entertain oneself. Thus, in a sense, the participants were forced to watch subtitled material due to the **unavailability of dubbed material** on online platforms like Netflix and on other streaming websites in general, where the participants watched or downloaded audiovisual material when it was not available on Netflix or other online platforms. Undoubtedly, this was another major factor that enabled subtitling to prevail in the final showdown. In the end, it all came down to the issue of personal habits and usage.

Having taken into account all of the information provided by the 19 participants, I can safely report that subtitling has emerged victorious, at least from this battle. But how about the war?

## 5 Conclusions

“Perhaps we’re not the ideal people to be judging this objectively, you know, because we are part of [the translation] business and we may have an elitist and biased vision of the implications of dubbing, subtitling and audiovisual translation in general,” V had said at one point during my conversation with the University of Geneva group.<sup>cc*i*</sup> “We’ve been very lucky and, unfortunately, only very few of us, not necessarily translation students, but people who have gone abroad, actually prefer [subtitling],” said *Am*, who took part in the same focus group.<sup>cc*ii*</sup> They were both right of course. Not every young Spanish person has the opportunity to study at university or to go abroad to improve her or his foreign languages. All of the participants in this study, except *Ang*, were studying or had studied at university, and spoke at least one foreign language in addition to Spanish. Moreover, according to the testimonies highlighted in this paper, at least 11 out of 19 participants had gone abroad at some point, either to study at university or to improve their foreign languages. This combination of factors rendered the participants not representative of the young population of Spain. By “lucky,” I believe that *Am* was also referring to Spanish people who were born in a bilingual province of Spain – Navarre, in *Am*’s case – people who developed the ability to speak more than one language since childhood. “It doesn’t matter what region they come from, but it’s true that people in my own circle, who are rather bilingual, [...] are keener on languages, while people from other regions simply don’t have that curiosity for languages. Spanish is enough and it serves its purpose, you know...”<sup>cc*iii*</sup> *Am* was right again. Having grown up in a traditionally dubbing country like Spain, all of the participants in this paper – even subtitling supporters – proved to me that, in general, Spanish people regarded dubbing as the safer option, due to their not being used to the cognitive effort involved in reading subtitles, which many Spanish people believed might lead to their not fully understanding a film. Therefore, the traditional dubbed version of a film represented Spanish people’s comfort zone, while the original subtitled version represented risk, due to their general lack of habit of reading subtitles or their lack of knowledge of foreign languages. If Spanish people overcame the foreign language barrier, however, they no longer regarded watching original subtitled versions of films as risky. Referring to *Am*’s opinion that Spanish people who were either bilingual or had gone abroad tended to prefer subtitling, *Mar* provided an example of the contrary. “My dad’s bilingual and

he's lived in Switzerland all his life, and one day I caught him watching *The Untouchables* in Spanish," *Mar* recounted. "And I immediately went, 'What are you doing, Dad? Watch the original version!' to which he replied, 'Oh, leave me alone!'" "He, [for example] is not a translation student," *Mar* explained.<sup>cciv</sup> "What matters in the end is the story. And the movie itself," *V* concluded, wisely.<sup>ccv</sup>

The first part of my conclusions is linked directly to the previous exchange, because I find that it perfectly describes the reception of audiovisual translation in Spain. To each their own.

On the one hand, despite the fact that many Spanish people – such as *V*, *Man*, *As* or *Mar's* father – were born in bilingual provinces, learned foreign languages or traveled abroad at some point in their lives, there will always be those among them who stick to dubbing, due to factors like **force of habit/tradition, comfort/comprehension, the quality of dubbing, or dubbing actors' voices**. *V* thought that translation students' implicit interest in foreign languages influenced their vision of dubbing and subtitling, and led to a preference for original subtitled material, but that did not prevent him from choosing dubbing for the rest of his life, "because I go to the cinema to have a good time and relax."<sup>ccvi</sup> When *Mar* pointed out that the choice between dubbing or subtitling forever went beyond the cinema setting, *V* remained adamant. *Mar's* father was bilingual and had lived in Switzerland "all his life," speaking French, but that did not stop him from choosing to watch a French movie dubbed in Spanish. *As* and *An*, like *Am*, came from Navarre and were bilingual themselves, but when it came to choosing dubbing or subtitling forever, they had opposing views. *Man*, like *V*, had also studied translation during his bachelor, but still opted for dubbing for the rest of his life. "Call me weird, because all of you [University of Alicante participants] want subtitling, but I like dubbing more," he said, grinning.<sup>ccvii</sup> Therefore, having been used to dubbing all of their lives, as well as to everything it involved, for many Spanish people – even for those who were born in bilingual provinces, those who were interested in foreign languages or those who had lived abroad – dubbing remained as strong as ever.

On the other hand, despite the fact that Spain has been a traditionally dubbing country, there will always be those who would rather watch subtitled audiovisual material, even in Spain, owing to factors such as **knowledge/interest in foreign languages, original actors' voices/performances** or the **quality of a movie**. I found out that many factors determined young Spanish people's preferences for dubbing or subtitling, and that there were always

exceptions to the rule. It is true that two of the three groups involved in my research project comprised current or former translation students, but subtitling prevailed by a margin even in the EXTRA group, which did not comprise translation students. So how did subtitling emerge victorious, at least in this case?

The second part of my conclusions involves my attempting to describe as well as possible the timeline in which subtitling overtook dubbing in most of the participants' lives, as well as the factors that enabled this victory, based entirely on testimonies from the 19 participants.

Spain has been a dubbing country for more than seventy years, so the participants' early preference for dubbing, especially when accompanied, stemmed from the **force of habit/tradition** factor, which led to the participants' regarding dubbing as the safer choice, the comfort zone, a part of their own identity, as well as of their cultural heritage. Growing up in such a country, the participants had no possibility of being in contact with foreign languages outside of school, unless their parents took the matter into their own hands at home, as *V* recounted earlier in this paper. The lack of contact with foreign languages, as well as the fact that foreign languages were ineffectively taught at school – at least in certain participants' eyes – led to the participants' having either a poor level in foreign languages like English, or no level at all, which justified the strong influence of the **comfort/comprehension** factor in the participants' early preference for dubbed audiovisual material. However, in most of the participants' lives, a meaningful event took place – in the shape of cartoons, series, movies or books – triggering the participants' **interest in foreign languages**. Once the interest in foreign languages was triggered, the participants wished to improve their foreign languages and obtain knowledge of these languages, which they did by going on exchange trips or watching original subtitled material. Thanks to online platforms like Netflix, original subtitled material is more available now than it was when the participants were growing up. Such online platforms have succeeded in bringing subtitled audiovisual material more and more into the spotlight, thus offering the participants more options for a change. At present, all of the participants – even *Ang*, who stated that she watched the occasional subtitled movie – are comfortable watching either dubbed or subtitled material, whether accompanied or not. They are now free to choose one mode or the other, according to additional factors like the **quality of dubbing/subtitling**, the **quality of the movie**, or their preference for **original actors' voices/performances** or **dubbing actors' voices**, respectively. This timeline enabled subtitling

to prevail, with 15 votes out of a possible total of 19. I believe that, in most cases, the participants had developed such a strong **interest in foreign languages**, that, when facing the possibility of losing contact with those languages forever, subtitling became the participants' only possible choice. This is how the battle was won.

I left Romania to go to university in Spain ten years ago and have been wondering about these issues ever since. I am very glad that I have finally succeeded in shedding some light on this matter. I am aware that the people who took part in my research were not representative of the “young Spanish people” whom I initially intended to recruit, but they managed to provide some very interesting insights into the world of audiovisual translation and reception, as well as into the ever-lasting war between dubbing and subtitling. I hope that this topic sparks further academic research and that other researchers have an opportunity to study it more in depth in the future. I was unable to travel to Spain and obtain information by talking face to face with the participants, which I believe would have been the ideal way to carry out such research. Ideally, similar studies conducted in the future could involve focus groups organized throughout Spain and carried out by more than one researcher, in order to reveal Spanish people's general habits and preferences for consuming audiovisual material, and confirm my initial conclusions. Despite all of these limitations, I am very happy with the way my project followed its course.

The time has come to end the proceedings, and I would like to do so by saying that desperate times called for desperate measures. I was faced with unforeseen, unprecedented circumstances that might have prevented me from carrying out my research and writing this paper altogether. Nevertheless, I found a way to see things through.

I did it with love in the time of Coronavirus. I did it my way.

## 6 Appendix

### 6.1 Flyer for Granada

# *¿Doblaje o subtítulos?*



*¿Te gusta ver series, películas o ir al cine?*

*¿Qué versión prefieres: doblada u original?*

*¡Tu preferencia me interesa! Soy Eduard, estudio en la Universidad de Ginebra y necesito tu ayuda para mi tesis de master. Si eres **española/español**, tienes entre **18 y 25 años** y te gusta ver **series o películas extranjeras**, ¡esta experiencia es para ti!*

*Participa a uno de mis grupos focales a finales de marzo y ayúdame a mejorar el horizonte de la traducción audiovisual.*

*Como agradecimiento recibirás un aperitivo y una bebida refrescante al final de las conversaciones.*

*Si te interesa saber más, no dudes en contactar conmigo a*

*[Eduard.Stanciu@etu.unige.ch](mailto:Eduard.Stanciu@etu.unige.ch).*

## *¿Doblaje o subtítulos?*



*¿Te gusta ver series, películas o ir al cine?*

*¿Qué versión prefieres: doblada u original?*

*¡Tu preferencia me interesa! Soy Eduard, estudio en la Universidad de Ginebra y necesito tu ayuda para mi tesis de master. Si eres **española/español**, tienes entre **18 y 25 años** y te gusta ver **series o películas extranjeras**, ¡esta experiencia es para ti!*

*Participa a uno de mis grupos focales a principios de abril y ayúdame a mejorar el horizonte de la traducción audiovisual.*

*Como agradecimiento recibirás un aperitivo y una bebida refrescante al final de las conversaciones.*

*Si te interesa saber más, no dudes en contactar conmigo a [Eduard.Stanciu@etu.unige.ch](mailto:Eduard.Stanciu@etu.unige.ch).*

### 6.3 Information and Consent Form

<b>INVESTIGACIÓN</b> <b>Dubbing vs. Subbing: Preferences of Young Spanish People</b> <b>(Doblaje o subtítulos: ¿qué prefieren los jóvenes españoles?)</b>	
Investigador:	Eduard Valentin Stanciu Estudiante <a href="mailto:Eduard.Stanciu@etu.unige.ch">Eduard.Stanciu@etu.unige.ch</a>
Directora de tesis:	Lucile Davier Profesora universitaria <a href="mailto:Lucile.Davier@unige.ch">Lucile.Davier@unige.ch</a>

#### **INFORMACIÓN PARA LOS PARTICIPANTES Y CONSENTIMIENTO DE PARTICIPACIÓN**

La presente investigación se centra en averiguar las preferencias de los jóvenes españoles entre dos técnicas de traducción audiovisual (el doblaje y los subtítulos) y las razones que hay detrás de sus preferencias. La investigación se desarrollará a través de grupos focales de 6 u 8 personas, con la participación del investigador. Debido a la situación actual causada por el Coronavirus, las discusiones se llevarán a cabo en línea a través de Zoom. Cada discusión durará entre 1 hora y 1 hora y media como máximo y se utilizará el mismo Zoom para la grabación audio y video de las discusiones. El investigador está consciente del hecho de que la falta de contacto directo con los participantes le impedirá ofrecerles recompensas así que solo cuenta con la amabilidad de estos últimos.

Las ventajas de participar en una tal investigación son simbólicas, pues se trata de poder escuchar puntos de vista distintos de personas que tienen un interés común por el cine en general. En cuanto a los inconvenientes o riesgos, la investigación no supone peligro ninguno para los participantes.



