

# MAY THE ILLOCUTIONARY FORCE BE WITH YOU: THE ANAPHORA RULE IN ENGLISH-SPANISH VOICE-OVER TRANSLATION

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## ABSTRACT

This paper explores the rendition possibilities of English deaccenting by anaphora rule (given information) in Spanish voice-over translation by means of a study of 9 unscripted programmes, including documentaries, reality shows and news interviews. The intonational component of source languages in translation has barely gained any attention in Audiovisual Translation (AVT), even when English prosody is immensely rich from a communicative and pragmatic perspective. In addition, we cannot expect to find a one-to-one relationship between the intonational systems of source and target languages, nor consider all parts of the source text equally relevant. For this reason, the deaccenting of old information in oral English and the pragmatic and illocutionary load that it carries need to be properly rendered in the target language, in our case Spanish, by means of the resources available in this language, which may not only be prosodic, but also syntactic and semantic.

**KEYWORDS:** voice-over, prosody, deaccenting, illocutionary force, audiovisual translation.

QUE LA FUERZA ILOCUCIONARIA TE ACOMPAÑE: LA REGLA DE LA ANÁFORA  
EN LA TRADUCCIÓN PARA VOCES SUPERPUESTAS DE INGLÉS A ESPAÑOL

## RESUMEN

El presente artículo explora las posibilidades traductológicas de la desacentuación de la información conocida causada por anáfora en inglés oral, en la traducción para voces superpuestas en español. Se ha llevado a cabo un estudio empírico-descriptivo de nueve programas de voces superpuestas sin guionizar, *i. e.*, los textos son orales y espontáneos, tales como entrevistas para canales de noticias, programas de telerrealidad y documentales. El componente entonativo y prosódico de las lenguas origen apenas ha recibido atención en el campo de la Traducción Audiovisual, incluso cuando la prosodia del inglés es inmensamente rica desde un punto de vista pragmático-comunicativo. Además, no se puede esperar que exista una correspondencia absoluta entre los sistemas entonativos de los idiomas origen y meta en la traducción de textos orales, ni que todas las partes del texto sean igual de relevantes. Por este motivo, la desacentuación de la información conocida y su fuerza illocucionaria necesita ser traducida de forma adecuada en la lengua meta, en nuestro caso el español, por medio de los recursos disponibles en este idioma, que no han de ser únicamente prosódicos, sino también sintácticos y semánticos.

**PALABRAS CLAVE:** voces superpuestas, prosodia, desacentuación, fuerza illocucionaria, traducción audiovisual.



TABLE 1. THE FOUR COMPONENTS OF THE AUDIOVISUAL TEXT  
(ZABALBEASCOA 2008: 23)

AUDIO		VISUAL
Verbal	Words heard	Words read
Non-verbal	Music + special effects	The picture / Photography

## 1. INTRODUCTION

Translation has traditionally dealt with words and the written text, and with the issue of finding words in a target language that render the meanings stated in the source text (Mayoral *et al.* 1988: 356). This implied that the decisions of the translator were essentially linguistic and textual-verbal, without paying attention to non-verbal elements. This approach might be due to the lack of awareness of other text-types in addition to written texts (Zabalbeascoa 2008: 23). Nonetheless, all this changed with the arrival of audiovisual texts, which, as shown in table 1, combine different elements to the same degree of importance (verbal, nonverbal, audio and visual) which are to be regarded as inseparable for a «fully satisfactory communication event» (p. 24). However, it seems that today some verbal elements in the source language (English) are sometimes obviated probably due to the lack of training in disciplines, such as phonetics and phonology, in undergraduate and postgraduate translation degrees.

This paper aims to highlight the relevance of the phonetic and prosodic component of source languages in audiovisual translation (with a specific focus on English anaphora rule) showing the impact that it has in voice-over translation (English > Spanish). The prosodic and intonational component of source languages has been unexplored (Mateo 2014; Sánchez-Mompeán 2019a) –even neglected– in audiovisual translation (AVT), mainly due to the difficulty to unravel the intonational system of source languages. However, this tendency is nowadays changing thanks to some contributions within the realm of dubbing such as Sánchez Mompeán (2019a, 2019b, 2020a and 2020b). Her research investigates the complex connection between prosodic characteristics, such as intonation, rhythm, and stress, and the process of dubbing audiovisual products. She has shed light on how prosodic elements can influence the perception and interpretation of translated dialogue in audiovisual media by concentrating on the function of prosody in dubbing. This scholar's contributions have provided valuable insights into the broader field of audiovisual translation and its effect on the reception of translated content.

The reason behind choosing voice-over as the translation mode to conduct this research lies in the fact that voiced-over texts are mostly spontaneous and unscripted productions, and, as a result, the prosodic component is natural in the source language. There are, however, some voiced-over programmes that do not fall within this definition and have a script, thus lacking the spontaneity component. Some examples can be found in news interviews in which the questions asked by



the journalist are written and planned in advance, voiced-over TV commercials, and some documentaries where the presenter provides explanations, like *David Attenborough: A Life in Our Planet* (2020). Besides, voice-over is still today one of the least researched audiovisual translation modes (Franco *et al.* 2010; Sepielak 2013; Rica Peromingo 2016), which means that research in this field is certainly needed.

This paper will begin with a brief description of voice-over and its principal technical characteristics. We will then discuss the importance of the phonetic component in translation and the prosodic characteristics available in English to denote focus, with special emphasis on the functional phenomenon of deaccenting given information. Following this, we will review some of the Spanish resources available to render the pragmatic value of this English prosodic characteristic. The corpus will then be described, followed by a detailed analysis of examples and, subsequently, the conclusions of the study will be presented.

## 2. VOICE-OVER TRANSLATION

In recent years, voice-over has become one of the most prominent translation modes on the Spanish audiovisual market. We can find it in documentaries, reality shows, corporate web videos, TV commercials, and even filmed interviews broadcast on channels as diverse as Euronews or TVE (Televisión Española—the Spanish public television corporation—) and sports networks like DAZN and Eurosport. What was once referred to as the «ugly duckling» of audiovisual translation modes (Orero 2006c) now appears to be the preferred translation mode in Spain for unscripted audiovisual content on TV, video on demand (VOD) platforms, and corporate web videos, with some exceptions.

Compared to dubbing, the main revoicing translation mode in Spain, voice-over translation requires less studio time and script translation time because lip synchronization and phonetic adaptation are unnecessary (Barzdevics 2012: 67; Gorska 2015: 68). Moreover, voice-over is considered, *a priori*, to be a faithful and authentic representation of the original text, according to the definitions attempted to describe this AVT mode (Franco *et al.* 2010: 26), because, among other things, the original audio track can be heard at a low volume while the translation is being spoken. This imparts a sense of realism and accuracy to voice-over translation not offered by other AVT modes (Chaume 2004: 35; Orero 2006b: 175).

According to Orero (2006a) and Matamala (2019), voice-over translation is primarily characterized by four synchronic features: isochrony, literal synchrony, kinetic synchrony and action synchrony, which are defined as follows:

- Kinetic synchrony: the body language of the person portrayed on-screen must be «in sync» with the oral rendition.
- Action synchrony: the voice delivering the translation should be in harmony with the content and image displayed on-screen.
- Isochrony: the duration of the translated voice must match the duration of the original voice.



- Literal synchrony: a literal translation is provided at the start and finish of each utterance.

These technical characteristics influence the final result in the target language because they impose certain requirements on translators and voice actors engaged in professional voice-over productions. There are, however, additional factors that influence the accurate rendition of the source text in voice-over translation, primarily prosodic elements. This is because, during voice-over, we can discern the source language at a reduced volume while it is being translated. Therefore, the phonetic and phonological component of the source text is paramount in the translation process of oral texts in general, and voice-over in particular.

### 3. TEXT COHERENCE AND THE PHONETIC COMPONENT

Translation theorist Vermeer (1978: 100) tells us that a translational action is determined by its *skopos*, its purpose, and that the target text or *translatum* must be fit for that purpose, that is, it must be functionally adequate. In order to achieve this adequacy, the target text has to be internally coherent and also be coherent with the source text too (Reiss and Vermeer 2014: 101). Reiss and Vermeer (*ibid.*: 102) consider that the target text must be rendered in such a way that it makes sense for the end receivers, and that there must be coherence between:

- (i) the message encoded by the producer in the source text as received by the translator;
- (ii) the message as interpreted by the translator as recipient of this message;
- (iii) the message encoded by the translator as (re-)producer for the target recipient.