Antes de formar parte de los grupos focales, los participantes tendrán que rellenar un cuestionario en formato Word proporcionado por el investigador. En el dicho cuestionario, los participantes tendrán la oportunidad de optar por un pseudónimo que el investigador utilizará durante la grabación de las discusiones, en caso de que deseen que ningún dato personal suyo aparezca en esta investigación. Los datos de la investigación se recogerán a través de los cuestionarios, de las grabaciones resultantes de los grupos focales y de las transcripciones de estas grabaciones. Todos los datos serán guardados en el ordenador del investigador, en un disco duro externo y en un servidor privado de la Universidad de Ginebra. En todos los casos, el acceso a los datos será protegido con contraseña. Tanto el ordenador como el disco duro externo permanecerán en casa del investigador, mientras que los cuestionarios y los formularios de información y consentimiento se guardarán en un cajón cerrado con llave en el despacho de la directora de tesis. Solo el investigador y la directora de tesis podrán acceder a los datos antes de que se destruyan el 31 de agosto del 2020. Una vez que se destruyan los datos, ya no habrá existencia de ninguna información personal suya y no se podrá establecer ningún enlace entre sus respuestas y su identidad. En caso de que lo desee, podrá pedir la destrucción de sus datos después de participar a los grupos focales, pero no más tarde del 1 de junio del 2020.

En caso de que esté interesada(o) en los resultados de la investigación, puede contactar al investigador por correo electrónico a [Eduard.Stanciu@etu.unige.ch](mailto:Eduard.Stanciu@etu.unige.ch).

En caso de que requiera información adicional sobre los aspectos éticos de esta investigación, por favor diríjase a la directora de esta tesis, **Lucile Davier**, 40 boulevard du Pont-d'Arve, 1211 Genève 4, [Lucile.Davier@unige.ch](mailto:Lucile.Davier@unige.ch).

## CONSENTIMIENTO DE PARTICIPACIÓN A LA INVESTIGACIÓN

Teniendo en cuenta la información anterior, confirmo que estoy de acuerdo con participar en la investigación *“Dubbing vs. Subbing: Preferences of Young Spanish People”* (Doblaje o subtítulos: ¿qué prefieren los jóvenes españoles?) y autorizo:

- El uso de los datos con fines científicos, siempre que ninguna información personal mía además del nombre o del pseudónimo elegido se proporcione; ☐ SÍ ☐ NO
- El uso de los datos con fines pedagógicos, siempre que ninguna información personal mía además del nombre o del pseudónimo elegido se proporcione; ☐ SÍ ☐ NO
- La grabación de las conversaciones tanto de forma auditiva como visual. ☐ SÍ ☐ NO

Mi participación en la presente investigación es completamente voluntaria. He sido informada(o) del hecho de que me puedo retirar en cualquier momento sin tener que justificarlo y de que puedo solicitar la destrucción de cualesquiera datos relacionados conmigo hasta la fecha de 1 de junio del 2020.

Este consentimiento no libera de sus responsabilidades a los organizadores de esta investigación. Mantengo todos mis derechos garantizados por la ley.

Nombre y apellido(s)

---

Firma

---

Fecha

---

<b>COMPROMISO DEL INVESTIGADOR</b>
------------------------------------

Tanto la información que figura en este formulario de consentimiento como las respuestas proporcionadas a los participantes describen de manera exacta la investigación. Me comprometo a proceder con este estudio conforme a las normas éticas ligadas a las investigaciones que requieren la participación de seres humanos y a la *Directive relative à l'intégrité dans le domaine de la recherche scientifique et à la procédure à suivre en cas de manquement à l'intégrité* (Directiva sobre la integridad en el ámbito de la investigación científica y el procedimiento a seguir en caso de falta a la integridad) de la Universidad de Ginebra. También me comprometo a que cada participante en esta investigación reciba un ejemplar de este formulario de consentimiento.

Nombre y apellido(s)

.....

Firma

.....

Fecha

.....

## 6.4 Questionnaire

1. ¿Mediante qué nombre/pseudónimo quieres que me dirija a ti durante la conversación del grupo focal?
2. ¿Qué edad tienes?
3. ¿De dónde eres?
4. ¿Dónde vives actualmente?
5. ¿Eres estudiante?
6. Si eres estudiante, ¿qué estudias?
  - Ciencias sociales (arqueología, psicología, economía, geografía, etc.);
  - Ciencias naturales (física, química, biología, etc.);
  - Ciencias formales (matemática, estadística, etc.);
  - Profesiones (medicina, derecho, periodismo, administración pública, etc.);
  - Humanidades (historia, religión, filología, bellas artes, etc.);
  - Otra disciplina (escribe tu respuesta aquí).
7. ¿Hablas algún otro idioma además del español? Si la respuesta es positiva, por favor indica cuál.
8. Si hablas algún idioma extranjero, ¿qué nivel tienes en este idioma? ¿Dónde lo hablas?
9. ¿Con qué frecuencia miras películas (en casa o en el cine)?
10. ¿Dónde miras películas más frecuentemente (televisión, internet, cine, etc.)?
11. Si tienes la opción, ¿cómo prefieres ver una película: doblada o subtitulada?

## 6.5 Focus Group Questions

### **Apertura**

Presentaos y habladme un poco de vuestras vidas: ¿de dónde sois? ¿a qué os dedicáis?  
¿dónde vivís?

### **Introducción**

¿Qué papel tienen las películas en vuestras vidas? ¿Qué es lo que os despierta el interés al  
mirar una película?

### **Transición**

¿Dónde miráis películas con más frecuencia? ¿Con qué frecuencia miráis películas?

Definid “doblaje” y “subtítulo” por favor. ¿Cuál fue la última vez que visteis películas  
traducidas de cada una de estas dos formas (si es el caso)?

### **Clave**

Contadme por favor vuestra experiencia más reciente en un cinema en España (que implica  
una película extranjera). ¿Con quién fuisteis? ¿Qué película visteis? ¿Doblada o subtitulada?  
La mayoría de las veces que vais al cine, ¿es que la opción se debate? ¿Cómo lo decidisteis la  
última vez? ¿Por qué elegisteis una versión o la otra?

Imagínate por favor que esta vez vas al cine sin estar acompañada(o) y tienes que tomar la  
decisión tú misma(o). ¿Qué decides? ¿A qué se debe tu decisión particularmente?  
¿Creeis que se pierden detalles importantes (por ejemplo, el idioma) al no mirar una película  
en versión original?

### **Fin**

Si tuvierais que elegir entre ver solo películas dobladas o solo películas subtituladas para el  
resto de vuestras vidas, ¿qué elegiríais?

Estoy intentando averiguar cómo prefieren los jóvenes españoles mirar una película: doblada o subtitulada. ¿Creéis que hay algún aspecto que no haya mencionado hoy, relacionado con este tema? ¿Algunos consejos para los grupos futuros?

## 7 References

- Abercrombie, Nicholas, and Brian Longhurst. 1998. *Audiences: A Sociological Theory of Performance and Imagination*. London: SAGE.
- Abrial, Stéphanie, and Séverine Louvel. 2011. "Analyser les entretiens." In *Enquêtes qualitatives, enquêtes quantitatives*, edited by Pierre Bréchon, 60-80. Grenoble: Presses universitaires de Grenoble.
- Antonini, Rachele. 2005. "The Perception of Subtitled Humor in Italy." *Humor* 18 (2): 209–225. <https://doi.org/10.1515/humr.2005.18.2.209>.
- . 2007. "SAT, BLT, Spirit Biscuits, and the Third Amendment: What Italians Make of Cultural References in Dubbed Texts." In *Doubts and Directions in Translation Studies: Selected Contributions from the EST Congress, Lisbon 2004*, edited by Yves Gambier, Miriam Shlesinger, and Radegundis Stolze, 153–67. Amsterdam: John Benjamins. <https://doi.org/10.1075/btl.72.17ant>.
- . 2009. "The Perception of Dubbed Cultural References in Italy." *InTRAlinea* 11. <http://www.intraline.org/archive/article/1651>.
- Armstrong, Nigel, and Federico M. Federici, eds. 2006. *Translating Voices, Translating Regions*. Rome: Aracne. <http://id.erudit.org/iderudit/018509ar>.
- Baldry, Anthony, and Paul J. Thibault. 2006. *Multimodal Transcription and Text Analysis*. London: Equinox Pub.
- Barbour, Rosaline S. 2007. *Introducing Qualitative Research: A Student's Guide to the Craft of Doing Qualitative Research*. 1st edition. Los Angeles: SAGE.
- Biltereyst, Daniel, and Philippe Meers. 2018. "Film, Cinema and Reception Studies: Revisiting Research on Audience's Filmic and Cinematic Experiences." In *Reception Studies and Audiovisual Translation*, edited by Elena Di Giovanni and Yves Gambier, 21-43. Amsterdam: John Benjamins.
- Blee, Kathleen M., and Verta Taylor. 2002. "Semi-Structured Interviewing in Social Movement Research." In *Methods of Social Movement Research*, edited by Bert Klandermans and Suzanne Staggenborg, 92–117. Minneapolis: University of Minnesota Press.
- Bloor, Michael, Jane Frankland, Michelle Thomas, and Kate Robson. 2001. *Focus Groups in Social Research*. London: SAGE.
- Bogucki, L. 2010. "The Demise of Voice-over? Audiovisual Translation in Poland in the 21st Century." In *Meaning in Translation*, edited by Barbara Lewandowska-Tomaszczyk and Marcel Thelen, 415–24. Frankfurt: Peter Lang.
- . 2013. *Areas and Methods of Audiovisual Translation Research*. Frankfurt: Peter Lang.
- Bosseaux, Charlotte. 2019. "Investigating Dubbing: Learning from the Past, Looking to the Future." In *The Routledge Handbook of Audiovisual Translation*, edited by Luis Pérez González, 48–63. London: Routledge.
- Brems, Elke, and Sara Ramos Pinto. 2013. "Reception and Translation." In *Handbook of Translation Studies*, edited by Yves Gambier and Luc van Doorslaer, 4:142-147. Amsterdam: John Benjamins. <https://doi.org/10.1075/hts.4.rec1>.

- Brooker, Will, and Deborah Jermyn, eds. 2003. *The Audience Studies Reader*. London: Routledge.
- Bryant, Antony, and Kathy Charmaz. 2012. "Grounded Theory and Psychological Research." In *APA Handbook of Research Methods in Psychology, Vol 2: Research Designs: Quantitative, Qualitative, Neuropsychological, and Biological*, edited by Harris Cooper, Paul M. Camic, Debra L. Long, A. T. Panter, David Rindskopf, and Kenneth J. Sher, 39–56. Washington: American Psychological Association. <https://doi.org/10.1037/13620-003>.
- Burak, A. 2011. "Some Like It Hot—Goblin-Style: Ozhibiliash in Russian Film Translations." *Russian Language Journal*, no. 61: 5–31.
- Caffrey, Colm. "Relevant Abuse? Investigating the Effects of an Abusive Subtitling Procedure on the Perception of TV Anime Using Eye Tracker and Questionnaire." PhD diss., Dublin City University, 2010.
- Caimi, Annamaria. 2013. "Subtitles and Language Learning." In *Handbook of Translation Studies*, edited by Yves Gambier and Luc van Doorslaer, 4:167–73. Amsterdam: John Benjamins. <https://doi.org/10.1075/hts.4.sub2>.
- Caniato, Manuela. 2014. "Double Meaning Re-Negotiation: Italian Films in Flanders as Cultural Objects." *InTRAlinea Special Issue: Across Screens Across Boundaries*. <http://www.intralinea.org/specials/article/2075>.
- Charmaz, Kathy. 2006. *Constructing Grounded Theory: Introducing Qualitative Methods*. London: SAGE.
- Chaume, Frederic. 2012. *Audiovisual Translation: Dubbing*. Manchester: St. Jerome.
- . 2013a. "Research Paths in Audiovisual Translation: The Case of Dubbing." In *The Routledge Handbook of Translation Studies*, edited by Francesca Bartrina and Carmen Millán, 288–303. London: Routledge.
- . 2013b. "The Turn of Audiovisual Translation." *Translation Spaces* 2: 105–23. <https://doi.org/10.1075/ts.2.06cha>.
- Chaves, María José. 2000. *La Traducción Cinematográfica: El Doblaje*. Huelva: Universidad de Huelva.
- Chiaro, Delia. 2006. "Verbally Expressed Humour on Screen: Reflections on Translation and Reception." *The Journal of Specialised Translation* 6. [https://jostrans.org/issue06/art\\_chiaro.php](https://jostrans.org/issue06/art_chiaro.php).
- . 2007. "The Effect of Translation on Humour Response: The Case of Dubbed Comedy in Italy." In *Doubts and Directions in Translation Studies: Selected Contributions from the EST Congress, Lisbon 2004*, edited by Yves Gambier, Miriam Shlesinger, and Radegundis Stolze, 137–52. Amsterdam: John Benjamins. <https://doi.org/10.1075/btl.72.16chi>.
- Chomentowski, Gabrielle. 2014. "Du cinéma muet au cinéma parlant: la politique des langues dans les films soviétiques." *Cahiers Du Monde Russe* 55 (3–4): 295–320. <https://doi.org/10.4000/monderusse.8008>.
- Cornu, Jean-François. 2014. *Le doublage et le sous-titrage: histoire et esthétique*. Le Spectaculaire. Rennes: Presses universitaires de Rennes.
- Corrao, Sabrina. 2000. *Il focus group*. Milan: Franco Angeli.
- Creswell, John W. 2013. *Qualitative Inquiry and Research Design: Choosing among Five Approaches*. Los Angeles: SAGE.
- Danan, Martine. 1991. "Dubbing as an Expression of Nationalism." *Meta* 36 (4): 606–14. <https://doi.org/10.7202/002446ar>.



- . “From Nationalism to Globalization: France’s Challenges to Hollywood’s Hegemony.” Unpublished PhD diss., Michigan Technological University, 1994.
- . 1996. “A la recherche d’une stratégie internationale. Hollywood et le marché français des années 1930.” In *Les Transferts Linguistiques Dans Les Médias Audiovisuels*, edited by Yves Gambier, 109–30. Traductologie. Villeneuve d’Ascq: Presses universitaires du Septentrion.
- . 1999. “Hollywood’s Hegemonic Strategies: Overcoming French Nationalism with the Advent of Sound.” In *Film Europe and Film America: Cinema, Commerce and Cultural Exchange, 1920-1939*, edited by Andrew Higson and Richard Maltby, 225–48. Exeter: University of Exeter Press.
- De Higes-Andino, Irene, Ana Maria Prats-Rodríguez, Juan José Martínez-Sierra, and Frederic Chaume. 2013. “Subtitling Language Diversity in Spanish Immigration Films.” *Meta* 58 (1): 134–45. <https://doi.org/10.7202/1023813ar>.
- Della Porta, Donatella, ed. 2014. *Methodological Practices in Social Movement Research*. First edition. Oxford: Oxford University Press.
- Desilla, Louisa. 2014. “Reading between the Lines, Seeing beyond the Images: An Empirical Study on the Comprehension of Implicit Film Dialogue Meaning across Cultures.” *The Translator* 20 (2): 194–214. <https://doi.org/10.1080/13556509.2014.967476>.
- Di Giovanni, Elena. 2012. “Italians and Television: A Comparative Study of the Reception of Subtitling and Voice-Over.” In *Audiovisual Translation across Europe: An Ever-Changing Landscape.*, edited by Silvia Bruti and Elena Di Giovanni, 171–90. Bern: Peter Lang.
- . 2016. “Reception Studies in Audiovisual Translation Research. The Case of Subtitling at Film Festivals.” *trans-kom* 9 (1): 58–78.
- . 2018a. “Audio Description and Reception-Centered Research.” In *Reception Studies and Audiovisual Translation*, edited by Elena Di Giovanni and Yves Gambier, 225–250. Amsterdam: John Benjamins.
- . 2018b. “Dubbing, Perception and Reception.” In *Reception Studies and Audiovisual Translation*, edited by Elena Di Giovanni and Yves Gambier. Amsterdam: John Benjamins.
- Di Giovanni, Elena, and Yves Gambier. 2018. “Introduction.” In *Reception Studies and Audiovisual Translation*, edited by Elena Di Giovanni and Yves Gambier, VII–XII. Amsterdam: John Benjamins.
- Díaz Cintas, Jorge. 2005. “El subtitulado y los avances tecnológicos.” In *Trasvases culturales: literatura, cine y traducción*, edited by Eterio Pajares, Raquel Merino, and J. M. Santamaría, 4:155–75. Vitoria: Servicio Editorial, Universidad del País Vasco.
- . 2010. “Subtitling.” In *Handbook of Translation Studies*, edited by Yves Gambier and Luc van Doorslaer, 1: 344–349. Amsterdam: John Benjamins.
- . 2011. “Dealing with Multilingual Films in Audiovisual Translation.” In *Translation, Sprachvariation, Mehrsprachigkeit. Festschrift für Lew Zybatow zum 60. Geburtstag*, edited by Wolfgang Pöckl, Ingeborg Ohnheiser, and Peter Sandrini, 215–33. Frankfurt: Peter Lang.
- . 2012. “Clearing the Smoke to See the Screen: Ideological Manipulation in Audiovisual Translation.” *Meta* 57 (2): 279–93. <https://doi.org/10.7202/1013945ar>.

- . 2012. "La manipulation de la traduction audiovisuelle/The Manipulation of Audiovisual Translation." *Meta* 57 (2): 275–527. <https://doi.org/10.7202/1013945ar>.
- . 2013. "Subtitling: Theory, Practice and Research." In *The Routledge Handbook of Translation Studies*, edited by Francesca Bartrina and Carmen Millán, 273–288. London: Routledge.
- Díaz Cintas, Jorge, and Muñoz Sánchez, Pablo. 2006. "Fansubs: Audiovisual Translation in an Amateur Environment." *The Journal of Specialised Translation* 6: 37–52.
- Díaz Cintas, Jorge, and Pilar Orero. 2006. "Voice-Over." In *The Encyclopedia of Language and Linguistics*, edited by E. K Brown, 2nd ed., 477–79. Oxford: Elsevier.
- . 2010. "Voiceover and Dubbing." In *Handbook of Translation Studies*, edited by Yves Gambier and Luc van Doorslaer, 1:441–45. Amsterdam: John Benjamins. <https://doi.org/10.1075/hts.1.voi1>.
- Díaz Cintas, Jorge, and Remael, Aline. 2007. *Audiovisual Translation: Subtitling*. Manchester: St. Jerome Publishing. <https://www.taylorfrancis.com/books/e/9781317639886>.
- Dick, Bernard F. 1990. *Anatomy of Film*. 6th ed. Boston: Bedford/St. Martins.
- Dries, Josephine. 1995. *Dubbing and Subtitling: Guidelines for Production and Distribution*. Düsseldorf: Europ. Inst. for the Media.
- Encyclopedia Britannica. n.d. "Catalonia | Geography, Independence Movement, and History." Accessed March 2, 2020. <https://www.britannica.com/place/Catalonia>.
- Eugeni, Carlo. 2008a. "A Sociolinguistic Approach to Real-Time Subtitling: Respeaking vs. Shadowing and Simultaneous Interpreting." In *English in International Deaf Communication*, edited by Cynthia J. Kellett Bidoli and Elana Ochse, 357–82. Bern: Peter Lang.
- . 2008b. "Respeaking the News for the Deaf: For a Real Special Needs-Oriented Subtitling." In *Studies in English Language and Literature* 21. Taipei: National Taiwan University of Science and Technology.
- Fawcett, Peter. 2003. "The Manipulation of Language and Culture in Film Translation." In *Apropos of Ideology: Translation Studies on Ideology -- Ideologies in Translation Studies*, edited by María Calzada Pérez, 145–163. Manchester: St. Jerome.
- Federici, Federico M., ed. 2009. *Translating Regionalised Voices in Audiovisuals*. Roma: Aracne.
- Fernández-Costales, Alberto. 2018. "On the Reception of Mobile Content: New Challenges in Audiovisual Translation Research." In *Reception Studies and Audiovisual Translation*, edited by Elena Di Giovanni and Yves Gambier, 297–321. Amsterdam: John Benjamins.
- Fish, Stanley. 1980. *Is There a Text in This Class? The Authority of Interpretive Communities*. Cambridge MA: Harvard University Press.
- Fodor, István. 1976. *Film Dubbing: Phonetic, Semiotic, Esthetic and Psychological Aspects*. Hamburg: Buske.
- Freire, Rafael De Luna. 2015. "The Introduction of Film Subtitling in Brazil." *Matrizes* 9 (1): 187. <https://doi.org/10.11606/issn.1982-8160.v9i1p187-211>.
- Fuentes Luque, Adrián. 2003. "An Empirical Approach to the Reception of AV Translated Humour: A Case Study of the Marx Brothers' 'Duck Soup.'" *The Translator* 9 (2): 293–306. <https://doi.org/10.1080/13556509.2003.10799158>.

- Gambier, Yves. 2003. "Introduction." *The Translator* 9 (2): 171–89. <https://doi.org/10.1080/13556509.2003.10799152>.
- . 2008. "Recent Developments and Challenges in Audiovisual Translation Research." In *Between Text and Image: Updating Research in Screen Translation*, edited by Delia Chiaro, Christine Heiss, and Chiara Bucaria, 11–33. Amsterdam: John Benjamins.
- . 2013. "The Position of Audiovisual Translation Studies." In *The Routledge Handbook of Translation Studies*, edited by Francesca Bartrina and Carmen Millán, 45–60. London: Routledge.
- . 2018. "Translation Studies, Audiovisual Translation and Reception." In *Reception Studies and Audiovisual Translation*, edited by Elena Di Giovanni and Yves Gambier, 43–66. Amsterdam: John Benjamins.
- Gambier, Yves, Caimi, Annamaria and Mariotti, Cristina, eds. 2015. *Subtitles and Language Learning: Principles, Strategies and Practical Experiences*. Bern: Peter Lang.
- Gambier, Yves, and Haina Jin. 2019. "A Connected History of Audiovisual Translation: Elements for Consideration." *Translation Spaces* 8 (2): 193–230. <https://doi.org/10.1075/ts.19011.gam>.
- Geduld, Harry M. 1975. *The Birth of the Talkies: From Edison to Jolson*. Bloomington: Indiana University Press.
- Gelly, Christophe, and David Roche, eds. 2012. *Approaches to Film and Reception Theories*. Clermont-Ferrand: Presses Universitaires Blaise Pascal.
- Goris, Olivier. 1993. "The Question of French Dubbing: Towards a Frame for Systematic Investigation." *Target* 5 (2): 169–90. <https://doi.org/10.1075/target.5.2.04gor>.
- Gottlieb, Henrik. 2005. "Multidimensional Translation: Semantics Turned Semiotics." Edited by H. Gerzymisch-Arbogast and S. Nauert. *MuTra 2005 Conference Proceedings: Challenges of Multidimensional Translation*, 29.
- Granada Hoy. 2011. "Cuando Kubrick me eligió para doblar 'El resplandor', me dio un subidón." Accessed July 11, 2020. [https://www.granadahoy.com/ocio/Kubrick-eligio-doblar-resplandor-subidon\\_0\\_530347607.html](https://www.granadahoy.com/ocio/Kubrick-eligio-doblar-resplandor-subidon_0_530347607.html).
- Gripsrud, Jostein. 1998. "Film Audiences." In *The Oxford Guide to Film Studies*, edited by John Hill and Pamela Church Gibson, 202–211. Oxford: Oxford University Press.
- Guillot, Marie-Noëlle. 2019. "Subtitling on the Cusp of Its Futures." In *The Routledge Handbook of Audiovisual Translation*, edited by Luis Pérez González, 31–47. London: Routledge.
- Gunter, Barrie. 2012. "Empirical Research Design: The Quantitative Research Process." In *The Handbook of Media and Communication Research: Qualitative and Quantitative Methodologies*, edited by Klaus Bruhn Jensen, 2nd ed, 237–65. London: Routledge.
- Gutt, Ernst-August. 2000. *Translation and Relevance: Cognition and Context*. 2nd ed. Oxford: St. Jerome.
- Hill, Annette. 2018. "Media Audiences and Reception Studies." In *Reception Studies and Audiovisual Translation*, edited by Elena Di Giovanni and Yves Gambier, 3–21. Amsterdam: John Benjamins.
- Hillman, Roger. 2011. "Spoken Word to Written Text: Subtitling." In *The Oxford Handbook of Translation Studies*, edited by Kirsten Malmkjær and Kevin Windle, 381–393. Oxford: Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780199239306.013.0026>.