Munday (2016: 132) understands that this coherence can be achieved following Nord's (1997) functionalist text analysis for translation, which consists of:

- (1) the importance of the translation commission (or «translation brief», as Nord terms it);
- (2) the role of ST analysis;
- (3) the functional hierarchy of translation problems.

Out of these three steps, we could say that step 2 (the role of ST analysis) is linked with Reiss and Vermeer's (2014) coherence «enablers» (i) and (ii) above, since the amount of information within the ST that is received by translators very much depends on their ability to fully understand the ST, and, therefore, without receiving the whole information, the interpretation of the text could be misjudged or misled in such a way that coherence could be at jeopardy. When analysing the ST, translators decide on the feasibility of the translation, the most relevant ST items that need to be considered to achieve a functional translation and the strategy needed to fulfil the translation brief (Munday 2016: 132). In addition



to this, Nord's (1997) model includes intratextual factors, among which we can find suprasegmental features «including stress, intonation, rhythm and stylistic punctuation» (Munday 2016: 133).

With this in mind, we should recall that there is one fundamental part of the English language (and languages in general) that has been largely neglected, and not very much researched on in relation to translation: its phonetic (intonational) component (Mateo 2014; Sánchez-Mompeán 2019a).

The role played by phonetics in any language is of crucial importance in the communication process. It does not only refer to how words are pronounced or the different segmental (phonemic) realisations that can occur in a language considering its regional and social variations, or what sometimes can be considered as the standard of pronunciation, as in the case of RP<sup>1</sup> English; the suprasegmental and prosodic elements of a language are probably more substantial for communicative matters (at least in English) than the phonemic-segmental realisation of individual words. Thus, the suprasegmental richness of English, characterised by the different intonation patterns and their functions, the roles of rhythm and stress, among others, are worth researching on in audiovisual translation since these features usually play a crucial role in the communicative value of an English oral text and do not always have a similar realisation, or function, in the target language. In addition, and focusing now on the translation mode which is the object of study here, voice-over, if we consider the oral component and the time limits and constraints that characterise it (Franco *et al.* 2010; Chaume 2012; Sepielak and Matamala 2014; Rodríguez Fernández-Peña 2022), the treatment that these phonetic and phonological features receive in the process becomes highly interesting since it is more than possible that they are often ignored.

Prosody has barely attracted any attention either by AVT researchers or practitioners. However, more and more studies are now being published on this issue, as happens in the fields of subtitling and SDH (Subtitling for the Deaf and Hard of Hearing audiences), in which paralinguistic information is, sometimes, visually presented by means of labels and expressive punctuation, such as capital letters, exclamation marks, reduplication of vowels or consonants, brackets and capital letters to show emphasis (Pettit 2004; Mliczak 2018). Prosody encodes both linguistic and paralinguistic meaning (Wharton 2012: 102), which is crucial in spoken discourse. It seems vital to incorporate such a relevant aspect of human communication in the field of translation, and even more in audiovisual translation, in which oral texts occupy such a relevant place.

Prosody and intonation allow us, for instance, to *mean* the opposite of what we are saying; «human linguistic communication has the ability to understand the behaviour of others in terms of the intentions behind it –sometimes known as

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<sup>1</sup> RP is an abbreviation for «Received Pronunciation». According to the *Collins English Dictionary*, RP is a way of pronouncing British English that is often considered to be the standard accent.



the ‘mindreading’ ability» (Wharton 2012: 104), and suprasegmental features are often crucial cues to those intentions. Intonation is, therefore, a paramount issue which needs to be properly dealt with in translation if the communicative value of the source text is to be transferred adequately. Errors or oversights in translating intonation might have fatal consequences in the target version with loss of meaning or of relevant information, thus failing to achieve a functionally adequate target text.

#### 4. INTONATION AND ITS PRAGMATIC VALUE IN TRANSLATION

The pragmatic dimension conveyed in every *speech act*<sup>2</sup> consists, according to Austin (1962) (Hatim and Mason 1990: 59), of three different actions: locutionary act, illocutionary act and perlocutionary act.

1. Locutionary act: the action performed by uttering a well-formed, meaningful sentence.
2. Illocutionary act: the communicative force which accompanies the utterance, e.g. promising, warning, conceding, denying, etc.
3. Perlocutionary act: the effect of the utterance on the hearer / reader; i. e., the extent to which the receiver’s state of mind / knowledge / attitude is altered by the utterance in question.