- Iser, Wolfgang. 1978. *The Act of Reading: A Theory of Aesthetic Response*. Baltimore: Johns Hopkins University Press.
- Ivarsson, Jan. 2002. "Subtitling through the Ages. A Technical History of Subtitles in Europe." *Language International*, no. April: 6–10.
- Ivarsson, Jan, and Mary Carroll. 1998. *Subtitling*. Simrishamn: TransEdit.
- Jauss, Hans Robert. 1982. *Toward an Aesthetic of Reception*. Translated by Timothy Bahti. Minneapolis: University of Minnesota Press.
- Jensen, Klaus Bruhn, ed. 2012. *The Handbook of Media and Communication Research: Qualitative and Quantitative Methodologies*. 2nd ed. New York: Routledge.
- Krueger, Richard A. 2005. *Developing Questions for Focus Groups*. Thousand Oaks, CA: SAGE.
- El Mundo. 2019. "Las mejores Universidades de España 2019." Accessed May 8, 2019. <https://www.elmundo.es/especiales/ranking-universidades/listado.html>.
- Lejeune, Christophe. 2010. "Montrer, calculer, explorer, analyser: ce que l'informatique fait (faire) à l'analyse qualitative." *Recherches qualitatives*, 9: 15–32.
- Linde, Zoe de, and Neil Kay. 1999. *The Semiotics of Subtitling*. Manchester: St. Jerome.
- Luyken, Georg-Michael, Thomas Herbst, Jo Langham-Brown, Helen Reid, and Hermann Spinhof. 1991. *Overcoming Language Barriers in Television: Dubbing and Subtitling for the European Audience*. Manchester: European Institute for the Media.
- Mangiron, Carme. 2018. "Reception Studies in Game Localization: Taking Stock." In *Reception Studies and Audiovisual Translation*, edited by Elena Di Giovanni and Yves Gambier, 277–297. Amsterdam: John Benjamins.
- Marleau, Lucien. 1982. "Les sous-titres... un mal nécessaire." *Meta: Journal des traducteurs* 27 (3): 271–85. <https://doi.org/10.7202/003577ar>.
- Marzà Ibáñez, Anna, and Frederic Chaume. 2009. "The Language of Dubbing: Present Facts and Future Perspectives." In *Analysing Audiovisual Dialogue: Linguistic and Translational Insights*, edited by Maria Freddi and Maria Pavesi, 31–40. Bologna: CLUEB.
- Matamala, Anna. 2019. "Voice-over: Practice, Research and Future Prospects." In *The Routledge Handbook of Audiovisual Translation*, edited by Luis Pérez González, 64–82. London: Routledge.
- Mayoral, Roberto, Dorothy Kelly, and Natividad Gallardo. 1988. "Concept of Constrained Translation. Non-Linguistic Perspectives of Translation." *Meta* 33 (3): 356–67. <https://doi.org/10.7202/003608ar>.
- Morgan, David. 1998. *The Focus Group Guidebook*. Thousand Oaks, CA: SAGE. <https://doi.org/10.4135/9781483328164>.
- Morgan, David L., and Alice U. Scannell. 1999. *Planning Focus Groups*. Thousand Oaks, CA: SAGE.
- Negroponete, Nicholas. 1991. "Multimedia." *Hightech*, no. August: 68.
- Neves, Josélia. 2019. "Subtitling for Deaf and Hard-of-hearing Audiences: Moving Forward." In *The Routledge Handbook of Audiovisual Translation*, edited by Luis Pérez González, 82–95. London: Routledge.
- Nida, Eugene. 1964. *Toward a Science of Translating*. Leiden: E.J. Brill.

- Nikolić, Kristijan. 2018. "Reception Studies in Audiovisual Translation - Interlingual Subtitling." In *Reception Studies and Audiovisual Translation*, edited by Elena Di Giovanni and Yves Gambier, 179-199. Amsterdam: John Benjamins.
- Nowell-Smith, Geoffrey, Steven Ricci, and British Film Institute, eds. 1998. *Hollywood and Europe: Economics, Culture, National Identity, 1945-95*. UCLA Film and Television Archive Studies in History, Criticism, and Theory. London: BFI Publishing.
- O'Connell, Eithne. 1998. "Choices and Constraints in Screen Translation." In *Unity in Diversity? Current Trends in Translation Studies*, edited by Lynne Bowker, Michael Cronin, Dorothy Kenny, and Jennifer Pearson, 65-75. Manchester: St. Jerome.
- Orero, Pilar. 2006. "Voice-over: The Ugly Duckling of Audiovisual Translation." *Proceedings of the Marie Curie Euroconferences MuTra 'Audiovisual Translation Scenarios*. Saarbrücken. 1-5 May 2006.
- Orrego Carmona, David. 2013. "Avance de la traducción audiovisual: desde los inicios hasta la era digital." *Mutatis Mutandis* 6 (2): 297-320.
- . "The Reception of (Non)Professional Subtitling." Unpublished PhD diss., Universitat Rovira I Virgili Tarragona, 2015.
- . 2018. "Audiovisual Translation and Audience Reception." In *The Routledge Handbook of Audiovisual Translation*, edited by Luis Pérez González, 367-82. London: Routledge.
- O'Sullivan, Carol, and Jean François Cornu. 2019. "History of Audiovisual Translation." In *The Routledge Handbook of Audiovisual Translation*, edited by Luis Pérez González, 15-31. London: Routledge.
- Paillé, Pierre, and Alex Mucchielli. 2012. *L'analyse qualitative en sciences humaines et sociales*. Paris: Armand Colin.
- Paolinelli, Mario, and Eleonora Di Fortunato. 2005. *Tradurre per il doppiaggio: la trasposizione linguistica dell'audiovisivo: teoria e pratica di un'arte imperfetta*. Milano: Hoepli.
- Pérez González, Luis. 2007. "Intervention in New Amateur Subtitling Cultures: A Multimodal Account." Edited by Aline Remael and Josélia Neves. *Linguistica Antverpiensia New Series* (6): 67-80.
- . 2011. "Audiovisual Translation." In *The Routledge Encyclopedia of Translation Studies*, edited by Mona Baker and Gabriela Saldanha, 13-21. London: Routledge.
- . 2014. *Audiovisual Translation: Theories, Methods and Issues*. London: Routledge.
- . 2019. "Rewiring the Circuitry of Audiovisual Translation." In *The Routledge Handbook of Audiovisual Translation*, edited by Luis Pérez González, 1-12. London: Routledge.
- Polletta, Francesca. 2004. *Freedom Is an Endless Meeting: Democracy in American Social Movements*. Chicago: University of Chicago Press.
- Pöschhacker, Franz. 2018. "Media Interpreting: From User Expectations to Audience Comprehension." In *Reception Studies and Audiovisual Translation*, edited by Elena Di Giovanni and Yves Gambier, 253-277. Amsterdam: John Benjamins.
- Provalis Research. 2020. "QDA Miner Lite – Free Qualitative Data Analysis Software." Accessed June 5, 2020. <https://provalisresearch.com/products/qualitative-data-analysis-software/freeware/>.

- Ranzato, Irene. 2016. *Translating Culture Specific References on Television: The Case of Dubbing*. London: Routledge. <https://doi.org/10.4324/9781315681252>.
- Remael, Aline. 2010. "Audiovisual Translation." In *Handbook of Translation Studies*, edited by Yves Gambier and Luc van Doorslaer, 1: 12-17. Amsterdam: John Benjamins.
- Romero-Fresco, Pablo. 2011. *Subtitling through Speech Recognition: Respeaking*. Manchester: Routledge.
- . 2018. "Reception Studies in Live and Pre-Recorded Subtitles for the Deaf and Hard-of-hearing." In *Reception Studies and Audiovisual Translation*, edited by Elena Di Giovanni and Yves Gambier, 199-225. Amsterdam: John Benjamins.
- . 2019. "Respeaking: Subtitling through Speech Recognition." In *The Routledge Handbook of Audiovisual Translation*, edited by Luis Pérez González, 96-114. London: Routledge.
- Saldanha, Gabriela, and Sharon O'Brien. 2013. *Research Methodologies in Translation Studies*. Manchester: St. Jerome.
- Saldaña, Johnny. 2011. *Fundamentals of Qualitative Research. Understanding Qualitative Research*. Oxford: Oxford University Press.
- Schauffler, Svea. "Investigating Subtitling Strategies for the Translation of Wordplay in Wallace and Gromit – An Audience Reception Study." PhD diss., University of Sheffield, 2012. <http://etheses.whiterose.ac.uk/2915/>.
- Schwarz, Barbara. 2011. "Translation for Dubbing and Voice-Over." In *The Oxford Handbook of Translation Studies*, edited by Kirsten Malmkjær and Kevin Windle, 395-409. Oxford: Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780199239306.013.0027>.
- Silverman, David. 2011. *Interpreting Qualitative Data*. Los Angeles: SAGE.
- Stacey, Jackie. 1994. *Star Gazing: Hollywood Cinema and Female Spectatorship*. London: Routledge.
- Stake, Robert E. 1995. *The Art of Case Study Research*. Thousand Oaks, CA: SAGE.
- Stashkiv, H. 2015. "Audiovisual Translation as Power Play." In *New Points of View on Audiovisual Translation and Media Accessibility*, edited by Anna Jankowska and Agnieszka Szarkowska, 21–30. Frankfurt: Peter Lang.
- Stokes, Melvyn. 2012. "Audiences in cinema history." In *Approaches to Film and Reception Theories*, edited by Christophe Gelly and David Roche, 31–53. Clermont-Ferrand: Presses Universitaires Blaise Pascal.
- Suojanen, Tytti, Kaisa Koskinen, and Tiina Tuominen. 2015. *User-Centered Translation*. London: Routledge.
- Szarkowska, A., and M. Laskowska. 2015. "Poland—A Voice-over Country No More? A Report on an Online Survey on Subtitling Preferences among Polish Hearing and Hearing-Impaired Viewers." In *Accessing Audiovisual Translation*, edited by Łukasz Bogucki and Mikołaj Deckert, 179–97. Bern: Peter Lang.
- Thomas, Paul. 2007. "Review of Egoyan and Balfour (2004)." *Film Quarterly (Summer)* 60: 68–70. <https://doi.org/10.1525/fq.2007.60.4.68>.
- Titford, Christopher. 1982. "Subtitling: Constrained Translation." *Lebende Sprachen* 27 (3): 113–16.
- Toury, Gideon. 1995. *Descriptive Translation Studies – and Beyond*. Amsterdam: John Benjamins.

- Tuominen, Tiina. "The Art of Accidental Reading and Incidental Listening: An Empirical Study on the Viewing of Subtitled Films." PhD diss., University of Tampere, 2012.
- . 2018. "Multi-Method Research: Reception in Context." In *Reception Studies and Audiovisual Translation*, edited by Elena Di Giovanni and Yves Gambier, 69-91. Amsterdam: John Benjamins.
- Whitman-Linsen, Candace. 1992. *Through the Dubbing Glass*. Frankfurt: Peter Lang.
- Wikipedia. 2020. "Settlement Hierarchy." Accessed April 28, 2020.  
[https://en.wikipedia.org/wiki/Settlement\\_hierarchy#:~:text=Large%20city%20%2D%20a%20city%20with,1%20million%20but%20over%20300%2C000.&text=The%20population%20of%20a%20city,subdivision%20of%20a%20consolidated%20city](https://en.wikipedia.org/wiki/Settlement_hierarchy#:~:text=Large%20city%20%2D%20a%20city%20with,1%20million%20but%20over%20300%2C000.&text=The%20population%20of%20a%20city,subdivision%20of%20a%20consolidated%20city).
- Wozniak, Monika. 2012. "Voice-over or Voice-in-between? Some Considerations about Voice-over Translation of Feature Films on Polish Television." In *Audiovisual Translation and Media Accessibility at the Crossroads*, edited by Aline Remael, Pilar Orero, and Mary Carroll, 209–28. Amsterdam: Rodopi.
- Zanotti, Serenella. 2018. "Historical Approaches to AVT Reception: Methods, Issues and Perspectives." In *Reception Studies and Audiovisual Translation*, edited by Elena Di Giovanni and Yves Gambier, 133-156. Amsterdam: John Benjamins.

---

## Participants' Original Quotes in Spanish

<sup>i</sup> “Es que nadie puede decir que no le gusta el cine, [...] que hay miles de géneros, no puedes decir que no te gusta.”

<sup>ii</sup> “[...] También pues es emm, escultura, ¿no? Es una forma de arte. [...] Para mí el cine es esencial [...] para aprender sobre experiencias que, a lo mejor, pues nunca me había imaginado que pudieran existir [...].”

<sup>iii</sup> “[...] Para evadirme, ¿no? Para prestarle atención a los problemas de gente de mentira y olvidarme un poco de los míos...”

<sup>iv</sup> “Yo soy una persona que siempre está un poco en las nubes [...] y las películas, las series me ayudan mucho a [...] pasar un rato sin pensar realmente en lo que estoy haciendo.”

<sup>v</sup> “El cine es una forma un poco más rápida, quizás, de ver historias, de aprender de culturas de otros países [...].”

<sup>vi</sup> “Las películas son una representación que no había visto antes, donde pueda aprender de otra cultura, de otros problemas que no se me habían ocurrido.”

<sup>vii</sup> “[...] Veo muchas series y películas también, para culturizarme y aprender más sobre diferentes países, culturas, etc.”

<sup>viii</sup> “Para mí, básicamente, [el cine es] una forma de cultura, ¿no?”

<sup>ix</sup> “[...] Desde que aprendo idiomas es una forma de aprender idiomas también sin tener que salir de casa, sin tener que gastarse dinero.”

<sup>x</sup> “A ver, a mí las películas y las series en general, básicamente, me entretienen, por decirlo de alguna manera, un poco como los libros, pero, sinceramente, me gustan más los libros. Y, también, el cine y las series, las uso un poco para practicar idiomas de alguna manera, así fue como empecé a estudiar japonés, de hecho y... Y, entonces, también lo uso un poco de práctica para oído y vocabulario y demás.”

<sup>xi</sup> “Pues, la verdad es que soy más de libros... Ya cuando voy a ver una película hago un poco lo... La misma selección y la veo [...] porque esté aprendiendo algún idioma, como es el francés, y me quiera poner una peli en francés, con subtítulos, que siempre ayuda.”

<sup>xii</sup> “Para mí, el cine, al fin y al cabo, es una forma de expresarse preciosa... O sea, me parece uno de los mejores medios... Tienes tanto sonido, tienes tanta iluminación, la imagen allí en pantalla...”

<sup>xiii</sup> “Creo que, de todas las artes, el cine es la que me llega más a mí y tengo más herramientas que me interesan, personalmente, para tener más libertad del creador...”



---

xiv “[...] Ahora, de cuarentena y demás, las películas juegan un papel súper importante en mi vida [...] para intentar un poco distraerme e intentar pensar en otra cosa que no sea siempre el mismo tema.”

xv “Yo, la verdad es que no soy muy cinéfilo, emm, [...] pero la verdad que últimamente me está dando más por las series. Y el tema de la cuarentena y así también está ayudando en eso.”

xvi “Y luego, aparte de lo que es ver películas o ver series, a mí me gusta mucho la experiencia de ir al cine, de ir físicamente al cine, o sea que lo echo mucho de menos desde hace dos meses.”

xvii “En casa, sí, tipo... Netflix y ordenador, más bien, sí.”

xviii “En casa, en el ordenador, pero o sea siempre Netflix [...].”

xix “Yo diría que en línea, ¿no? Últimamente, yo creo que es lo que más se lleva, las plataformas digitales, ¿no?”

xx “Bueno, Netflix, o Amazon, o... Bueno, ahora ya ha salido la de Disney...”

xxi “[...] Yo soy más de pelis, por ejemplo, así que es verdad que tengo que buscar otras plataformas, ya sea Filming, por ejemplo, o cosas así, sabes... Netflix tiene buenas pelis, pero es verdad que el catálogo que tiene, en comparación, se centra mucho más en las series, como es normal y... Ese tipo de cosas. O en proyectos de... Que son de Netflix... [...] Pues, básicamente, si quiero ver alguna cosa anterior de hace bastante tiempo o que tenga una producción más independiente, pues hay otras plataformas que se especializan más en eso.”

xxii “Yo ahora tengo Filming, que también está de puta madre...”

xxiii “Vale, eso de ver películas en la tele en familia, en el salón y tal... La verdad que está súper guay... O sea, antes lo estaba diciendo, como algo que se está perdiendo, me parece triste que se perdiera de un cierto modo [...].”

xxiv “A mí me gusta ver las películas o en el cine o en televisión. Verlas en el ordenador no... No me gusta. En el salón, sentado en el sofá, [...] no en mi habitación, sentado en la silla del despacho, viendo en la pantalla...”

xxv “Bueno, yo tengo que decir que no tengo ninguna cuenta abierta. Emm, no me gustan en general, y tampoco tengo redes sociales, solo el Whatsapp, y... A mí me gusta ver las películas en la televisión, en mi sofá, sola, o en familia, o con mis amigos, y... Tal y como están las cosas hoy en día, que salga una película, es que al año siguiente ya la tienes en la tele... Y a mí, ir al cine, pues no he ido mucho... Yo creo que, en toda mi vida... Pero sí que me gusta... Pero yo creo que te puedes esperar que en la tele sale... [...] Si sale en las circunstancias y tengo la oportunidad de poder ir al cine, con quien me apetece, y ver la película, pues sí...”

xxvi “Tanto doblaje como subtitulación, a la hora de doblar o subtitular una película, emm, proviene de una traducción y que esta traducción se tiene que adaptar, bien si es para doblaje, bien si es para subtítulos... No va a ser la misma traducción entre ambas.”

xxvii “Yo creo que son dos métodos distintos y a cada persona le irá bien uno, le irá bien otro...”

- 
- xxviii “La última que he visto doblada es una alemana que se llama *Isi & Ossi* de Netflix. ¡Está chulísima! ¿La has visto, C?”
- xxix “Sí, subtitulada, sí.”
- xxx “Hoy, subtulado, la serie *Hollywood* de Netflix.”
- xxxi “Subtitulada, una de Netflix, [...] creo que hace semana y media o por allí. Era una francesa, además.”
- xxxii “Yo, lo último subtulado que he visto es una serie, que es coreana, que se llama *Kingdom*, está en Netflix...”
- xxxiii “Yo subtitulada hace una semana, ah, el director del *Viaje de Chihiro*, emm, japonés, [...] que hace míticas películas de animé japonesas.”
- xxxiv “Y subtitulada, emm, bueno una serie que vi ayer mismo, *Working Moms*, una serie canadiense y la vi subtitulada.”
- xxxv “Yo, doblado, hace mínimo cinco años que no veo nada.”
- xxxvi “Pues, no sé, igual hace un año o así, la última vez.”
- xxxvii “Francamente, por imitación de mis padres porque ellos, pues, desde hace varios años ven muchas de las películas en versión original subtitulada.”
- xxxviii “Hace unos días yo vi una película en Netflix, una película danesa, subtitulada al español.”
- xxxix “La semana pasada, me vi una película subtitulada en Netflix también, [...] turca, subtulado en español.”
- xl “Yo, subtitulada, hace una hora, y, doblada, pues el domingo pasado... Que vi una peli con mis padres [...]”
- xli “Yo, subtitulada, ayer, por la noche... Y, doblada, hará dos días, así... Dos, tres días, no me acuerdo bien...”
- xlvi “Pues, ayer me vi *Pulp Fiction* otra vez, [...] subtitulada.”
- xlvi “Subtitulada ni me acuerdo. Y, doblada, yo creo que anoche mismo. Doblada en español. En versión original, como no sea al español, no suelo ver. No suelo ver... No me gusta.”
- xlv “Yo fui hace dos años, dos años y algo [...]”
- xlv “Yo he dejado de ir al cine [...] desde hace mucho tiempo porque me agobia el ambiente que hay, la gente ya no respeta, emm, se gasta el dinero, va al cine para comer, para hablar, [...] para toser, y no ven la película...”
- xlvi “No me gustan los espacios con mucha gente, en plan los espacios rodeados por mucha gente, pero ahora de todas formas tampoco es que haya mucha gente en los cines o sea me imagino que podría ir tranquilamente, pero no es algo que me encante la verdad, o sea que... No voy...”
- xlvii “Aquí en Suiza es distinto, pero es que es carísimo, entonces...”

---

xlvi “Yo, es que voy al cine cuando hay una película especial, algo que de verdad valga la pena ver en pantalla grande... [...] Pues la última que vi en el cine fue la última de *Star Wars*.”

xlvi “Yo, nunca, o sea, nosotros siempre, directamente ya... Emm, doblada.”

l “Yo también, siempre que voy, doblada. O sea, ni se plantea la opción de verla subtitulada.”

li “Lo mismo. Yo creo que ni existe la opción de ‘¿Vamos a verlo subtulado?’ o ‘¿Vamos a verlo en versión original?’ No... Doblado directamente...”

lii “No, todo el mundo quiere en español. A todo el mundo le da pereza ver subtulado [...] porque si vas al cine lo que quieres es simplemente quedarte con una pantalla y hacer como ‘oh...’”

liii “Umm, yo supongo que [...] cuando la gente paga una entrada de cine quiere estar completamente seguro de que va a entender lo que ve. [...] Los españoles prefieren ver algo doblado para estar seguros de que van a enterarse y de que van a disfrutar de la película.”

liv “[...] Si lo van a entender mucho mejor en español, ¿para qué hacer el esfuerzo? Yo creo que es algo muy español muchas veces...”

lv “Mis padres, por ejemplo, de verdad que no pueden ver versión subtitulada porque... Están ya mayores, no pueden seguirlo al ritmo... Sobre todo si es una película con [...] mucho, mucho, mucho diálogo y muy, muy rápido...”

lvi “Muchos de mis amigos prefieren ver una película doblada porque te dicen la típica excusa de ‘No me da tiempo leer los subtítulos’ [...] o simplemente porque lo ven más cómodo, básicamente.”

lvii “Yo creo que el país de donde vienes también es un factor importante... Porque me pasó que, en el Erasmus, yo tenía compañeras de piso de Finlandia y de Francia... Y teníamos discusiones muy gordas de subtitulación o doblaje porque en Finlandia están muy acostumbrados a los subtítulos siempre... Y, entonces, un día nos pusimos a ver *Harry Potter*, y claro... Las francesas tenían que verla en francés, yo tenía que verlo en español, y las finlandesas decían ‘Pero, ¿cómo podéis escuchar a Emma Watson sin la voz de Emma Watson? ¡No es lo mismo!’”

lviii “Yo, es que todas las series que veo, realmente las veo en original y estoy viendo series taiwanesas, coreanas, japonesas, hindús y demás y... O sea, lo mío es instantáneo: imagen, subtítulo y lo entiendo todo.”

lix “Es que hay gente más rápida que otra, ¡yo no soy rápida para eso!”

lx “[...] A veces, no tienes opción de encontrar la película... Bueno, ahora sí, por internet, pero no tenías la opción de encontrar la película en versión original. [...] O sea, por costumbre, ah, a partir de 2000 cambió, pero antes era más complicado que una película extranjera llegase con subtítulos a países del sur de Europa como ahora.”

lxi “Es que en mi ciudad, por ejemplo, no hay mucha opción de ver la versión original. Solo existe un pase, los martes, y es de la película que haya sido la más vista aquí la semana anterior. [...] O te gusta o no hay nada que decidir. O la ves doblada o nada.”