For Mateo (2014: 125), the illocutionary force implied in every speech act is the «real driving force of communication» and, consequently, is «vital for translation». In line with this, Bell (1991: 174) believes the translator may ask himself / herself certain questions regarding the rendition of the illocutionary force:

How do we make utterances count as particular speech acts?; how do we recognise what kind of a speech act a particular utterance is? Is there a finite set of universally available speech acts? Whether there are or not, how are we to cope with the fact of differences in realisation of the same speech act from language to language?

In our case, for all audiovisual texts where revoicing is involved, all these questions relate to intonation, since this component of language «guides the receiver to the interpretation intended by the speaker of an oral text» (Mateo 2014: 125). The illocutionary force which is present in every utterance is already considered as a function of English intonation by Couper-Kuhlen (1986), for whom «intonation signals the intentional force of an utterance in a given context» (1986: 112). Gómez González and Sánchez Roura (2016: 301) agree that intonation (by means of tone) is vital to encode the illocutionary force of an utterance, be that a command, a

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<sup>2</sup> Actions performed via utterances are generally called speech acts according to Yule (1996: 47).



question, or a statement; and this is so because of the inexistence of a one-to-one relationship between grammatical categories (declaratives, interrogatives, imperatives and verbless constructions) and illocutionary categories (statements, questions, commands and exclamations).

Also referring to Searle's (1969) notion of illocutionary force and its pragmatic purpose, Hervey (1998: 18) highlights the importance of the illocutionary functions of the source language in a process of translation. In every language, there is a set of sentential units whose value is illocutionary, which are: illocutionary particles, intonation and sequential focus. These units do not have the same relevance or presence in every language, as «one or other of these categories may blatantly predominate in terms of frequency and expressive potential» in each different tongue (Hervey 1998: 16). In addition, the illocutionary meanings carried in one source language might not find their equivalent through the use of the same units or elements in a target language: «the illocutionary meanings conveyed by intonation in a ST are not necessarily expressible through intonation in a TT» (*ibid.*: 18). Accordingly, Solé (1989) believes that when translating from, for example, English into Spanish, the differences in the intonation structure of these languages have to be borne in mind, since «it cannot be taken for granted that there is a one-to-one relationship between the two languages» (1989: 181). Therefore, knowing that the two intonational systems (English and Spanish) differ, we need to identify how Spanish can cope with the lack thereof so that the illocutionary force rendered in the target text is coherent and pragmatically equivalent, if possible.

## 5. TONICITY AND THE ANAPHORA RULE IN ENGLISH

English intonation has several functions which may be different depending on the scholar that we take as a reference. For example, Wells (2006) identifies 6 (grammatical, focusing, attitudinal, discourse, psychological, and indexical) and so does Couper-Kuhlen (1986) (grammatical, informational, attitudinal, textual / discourse, illocutionary, and indexical), while Roach (2009) and Collins and Mees (2013) just find 4 (grammatical, attitudinal, focusing and discourse). Nonetheless, modern phoneticians agree that there are three main strategic functions, commonly known as the 3 Ts: tonality (the chunking of information into units), tonicity (the placement of the tonic syllable – the nucleus), and tone (the melodic pattern of that unit). The focus of this article is on tonicity and how relevant it is to render the illocutionary force of the original English message.

When people speak, they produce IPs (Intonational Phrases) which may contain one or several words, and not all the words have the same relevance within the IPs. Within each IP English native speakers select one word as particularly important for the meaning, normally carrying new information, and on that very word they place the nucleus, which will bear the nuclear tone (Wells 2006; Collins and Mees



2013). In English, the nucleus is usually located on the last content word<sup>3</sup> of the IP and, for Wells (2006: 95), «by definition, the nuclear accent is the last accent in the IP». Let us analyse the following example in which the quotation mark signals the stressed words, the nucleus of the utterance is underlined, and the tone used –a fall– is shown with a slash before the tonic syllable of the nucleus:

(1) 'Meet me in 'front of the 'pub at \seven.

The natural place for the tonic syllable (the nucleus) will be the first syllable of the word «seven», which is the last content word in the IP. In this example the nucleus indicates the end of the new information. The speaker is not just focusing on «seven» but on the whole plan of meeting in front of the pub at seven. In this case, the focus is *broad*, and embraces the whole clause.