---

lxii “A mí me suele pasar lo mismo, que no suele haber una versión original para ir al cine en ese momento, o es muy tarde, o no hay pase directamente, o es un pase que pilla a una hora muy mala. Entonces, es muy raro... De hecho, creo que nunca he visto una peli en versión original en el cine por eso...”

lxiii “Yo tampoco, o sea, yo igual que A.”

lxiv “Pelis como las de *Marvel* sí que suelen salir en versión original subtitulada casi siempre, y otras películas [...] menos famosas suelen salir simplemente dobladas. Entonces, tampoco solemos tener opción...”

lxv “Hay muy poquitos horarios en versión original, al final, y tienes menos opciones, [...] a lo mejor, a las cuatro de la tarde o a las doce de la noche, por ejemplo...”

lxvi “[...] Yo vivo en un pueblo así que aquí directamente no hay cine subtulado. [...] Para mí hasta que no me fui a la universidad, yo no sabía que en España había cines donde se podían ver las películas en original y con subtítulos, entonces hasta que no me fui de aquí no era un debate porque no era directamente una opción.”

lxvii “En Alicante también tardaron en llegar, eh, las películas en versión original subtuladas. Creo que hace solo cinco años o un poco más que empezaron a llegar [...]”

lxviii “[...] En los cines comerciales es desde hace poco tiempo, no llegan a cinco, seis, siete años... Pero, supongo que en las grandes ciudades siempre ha sido más fácil encontrar cines en versión original.”

lxix “[...] Yo creo que depende de la región en España porque... O sea, yo me fui de Valencia para estudiar en la universidad de Barcelona y, en 2010, un mes en versión original, había... por si acaso había la película y si no, ya eran filmotecas especializadas que se llevaban, pues o en el British Council o... O en la Alliance Française que allí sí que... O sea que eran pelis actuales que las echaban en original con subtulado. Pero si no, en Barcelona [...] también es una ciudad mucho más grande e internacional.”

lxx “[...] Emm, bueno yo como ahora estoy en casa con mis padres y mis padres no hablan ningún idioma más allá del español, pues cuando estoy aquí sí que consumo más cosas dobladas.”

lxxi “Fui a ver *Joker* con mi madre en Navidad, doblada, porque mi madre no sabe inglés. [...] Emm, porque no les interesa, o muy poco.”

lxxii “Veo películas dobladas con mis padres porque mis padres no saben inglés, tampoco pueden leer subtítulos.”

lxxiii “Yo, subtulada, hace una hora, y, doblada, pues el domingo pasado... Que vi una peli con mis padres, que con ellos las suelo ver dobladas...”

lxxiv “Eso es cuando veo series con alguien. Al final, pues... Dices... Como la gente... Yo qué sé... A ver, no suele manejar inglés, pues tío, pues es verdad, entonces dices ‘Bueno, pues ya está, pues lo veo doblado...’”

lxxv “Emm, ¿la comparación generacional?”

---

lxxvi “No somos lo mismo nosotros que nuestros padres.”

lxxvii “Emm, muchos de ellos prefieren ver una película doblada porque te dicen la típica excusa de ‘No me da tiempo leer los subtítulos,’ eh [...] y también porque, a lo mejor, les gusta la voz del doblador, que también suele pasar muchas veces...”

lxxviii “En mi grupo se debate siempre subtítulo, [...] con mis padres igual. Es por mi culpa, [...] cuando yo empecé a estudiar traducción, [...] ya empecé a mirar todo en versión original, [...] no porque el doblaje estuviera mal, sino... O porque no me gustase, simplemente veía mucho más útil para mi crecimiento, digamos, académico y personal, ver una película en, umm, en original.”

lxxix “La gente con la que suelo ir al cine tenemos casi siempre los mismos tipos de gustos y ese tipo de cosas. [...]”

lxxx “[...] Casi siempre acordamos de intentar buscar la versión subtitulada... Si hay que ir a algún cine más pequeño, que es el único donde la tienen, vamos a ese... O si hay que ir más tarde, [...] pues vamos y ya está. Al fin y al cabo, preferimos los subtítulos, pues por eso, porque se aprecian mejor los acentos, se aprecia mejor la actuación de la persona en sí, antes que... Con todo respecto a los actores del doblaje, por supuesto, pero es eso... Es una cuestión de gusto personal.”

lxxxi “[...] Al no ser que sea mi hermano que sabe inglés o mis amigas y se sienten muy ‘pro-Am,’ ver la película en algún idioma, pero si no, doblada y ya.”

lxxxii “Al no ser que sean ciertos amigos que tengan, pues, un buen nivel de inglés... Entonces, sí nos lo planteamos porque nos gusta.”

lxxxiii “[...] Pues cuando la peli era en inglés, que es el noventa por ciento del tiempo. [...]”

lxxxiv “Si una película en específico me interesa mucho en su idioma original, por lo que sea... Que entonces sí, que guardo ese día para ir a verla con subtítulos...”

lxxxv “Pues, yo, normalmente, como siempre voy al cine con las mismas personas, emm... Normalmente, vemos la versión doblada, al no ser que sea una peli de *Marvel*... Que, en ese caso, sí que la vemos subtitulada porque... O sea, esa es la regla aparentemente en mi grupo... [...] Porque... Bueno, emm, tengo amigos muy frikis y prefieren... *Marvel*, prefieren verlas subtituladas aparte porque le gustan las voces de los actores como Benedict Cumberbatch, que a mí me gusta mucho su voz, emm... Con el acento británico y tal y... Y de *Iron Man* también les mola mucho... Y *Thor* también, les gusta mucho la voz del personaje ese.”

lxxxvi “Pero ya te digo, al no ser que sea un actor así que nos gusta mucho su voz original, ni siquiera la intentamos buscar subtitulada.”

lxxxvii “Sí, porque la vimos primero en doblada y segunda en subtitulada... O sea, original subtitulada porque nos gustó mucho.”

lxxxviii “No, que si escogíamos versión original subtitulada es porque nos gusta escuchar la voz real, porque nos gusta ver el juego de palabras reales, cómo se ha hecho el guion...”

---

lxxxix “¡Para ir al cine! Para ir al cine. No me importa... En mi casa no me importa porque la paro, la echo para atrás, leo y... Pero, en el cine, doblada, no me arriesgo.”

xc “Sí, yo también. Soy, umm, soy muy cómodo en ese sentido.”

xcí “Lo que he dicho antes, que... Que quiero estar segura de que voy a entender todo. Y, emm, y luego esa película la podré volver a ver en versión original en mi casa, pero, para ir al cine, me gasto el dinero, la miro, quiero estar contenta de... Que no sea ese el problema...”

xcii “Además, es que luego, dentro de poco tiempo las ponen a disposición en las plataformas, con lo cual ya puedes verla tranquilamente en versión original.”

xciii “Emm, básicamente, porque con el doblaje disfruto más... Me meto más dentro de la película... Lo que se cuenta... Me gusta mucho como se hace el doblaje aquí en España y... Es como que, si voy al cine, voy también como para... Para más disfrutar, relajarme... Y si me pongo con los subtítulos no consigo lo mismo que con el doblaje.”

xciv “[...] Emm, yo es que ni me lo planteo. Yo, doblada. [...] Yo creo que, en España, pues hay un muy buen doblaje, y yo creo que estamos muy acostumbrados... Y, el doblaje, además de... Además de simplemente decir palabras y que... Que concuerden con la boca del actor... Emm, muchas veces se hacen referencias y chistes que son de España, que se conocen...”

xcv “Yo elijo versión original con subtítulos, pero porque me gustan [...] las voces originales de los actores, me parece que inspiran más que una voz de doblaje. [...] Y, si es como decía antes, si es una película, [...] por ejemplo británica, en vez de estadounidense, pues me gusta también... Me gustan los diferentes acentos que puedan tener los actores, dependiendo de una cosa u otra y, por eso prefiero subtítulos también.”

xcvi “Emm, yo si estoy en España y voy a ver una película al cine, quiero verla sin subtítulos, que nun... Que no es posible, ya lo sé, pero me encantaría poder verla sin subtítulos porque si hay subtítulos mi mente vaga va a leer y no va a entender lo que dice el actor, [...] pero nunca doblada, nunca, nunca doblada.”

xcvii “Yo estoy muy de acuerdo con lo que acabas de decir, tanto las referencias y todas las culturas, sino simplemente la voz.”

xcviii “Sí, básicamente, yo seguiría eligiendo subtítulo porque me parece que seguiría apreciando las actuaciones de los... De la... De los actores y ese tipo de cosas, y claro...”

xcix “Yo elegiría subtítulo siempre. Es que me da igual el idioma que sea, en general, porque siempre me gusta... Me gusta mucho escuchar la cadencia de cada idioma... [...] No sé si se me ha escuchado antes, lo que he dicho, pero... Básicamente, que prefiero subtítulos, ¡vivan los subtítulos!”

c “O sea, siempre utilizo los subtítulos como también para poder aprender la lengua.”

ci “Yo soy siempre subtítulos. A mí, los subtítulos no me molestan para nada, pero porque estoy súper acostumbrada y lo veo mucho más original, digamos, que la versión doblada [...] y también porque, o

---

sea, no es simplemente la película, sino que es como entrar en el universo de la película. [...] Y porque, o sea, a mí me gusta mucho ver películas y series porque, al final, siempre se te queda algo. Se te quedan palabras que son así curiosas... O sea, que luego después utilizas más.”

cii “Yo si entiendo un mínimo de la lengua que se habla, prefiero verla en versión original con subtítulos, pero no iría, por ejemplo, a ver una película taiwanesa [...] con subtítulos, o sea que la veré doblada.”

ciii “Bueno... Depende del idioma, umm, en el sentido de que... Si es un idioma que estoy estudiando, si es inglés... Si es chino o francés, subtitulada. Si es, no sé, sueco, prefiero doblaje, porque no la voy a entender tampoco...”

civ “Si es una película alemana, la verdad es que no me interesa verla en alemán. Pero, sin embargo, con las películas asiáticas, sí que me gusta verlas, aunque no entienda el coreano, por ejemplo, porque no sé... Me gusta como sobreactúan, no sé, me gusta... [...] Te pierdes una parte muy importante si la ves doblada... Umm, si la ves doblada no dice nada...”

cv “Es que no es lo mismo... Las películas asiáticas, es que lo vives mucho...”

cvi “Es verdad que a mí también me pasa con el animé.”

cvi “Hombre, yo, depende del idioma... Porque, por ejemplo, a mí me gusta mucho el animé, me gustan mucho las películas japonesas, pero en japonés no me entero. [...] Entonces, para mí, depende del idioma. Si es francés, inglés... Intento verla en versión original, pero...”

cvi “Yo, ahora mismo, decidiría versión original, talvez, para no perder el nivel de inglés que he conseguido, básicamente.”

cix “Ja, la vería en... La vería doblada, pues para... Para intentar captar más cosas, ¿no?”

cx “Yo creo que la vería doblada, al no ser que me hayan comentado que, especialmente, debería verla en original y tal, como que el doblaje no es tan bueno, si me dicen que... Si alguno me recomienda verlo, emm, quizás sí que lo vería... Pero seguramente, si no, doblada, por comodidad, ¿no? Tener que estar un poco menos pendiente, simple... Aunque sea inglés y tal... Un poco más atento como... Intentar entender, quizás por el nivel que no sea muy alto, emm... No sería un momento tan de relax, sino tendría que estar un poco más atento y quizás podría ser eso la...”

cx “Yo, también es una cuestión más de comodidad, al final, de tender a verlas más en... En versión doblada... Al menos que, como decía An, igual hay veces que te dicen, por recomendación, ‘El doblaje de esa película no es bueno...’ Entonces, prefieres verla en versión original, que en versión doblada.”

cxii “[...] Depende de lo que han dicho, en plan... [...] Depende de muchos factores... Hombre, en mi opinión, siempre intento buscar, emm, que ya sea que el doblaje o los subtítulos sean lo más... Lo más posible la obra que ha querido el autor... [...] Que, en el caso de los subtítulos, pues... La fotografía sigue molestando en cierta parte porque la fotografía que se hace es para que mires en un punto, para que te concentres en la imagen... Y, los subtítulos, pues... Son un elemento cinematográfico que no debería estar allí...”