There are cases in which only part of the information in an utterance is brought into focus. This is known as *narrow* focus, and old, or given information, is usually left out of focus. Let us see how narrow focus works in the example below taken from Wells (2006: 118):

SPEAKER A	SPEAKER B
(2) Who's bringing the food?	'Mary.
	'Mary is.
	'Mary's bringing it.
	'Mary's bringing the food.
	It's 'Mary that's bringing it.

As we have seen in example 2, «Mary» is the new information in speaker B's answers and, therefore, it is highlighted compared to the rest of the elements in the utterances, which are considered known information and, consequently, are deaccented.

There may be some cases in which the context of the conversation makes the speaker change the tonic syllable, and the focus, of the utterance. Let us consider the following conversation, using the sentence shown in example 1.

(3) 'Meet me in 'front of the 'pub at \seven.

Ok, I'll see you in front of the theatre at seven.

(4) No |'Meet me in 'front of the \pub at seven |.

Ok, I'll see you in the pub at seven.

(5) No |'Meet me in \front of the pub at seven |.

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<sup>3</sup> Content words (nouns, verbs, adjectives, and adverbs) carry the nucleus in IPs, unlike function words (pronouns, prepositions, auxiliary verbs, and articles), which are only tonic in special cases like narrow focus.





In the examples above the focus does not fall on the last content word, as in broad focus, but on specific words the speaker wants to highlight and bring into focus. This is called *contrastive* focus and is a kind of «narrow focus», since the utterance contains both new and old information.

Tonicity is, as we have seen, influenced by whether the words in the utterance bring new information, or not. This distinction between what is new and what is given in a message is a hearer-oriented distinction (Munday 2016: 159) and, for Halliday and Hasan (1985: 352), it is a feature of spoken (only) rather than written English. This implies that in audiovisual translation, differentiating new and old information within the source text is crucial during ST analysis. The reason why this is so important is because in English, old information, or information that is already given, or repeated (*i. e.*, anaphoric), is *deaccented* and therefore *deaccented*, whereas the information that is treated as new is accented. Thus, the placement of the nucleus marks «the end of the new information in an intonation phrase» (Wells 2006: 107). This rule of thumb, also known as *anaphora rule* (Mott 2011: 205) even applies to any repeated words or near synonyms in a conversation, since that means that the information is already known, considered as given, and, therefore, it is not accented. As can be seen in the two examples below taken from the documentary *The Last Days of Anne Boleyn*, both «adultery» and «the Chapel» are deaccented in the second IP because they are old information, *i. e.*, anaphoric, and do not provide anything new to the context of the conversation.

(6) And that would be like a\dultery, like \gross adultery.

(7) The king and queen would sit in the royal Pew above the \Chapel, in the \body of the Chapel.

However, this deaccenting rule does not work every time a word is repeated or already given in a conversation. There are cases in which old information is brought into focus with marked tonicity. One of these cases are *echoes*. Echoing consists in repeating the same word someone has said, and it is usually brought into focus when the second speaker wishes to show disbelief, surprise, or just comment on that. The example below, from Euronews' show *Reporter*, shows how echoes are given marked tonicity:

(8) a) In your view, which are the positive aspects of being in the EU?

b) I don't know a lot about the \positives of being in the EU. All I really hear about is the negatives.

The example above shows how 8b reaccentuates «positives» to highlight it as the focus and then make a comment about it.

Another case in which given information is reaccented are *insists*. English speakers may reaccent old information to highlight and emphasise that information again, and therefore insist that what they said was important.



- (9) a) But \Anne, continued to be \Anne.  
b) The final driver of anything under \Henry, is \Henry.

In example 9a the speaker is talking about how Anne Boleyn's behaviour could have been the cause of her own death. A behaviour that she did not change when the rumours of her punishment started. For that reason, the speaker emphasises and accentuates «Anne» in both IPs. The second example (9b) shows how «Henry» is reaccented in the second IP, insisting on the fact that Henry is responsible for everything happening within his court.

Once again English intonation shows how resourceful it is when it comes to emphasise and de-emphasise information in fluent oral speech. These resources might not be present in Spanish and the way these are translated can be relevant if, for example, what is brought into focus in the target text is the information that the speaker has consciously and intentionally deaccented in the original text.

## 6. ENGLISH DEACCENTING RESOURCES AVAILABLE TO TRANSLATORS IN SPANISH

As discussed above, one of the typical prosodic phenomena of English concerns the different prosodic behaviour of new information, which is always accented, while given, or known information is deaccented. Translators need to be aware of these relevant prosodic features (accenting and deaccenting) to provide a reliable and coherent translation by exploiting the resources available in Spanish which have a similar communicative effect. We know from Solé (1989) that there is not a one-to-one relationship between the two intonational systems of English and Spanish because in Spanish, unlike English, we tend to give prominence even to words which are repeated, or which have already been selected if they appear in final position, which is typical of Spanish nuclear accent.

García Lecumberri (1995: 197) states that «there are two strong accentual tendencies in Spanish: nuclei tend to fall on the last lexical item, and given information is usually accented». As a consequence, as Caldiz (2012) puts it, Spanish:

... evidencia una tendencia a mantener el acento nuclear al final del grupo tonal, incluso sobre palabras que no agregan información nueva por haber recibido prominencia prosódica con anterioridad (...). Esta característica en nuestra lengua incide significativamente sobre la reacentuación de información dada. (Caldiz 2012: 1)<sup>4</sup>.

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<sup>4</sup> ... tends to keep the nuclear tone at the end of the intonational phrase, even on words that do not provide new information since they received prosodic prominence previously (...) This characteristic in our language significantly contributes to the reaccentuation of given information (Caldiz 2012: 1).

Therefore, in Spanish there is no such thing as deaccenting, but the very opposite one, a reaccentuation of given / old information.

This reaccentuation of given information in Spanish is also acknowledged by Mateo (2014), who considers that when a contrast is needed, Spanish «tends to prefer elision of repeated items to make a contrast clearer» (2014: 127), as in the examples taken from Mott (1991: 236):

(10) Do you want a room *with* a bath, or *without* a bath?

(Translation) ¿Quiere una habitación con *baño* o sin *baño*? OR: ¿Quiere una habitación con o sin *baño*?

As can be seen above, Spanish reaccentuates the word «baño» (*bath*) or eliminates it to show the contrast. The usage of elision could be a reasonable mechanism in voice-over to avoid word repetition and to comply with voice-over isochrony.

For Mateo, deaccenting is also an important presupposition trigger, «since it is applied by speakers on the judgements about what they share with the receivers» (2014: 128). One cannot take for granted that everything in a source script should be considered equally relevant and brought into focus by the distribution of prominence in the utterance, something which the translator should bear in mind.

Mateo exemplifies the relevance of deaccenting in translation and how meaning could be altered if this prosodic feature is not carefully considered with her translation of the following example taken from Mott (1991) (Mateo 2014: 120):

(11) - Doesn't he know? - I've told the fool twice.  
(¿No lo sabe?) - ¡Al idiota ese / A ese idiota ya se lo he dicho dos veces!

As Mateo explains, it is thanks to the usage of the deixis of the demonstrative (*ese*) that it is clear for the Spanish recipient that the speaker is referring to the same subject as the question. In addition, the placement of the deaccented information in theme position (the fool -al idiota ese / a ese idiota) helps keep the focus in final position in the translation; and:

What a translator into Spanish should be aware of is that not reflecting the value of the deaccented source-text item by means of some lexical or syntactic device in the target text may produce a different pragmatic value: «Ya se lo he dicho al idiota dos veces» would keep the critical tone but it would now not be directed to the same person referred to in the question but to somebody else who probably knows him, so the illocutionary act of the utterance will have changed (Mateo 2014: 120).

The observation Mateo makes here about how ignoring the deaccenting function of English can hinder a good translation shows that prosodic features, often neglected in translation, are extremely important. For voiced-over products, in which one might find two speakers or more talking about the same thing (or object), deaccenting will probably be a common phenomenon, so translators should



pay particular attention to the role deaccenting plays and how they could transfer that resulting interpretation into Spanish.

In the translations of the example above, Mateo also shows that syntactic reorganisation in Spanish helps the recipient identify given information. Let us consider the three translations of the example *I've told the fool twice*.

A – Al idiota ese / A ese idiota ya se lo he dicho dos veces.

B – Ya se lo he dicho al idiota dos veces.