---

cxiii “Sí. Yo, es que me fijo en algo similar, si... [...] Si veo que me va a molestar, al final, demasiado, como los habían puesto en la pantalla... Si veo que no tienen una traducción, que yo lo miro primero y digo ‘Esto no es como debería ser...’”

cxiv “No... Eso a mí me mata, eh. Dios...Prefiero quitarlos...”

cxv “Que es mal traducido.”

cxvi “Si una película me parece, por lo que sea, más atmosférica, o que tiene más peso, pues la suelo ver con subtítulos... Si es más rápida y tal, pues sí, doblaje...”

cxvii “Yo, es que tengo una opinión similar a la de G. Sí que es verdad que tiendo siempre más al subtítulo... Lo que pasa es que también es cierto que, según la película... Porque lo mismo me dicen de ver, yo qué sé, *Fast & Furious*, ¿no? En plan, algo así, pues me da igual verlo doblado que verlo... Me da igual, pero si es una obra que yo sé que hay mucho peso detrás, que hay que verla bien y demás, me da igual verla con subtítulos [...]”

cxviii “Y, encima, aprecias bastante la interpretación del actor en sí, emm, en original...”

cxix “O sea, detalles se pierden siempre, yo creo... Pero, por ejemplo, el acento es una cosa que se suele perder, y es una pena, la verdad.”

cxx “Yo veía, de pequeña, *Detective Conan*, [...] un animé japonés que he visto en castellano, en catalán, en japonés, en todos los idiomas posibles que entiendo, más o menos...”

cxxi “Y hay un personaje en esa serie que tiene acento del sur de Japón... Y, en castellano, por supuesto, no tiene ese acento para nada... Y hay un momento en la serie en la que... Una extranjera le pregunta a ese personaje si él también es extranjero porque habla raro japonés... Y claro, él dice que no, que solo tiene acento del sur... Entonces claro, si no tiene acento en la versión doblada, te quedas un poco en plan...”

cxxii “Yo, por ejemplo, estoy pensando en la película del *Joker* que... La vi en el cine en versión original y... Luego, me acuerdo que mi hermana la vio doblada y me dijo ‘¡Es que el Joker parecía tonto!’ Y era por la voz que le habían puesto. Lo que perdieron allí fue muy importante porque tienes a Joaquin Phoenix preparándose el personaje tanto tiempo... Y, luego, le ponen esa voz, es como...”

cxxiii “Eso es, lo que dice P, [...] el Joker, por ejemplo, no es el mismo personaje en inglés que en español.”

cxxiv “[...] En series como, por ejemplo, *Dexter*... Me viene el ejemplo súper claro, que la voz del personaje no tiene nada que ver en español con la versión original, entonces no te ayuda a meterte tanto en la serie, ¿sabes? Entonces, te pierdes como la mitad del carácter del personaje solo por el timbre de voz...”

cxxv “[...] Por ejemplo, no sé si habéis visto *El Resplandor* doblada al español, es una... Buuahh, una basura, es... La ves en español y ¡vaya horror de traducción! Es que no te termina de cautivar... [...] Bueno, Jack Nicholson y así, ni tan mal, pero pufff... La mujer, vaya error de doblaje...”

cxxvi “Kubrick, el director, que estuvo detrás de ese doblaje, [...] pero no tuvo muy buen ojo, la verdad...”



---

cxxvii “Hay ciertos actores de doblaje en español, por ejemplo [...] Will Smith... Tiene un tono completamente diferente en su versión doblada, que en su versión original. Y, toda la vida acostumbrada a ver, a lo mejor, la versión en castellano, lo ves en versión original y no tiene nada que ver. Con lo cual, entiendo que nos habremos perdido muchísimas cosas de películas, simplemente por el tono o el timbre de voz de los personajes.”

cxxviii “A mí me ha pasado, a lo mejor, [...] empezar a ver una película en versión doblada y cambiar a la versión original porque no me gusta el doblaje como está hecho... O no cambiarla, y arrepentirme luego de no haberla visto en versión original... Que me pasó, por ejemplo, con la de *El Irlandés*... La vi en versión doblada y no me gustó nada. Y yo creo que, viendo la versión original, me habría gustado más, probablemente, porque el doblaje no me convenció a lo largo de la película...”

cxxix “[...] A mí también me parece que la interpretación de los actores pierde mucho porque, sí es cierto que hay muy buenos actores de doblaje, [...] pero, en general, umm, hay veces que te das cuenta de que la voz que estás oyendo no va en consonancia con lo que estás viendo.”

cxxx “Si es una película, emm... Original de otro idioma... Aunque se subtitule en tu idioma o se doble en tu idioma, no va a ser exactamente igual... Las referencias no van a ser las mismas... Se pierde gran parte, pero bueno... Ya, básicamente, si nos vamos a películas tipo comedia... Tú, una película original inglesa tiene un humor... Que bueno, te la doblan o te la subtitulan al español, tienes que cambiar ese humor... No pueden tener las mismas referencias humorísticas allí que aquí... La finalidad es que tú te rías con la película. No te vas a reír con el humor que ellos tienen, con sus referencias humorísticas. Entonces, todo eso se pierde, se adapta a nosotros, pero no es lo mismo.”

cxixi “*Baby Driver* es un caso perfecto de película que pierde muchísimo, [...] y, un detalle, sin hacer spoiler, es que, en una de las primeras secuencias, el personaje principal anda por la calle, ¿de acuerdo? Y escucha música... Y esas letras de la música que está escuchando aparecen en grafitis y en detalles, en carteles, a lo largo de la calle... Que, si tú sabes inglés y escuchas lo que está diciendo en inglés, ves como esas letras... Es justo lo que está sonando, pero, en español, no deciden subtitular nada de eso, ni en el doblaje, nada del estilo.”

cxixii “Entonces, pues cambia muchísimo e, inevitablemente, pierde... Pero es parte del trabajo, supongo.”

cxixiii “A ver, sí, se pierden ciertas palabras o ciertos, incluso, chistes... O ciertas cosas que, en su idioma original, tienen más gracia si lo pillas...”

cxixiv “Lo que más odio es ver una película original española doblada al vasco y al revés... Algo que odio porque me doy cuenta de que no es lo que... O sea... Lo veo y digo ‘Joder...’ O sea, te das cuenta de, o sea...”

cxixv “Se pierde mucho...”

cxixvi “Al final, se pierde parte de... No sé, de lo que el autor quiere hacer allí.”

---

cxxxvii “Estoy de acuerdo, se pierden cosas por el camino. O sea, al final, aunque sea muy buena la película o no, el mero hecho de toquetearla, ya la cambia... Y, aunque el doblaje esté bien hecho, [...] pues probablemente cambie.”

cxxxviii “Si veo alguna película en versión original, emm, que pocas veces se me da esa... Emm, me gusta verlas... Me gusta ver películas que ya he visto porque ya me sé la historia, sé lo que va a venir. [...]”

cxxxix “Por ejemplo, [...] a mí es que *Shrek* me encanta, [...] y verla en inglés, cuando el gato está haciendo... Cuando se pone a hablar en español, incluso en la versión original, pues eso tiene que hacer mucha gracia...”

cxli “Sí, y en estas tres series son personas negras que hablan de distinta manera que un americano normal, pero, hmm, a la hora de traducirlas, a la hora de adaptarlas al español y... En el doblaje, se españolizan muchísimo y hay una pérdida enorme de toda la cara cultural que hay detrás. [...] Yo creo que en el doblaje hay demasiada pérdida que ni tan siquiera se puede reconocer el original.”

cxlii “[...] Estoy de acuerdo con *Am* en que se pierde muchísimo. [...] No sé si alguna persona que ha visto, por ejemplo, *El Príncipe de Bel-Air* en español, ah, le podría decir a una persona de habla inglesa que ha visto *El Príncipe de Bel-Air* porque lo que ha visto no es lo mismo.”

cxliii “Yo pienso que allí es ir para atrás, que Europa tiene un muy buen nivel de inglés, precisamente porque están acostumbrados ya, desde muy pequeños, a ver las cosas en versión original... Entonces, luego, sin esfuerzo, los niños de diez años hablan un inglés ¡de la hostia!... Aquí, nos tenemos que ir fuera para aprender inglés cuando ya es tarde... Ya estás grande, ya cuesta trabajo... [...] Si no nos lo ponen desde chicos y dan por base que no lo vamos a entender, pues no se aprende, hasta que tú puedas... Para mí es ir para atrás, pero... Que no es que gane, sino que pierde... El que se tenga que hacer doblaje.”

cxliiii “Sí, es un retroceso.”

cxliv “[...] A mí, los idiomas... Pues, no me gustan, y me cuestan bastante... Si te cuestan, te acaban por no gustando...”

cxlv “Emm, yo solo hablo por gente que conozco, de países como Polonia, Rumanía, Noruega, Bélgica y... Claro, entonces, la diferencia es brutal. [...] Todas esas cosas se aprenden de escucharlo, de practicarlo, eso no se estudia...”

cxlvi “Bueno, yo creo que sí, que el cine se puede utilizar un poco para que la gente relacione el inglés con algo, no como un estudio desde que son críos. Entonces, pues... Si ya tenemos que ver televisión, si ya tenemos que ver series porque no está doblado, al final te ayuda, luego, que en la escuela haya otra motivación y que se pueda aprender de diferentes formas. Yo creo que eso [...] sí que afecta esa relación emocional con el idioma... Que no sea algo obligatorio, sino que realmente quieras aprenderlo.”

---

cxlvii “Sí, a ver, [...] siempre he pensado que el sur de Europa es donde menos se controla el tema de los idiomas, la verdad.”

cxlviii “Tampoco tengo datos y no lo sé, pero tengo entendido que... Yo creo que, en Portugal, también, tienen muy buen nivel de inglés y yo creo que, allí, también, tienen mucha fuerza las películas, emm... Con subtítulos, sin doblar...”

cxlix “No sé si a vosotros os pasó, que a nosotros nos enseñaban inglés muy mal en la escuela y siempre nos enseñaban gramática.”

cl “Y listas de vocabulario...”

cli “Sí, y nadie, de verdad nadie sabía construir ni una frase.”

clii “Pero, en los subtítulos también se pierde, ¿no? Hay referencias que no se pueden poner, ¿no? El humor, entonces... El humor de Sheldon en *The Big Bang Theory*... Eso en los subtítulos también se va a perder.”

cliii “No vas a ir allí poniendo notas a pie de subtítulos.”

cliv “Sí que tenéis razón, eh.”

clv “Cuando estamos subtitulando una película [...] no podemos decir lo mismo, nos tenemos que adaptar a un espacio, a un tiempo, y no podemos decirlo todo.”

clvi “Por ejemplo, Netflix [...] tiene un límite de caracteres de 42 caracteres en los subtítulos, ¿de acuerdo? Y si son más, se retrasa el tiempo de... O sea, aumenta el tiempo de lectura y no encajan bien. Y HBO tienen 37 caracteres por segundo, entonces, [...] dentro de esa restricción, tienes más restricciones por el idioma, más restricciones por lo que aparezca en pantalla y... Un sinfín de cosas que es como un puzzle en sí mismo y es muy difícil solventarlo.”

clvii “Depende, [...] si vas a ver una película en versión original y no la vas a entender, pues tú mismo te estás perdiendo más cosas. Creo que podrías perder solo con el subtítulo...”

clviii “Es que, igualmente, aunque vayas a ver una película original, subtitulada, vas a perder, no te vas a enterar de todo...”

clix “Me gustan mucho las películas japonesas, pero en japonés no me entero. Y los subtítulos... Hay veces que, pues te pierdes el subtítulo, te estás perdiendo la película...”

clx “O que incluso están acortados, [...] que lo abrevien tanto para que te dé tiempo leerlo y que al final ni te enteras...”

clxi “Cualquier traducción, sea de televisión o audiovisual o lo que sea, es una adaptación simplemente de una lengua a otra y, más bien, de un público a otro y esa adaptación [...] conlleva ‘pérdidas.’ [...] Y yo creo que es algo normal del proceso y, por eso, no sé, es peor que el original. O mejor, no sé...”

clxii “Yo creo que hay una tendencia [...] que es, emm, las personas que hablamos varios idiomas es ver las películas con subtítulos [...] y eso nos permite, pues emm, avanzar en nuestro aprendizaje de lenguas.”