As this scholar clearly explains (2014: 120), the less suitable translation is B, not only because there is no use of an anaphoric pronoun (*ese*) to refer to the same subject as in the question, but also because the object has not been placed in theme position in the sentence, which is a common resource in Spanish to draw attention away from a given element. According to the RAE-ASALE (2011), syntactic variation in Spanish influences the focus structure and the thematisation process works in order to distribute new and given information:

Las lenguas románicas suelen emplazar el foco informativo al final del enunciado, y lo marcan prosódicamente como el elemento más prominente. La DISLOCACIÓN de la información temática es un recurso comúnmente empleado para situar la información conocida en una zona periférica del enunciado, antepuesta o pospuesta a la oración principal, con el objetivo de conseguir mantener el foco al final del enunciado principal (2011: 483)<sup>5</sup>.

## 7. RESEARCH QUESTIONS

Our main goal is to understand how voice-over translators deal with the deaccenting of given information in English source texts and the resources they use to render this prosodic feature in Spanish target texts. Our starting point is that translators are not normally aware of this prosodic trait and, consequently, the pragmatic value of the source text may not be adequately conveyed.

Phonetics and intonation are frequently disregarded in EFL education, according to researchers such as Ur (1996: 55), Kelly (2000: 13) and Scrivener (2011: 171). Moreover, most translation syllabi in Spanish universities do not include a module or semester subject dedicated to the study of English phonetics and phonology as a source language (Cerezo Merchán 2012).

Nevertheless, Rabadán and Fernández Nistal (2002: 17) consider linguistics to be one of the main foundations of translation, in which the phonetic and

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<sup>5</sup> Romance languages usually place the informative focus at the end of the clause and highlight it prosodically as the most salient element. The DISPLACEMENT of thematic information is a common resource to place the known information in a peripheral part of the clause, preceding or following the main clause, aiming to keep the focus at the end of the main clause (2011: 483).



phonological level of the source text is crucial. Similarly, Hatim and Munday (2004: 65) point out that certain prosodic elements, such as stress, can be employed for focal effects (emphasis, etc.) in certain languages but not in others, implying that these communication cues could be replaced by syntax, for example, in the target language.

## 8. CORPUS DESCRIPTION AND METHODOLOGY

Voice-over is an audiovisual translation mode that can be found in different types of audiovisual programmes, like documentaries, reality shows, news interviews and TV commercials. In our study, nine videos were included, three per category (documentaries, reality shows, and news interviews) to analyse the translation of the anaphora rule into Spanish. Our corpus for analysis is in line with others used for similar purposes, such as Baños (2019), who analysed voice-over synchrony with 3 episodes of reality shows, and Sánchez-Mompeán (2019a), who studied 6 episodes of a TV sitcom researching tonal patterns in dubbing. Moreover, only unscripted voiced-over programmes have been selected for analysis, since it is considered that they provide the most authentic representation of prosody in the source language. In addition, these programmes deal with different topics, which makes the corpus more heterogeneous and shows spontaneous speech in different contexts, they were produced and broadcasted during a time span of 12 years and were translated both by freelance and in-house translators<sup>6</sup>, and possibly translated and / or edited by journalists as in the case of news interviews (Matamala 2008: 118).

Table 2 shows the original English names of the shows and their translations into Spanish, their duration, the year the originals were created and the broadcast medium which aired them in Spain.

The analysis was conducted using a spreadsheet in which all the deaccenting events were noted in the source text in English together with the target text in Spanish and the different resources used to render such feature in the target text. Given the functionalist perspective adopted in this article, two labels have been used to identify whether semantic meaning and the functional pragmatic value of the deaccenting have been transferred appropriately: translation of semantic meaning (TSM) (yes / no) and translation of prosodic illocutionary force (PIF) (yes / no) respectively. It is relevant to highlight here that we are assessing the translation from a functional perspective, and it is not only semantic or *natural* equivalence (Pym 2007), where the focus is on finding naturally-occurring words in the SL and TL, what is under study. We agree with Reiss and Vermeer (2014: 98) that inasmuch as communicating is more than understanding, it is stronger and, although

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<sup>6</sup> RTVE refused to share the scripts of the documentary *The last days of Anne Boleyn* stating that the texts of the documentaries they broadcast are translated in-house and they cannot be shared due to copyright issues.