---

clxiii “Yo creo que sí, que es cuestión de que, si dominas una lengua, quieres verla en eso... En la original, sin que haya doblaje.”

clxiv “Por un lado, pierdes, si... Si controlas el tema de los idiomas, claro, pierdes porque lo estás viendo doblado, [...] pero si no controlas igualmente el idioma, te va a dar igual... Lo que te han dado es lo que te han dado... Y lo que has entendido...”

clxv “Si la persona solamente tiene el idioma al que está doblada la película y no los dos idiomas, le va a dar igual porque [...] en realidad perder no pierde nada...”

clxvi “Por ejemplo, si un doblaje está bien hecho, alguien que no entiende el idioma le va a dar igual.”

clxvii “Claro, claro. Sí, sí.”

clxviii “Allí no se pierde nada porque realmente no había nada antes. [...] Vas al cine sabiendo que es una peli extranjera y que va a estar doblada en tu idioma, por lo tanto lo van a adaptar, pero tú ya sabes que va a estar adaptado, porque sino, no... No es como si fueras con la mente de ‘Ah, es una peli española.’ Yo soy [...] súper a favor de los subtítulos, pero para defender las dos igualmente.

clxix “La gente a la que no le gusta leer subtítulos y quiere ver esa película, es que la única manera que tiene de consumir y entender lo que se dice es en español. Entonces, yo entiendo que el doblaje es una cosa que cumple una función más o menos social dentro de que acerca las películas en una lengua extranjera a un mercado que no entiende la lengua en la que están producidas.”

clxx “Con el doblaje se pierden matices y toques, pero la traducción y la adaptación siempre conlleva pérdidas y ganancias. [...] A veces me parece que eso es muy crítico con el doblaje.”

clxxi “En el doblaje pierdes cosas, pero puedes aprovechar y ganar muchas otras...”

clxxii “Yo creo que a lo que puede ‘perder’ el doblaje, [...] puede ganar por el actor de voz, [...] puede usar cosas que, en un subtítulo, no puedes hacer, porque no hay una cadencia de voz, [...] está solo el texto.”

clxxiii “Un ejemplo, para mí, perfecto, es el de *Los Simpson* en castellano. [...] Tienen cosas que, obviamente, se han inventado, o que cambian del inglés, pero que, a nosotros, como hemos crecido con esa... Con esa versión doblada, es como para nuestro... Nuestra versión original, por así decirlo... Mientras que, en el subtítulo, si tú conoces ese idioma, si te suena, aunque sea el inglés, sabes que no están diciendo lo mismo... Sabes que aquí hay un efecto en el que han dicho otro juego de palabras y, sin lugar a dudas, vas a pensar en esas dos cosas, mientras que, si te quedas con la versión doblada, lo está tapando un poco.”

clxxiv “El doblaje, a veces, también nos da cosas. Aquí, ganamos por eso, porque también salen ciertos matices para que aprecies de otra forma el producto audiovisual en cuestión, en este caso que he dicho de *Los Simpson*. [...] Con esas voces, yo... Ahora, en mi caso, me las he puesto en el idioma original y sí, tiene gracia y se nota... Pero no es la serie que yo he visto, no sé si me explico... Hace hasta ya un

---

efecto de nostalgia, digamos, ¿no? El doblaje... Porque aquí en España lo primero que te ponen es todo doblado, pues tiene también ese... Ese lado positivo, digamos.”

clxxv “Creo que todos hemos crecido más bien con doblaje que con versión original. Yo, por ejemplo, la voz de Robert de Niro, en español ¡a mí me encanta! La escucho en inglés y no me hace el mismo efecto porque yo he crecido con esos doblajes. O la voz de Julia Roberts en *Pretty Woman*... Me gustan, me gustan las voces y, sí... Lo puedo ver, o sea lo puedo ver en versión original, pero me siento mucho más identificada...”

clxxvi “Sí, que, sobre todo, también hace que en todas las películas que se dobla, por ejemplo, Bruce Willis tenga la misma voz y eso hace también mucho que... Tú cuando ya lo veas en otra versión, ya te suene raro ya...”

clxxvii “Sí, te suena raro.”

clxxviii “No sé... Sí, es raro, no sé... Lo escuchas y dices ‘Ah, no sé...’”

clxxix “Te suena doblado, te suena doblado. Te parece que está doblado.”

clxxx “Preferiblemente, y siempre, veo películas dobladas en español. Me resulta más cómodo y es a lo que estoy habituada. También mi limitación con los idiomas influye, en mi opinión resulta una calle de doble sentido. Tener limitados los idiomas limita las posibilidades de otras opciones para ver películas. Los subtítulos no me gustan, acabas más leyendo que viendo las propias imágenes de la película y creo que es más fácil perder el hilo de la película con los subtítulos.”

clxxxi “Si entiendo el idioma, prefiero verla en versión original y con subtítulos. Sino, prefiero verla doblada.”

clxxxii “Depende del idioma. Si es uno de los idiomas que estudio, prefiero subtitulada para aprender; si es un idioma que no estudio (por ejemplo, sueco) la prefiero doblada, sobre todo porque en España hay muy buenos actores de doblaje.”

clxxxiii “Depende del idioma y los actores que salgan en ella, las películas en japonés suelo preferir verlas subtituladas y en el resto de idiomas normalmente las veo dobladas, aunque en algunos casos preferiría la versión subtitulada.”

clxxxiv “Prefiero verlas dobladas, pero si quiero mejorar mi inglés debería verlas subtituladas.”

clxxxv “No tengo una preferencia general, depende mucho de mi estado físico y de la película que vaya a ver. Por ejemplo, las películas o series asiáticas prefiero verlas subtituladas porque el doblaje no me gusta. Por el contrario, para la serie *Rick y Morty* prefiero verla doblada porque creo que voy a entender más bromas.”

clxxxvi “No tengo preferencia, me gusta tener la opción de elegir, suelo elegir según la película, la calidad del doblaje o como me encuentre el día.”

clxxxvii “Generalmente tiendo a verlas dobladas, pero desde hace poco hay algunas en las que prefiero escuchar las voces originales y ver la película con subtítulos puesto que cada vez soy más consciente

---

de lo mucho que se pierde al no poder escuchar la tonalidad y los matices de los actores originales. La mayoría de las series anglosajonas, por ejemplo, sí que las veo con subtítulos.”

clxxxviii “Yo he tenido un flechazo con *Peaky Blinders* en original y es que, eso... Me ha llegado y... Subtitulada, solo por eso.”

clxxxix “Actualmente estoy intentado ver la mayor parte de películas/series en versión original, especialmente en inglés.”

cxc “Sí, eso es.”

cxcí “Yo, cuando tenía como quince o dieciséis años o así, me fui un verano de mítico intercambio a Estados Unidos y, emm, todas las tardes la familia se sentaba a ver *Modern Family* y yo me di cuenta de que era muchísimo más gracioso en inglés que en español. Entonces cuando volví aquí dije ‘Yo esto ya no lo veo más en español’ y, a partir de allí, o sea, fui como descubriendo otras cosas que dices ‘Tío, ¿qué estaba haciendo con mi vida?’”

cxcii [...] Con los dieciséis me fui a Irlanda y era la primera vez que me iba a, umm, aprender inglés y tal... Y tenía yo una pequeña tele en mi habitación y solo captaba, pues yo qué sé, tres canales y en uno de los canales daban *Friends* y empecé a verlo en inglés y era como... Como súper extraño y dije ‘Uy, vale...’ y no sé... Ya empecé yo a investigar allí y me di cuenta de que servía muchísimo, muchísimo para aprender idiomas. Ha sido esencial en mi aprendizaje de idiomas, la versión original con subtítulos.”

cxciii “No sé si tenía catorce años [...] sacaron durante todo el verano las películas de *Disney* en inglés con... Bueno, aún existían videos con el casete video y los subtítulos y salían eso... Creo que fue allí cuando empecé a mirarlo porque dije ‘¡Ah, mira, así puedo mejorar mi inglés!’”

cxciv “[...] Creo que me compré o alguien me regaló un libro de *Harry Potter* y me leía en inglés, o sea me lo regaló en inglés, y me costó muchísimo y al final lo entendí. Y una vez lo entendí, dije ‘¡Hostia! Si puedo entenderlo en el idioma original, ¿por qué no?’ Y a partir de allí... Pero eso fue el salto de poder... De pasar una lengua de simplemente saberla teóricamente a realmente poder entenderla.”

cxcv “Yo, subtitulada, pero por una cuestión práctica: es que encontrar muchas de las pelis que me gustan en doblaje es imposible...”

cxcvi “¡Allí está! ¡Lo has explicado tú, G! ¡Lo has explicado tú!”

cxcvii “Sí, estoy hablando de películas más... Ya no de la web, sino filmotecas, películas más indie, por así decirlo, que no tienen doblaje...”

cxcviii “Desde que han aumentado las plataformas, como... Desde que empezó Netflix, umm, la gente ve más pelis y series subtituladas.”

cxcix “Sí, mayor acceso, claro.”

cc “Por el mayor acceso a los subtítulos, claro.”

---

<sup>cci</sup> “Nosotros a lo mejor no somos las personas idóneas para juzgar esto, umm, digamos objetivamente porque nosotros, umm, pertenecemos al gremio y quizás tengamos una visión elitista y sesgada de... De las implicaciones del doblaje, del subtítulo, y de la traducción audiovisual en general.”

<sup>ccii</sup> “No sé, pero yo sí que opino que sí que es verdad que tenemos mucha suerte y que, por desgracia, somos muy pocos o, por lo menos, igual ya no los de traducción, sino los que hemos salido fuera que realmente preferimos esto.”

<sup>cciii</sup> “Y yo creo que también, emm, no sé... Da igual por comunidades, yo sí que es verdad que la gente de mi entorno, que son más bilingües, [...] sí que nos tiendan más los idiomas, mientras que [...] en otras comunidades simplemente no tienen esa curiosidad por los otros idiomas. Simplemente el español basta y sirve y es verdad, ¿me entendéis?”

<sup>cciv</sup> “Yo tengo un ejemplo muy claro, emm, mi padre es bilingüe y, emm, ha vivido toda su vida en Suiza y, emm, le pillé viendo *Intouchables* en español. ‘Buah, pero ¿qué haces papá? ¡Ponlo en versión original! ¡Ay, déjame tranquilo!’ No sé qué [...] y, emm, entonces ese es un ejemplo, él no es estudiante de traducción...”

<sup>ccv</sup> “Al final lo que importa es la historia. Y la película en sí misma.”

<sup>ccvi</sup> “Porque yo voy al cine para disfrutar y para relajarme...”

<sup>ccvii</sup> “A mí, por gustar, me gusta mucho más el doblaje, o sea... Llamadme raro, que todos queréis subtítulos, pero a mí me gusta más el doblaje.”