TABLE 2. CORPUS SELECTION				
DOCUMENTARIES				
ORIGINAL NAME	SPANISH NAME	DURATION	BROADCAST	YEAR
The last days of Anne Boleyn	Los últimos días de Ana Bolena	59 minutes	RTVE	2013
Jamie's comfort food	La comida reconfortante de Jamie	24 minutes	RTVE	2014
Tasteology: Chill & Experience	Saborología: Frío y Experiencia	13 & 19 minutes	Youtube	2016
NEWS INTERVIEWS				
Le Mag (Bruce Dickinson interview)	Le Mag (entrevista a Bruce Dickinson)	2:33 minutes	Euronews	2015
Reporter: What's it like for EU migrants in Britain amid UKIP's success?	Reporter: Turismo social, ¿un problema en Gran Bretaña?	8:21 minutes	Euronews	2014
I-Talk: Is it time to scrap the CAP?	I-Talk: ¿Debería el Reino Unido quedarse en la Unión Europea?	9:48 minutes	Euronews	2013
REALITY SHOWS				
Cupcake Wars - Season 6 Episode 13	Guerra de Cupcakes – Temporada 6 Episodio 13	36:04 minutes	Divinity	2010
Ramsay's Kitchen Nightmare's – Season 1 Episode 1	Pesadilla en la Cocina UK – Temporada 1 Episodio 1 «Bonaparte's»	47:47 minutes	Nova	2004
Teen Mom OG - Season 6 Episode 6 (online trailers 1 and 2)	Teen Mom OG - Temporada 6 Episodio 6 (trailers online 1 & 2)	4 minutes	MTV	2016

understanding is what matters, the translator has to seek communication, and that is achieved by means of a translation that renders the illocutionary force present in the source message. We identified 39 instances of anaphoric deaccenting in the source texts (25 from documentaries, 3 from news interviews, and 11 from reality shows). Anaphoric deaccenting is a phenomenon that only occurs when speakers contrast new and given information and it is not as repetitive or common as broad focus or falling tones. Therefore, 39 samples are enough for our purpose, since the aim is to understand how this feature and its illocutionary force are rendered. The fact that it is not a frequent phenomenon, and that phonetics and phonology are not usually taught in translation courses could make translators miss this feature when analysing source texts.

The examples have been analysed and categorised with two possibilities in mind: the rendition of prosodic-illocutionary force and the transmission of semantic meaning. These categories are comparable but do not have identical meanings. Therefore, transfer of semantic meaning involves translating the utterance's semantic content into the target language. Prosodic-illocutionary rendition, on the other hand,

TABLE 3. RENDITION POSSIBILITIES FROM A PROSODIC AND COMMUNICATIVE PERSPECTIVE

TRANSFER OF SEMANTIC MEANING		RENDITION OF PROSODIC-ILLOCUTIONARY FORCE		RESULT
YES	+	YES	=	Full rendition of original message
NO	+	YES	=	Partial rendition of original message
YES	+	NO	=	Partial rendition of original message
NO	+	NO	=	No rendition of original message

relates to the rendering of the illocutionary force (*i. e.*, the purpose or function of the textual unit) and how the voice actor delivers the message in the target version.

With this in mind, the possibilities available in the examples analysed are shown in Table 3.

The options listed in the table above are arranged according to their adequacy in order to achieve a functional translation. Therefore, in our view, the first option, YES - YES, is the most appropriate, as it entails conveying the original semantic meaning alongside an equivalent prosodic-illocutionary force. From the two options in the middle, NO - YES (or Prosodic-Illocutionary Only) and YES - NO - (or Semantic Meaning Only), we believe that the expression of the intention is more important than not doing it; therefore, Prosodic-Illocutionary Only, NO - YES, is our second-best option, followed by Semantic Meaning Only, YES - NO. In accordance with Reyes (1995: 34-35), we believe that communication is effective when the recipient comprehends the sender's intent in addition to the literal semantic meaning of the message. Therefore, we believe that the pragmatic interpretation is more pertinent than the semantic one. The least possible alternative is None (or NO - NO), which indicates that neither the fundamental semantic meaning nor the prosodic-illocutionary force have been rendered in the target version.

## 9. ANALYSIS AND DISCUSSION

During the analysis of the texts, we identified several resources which render this stress-related English feature in the Spanish target text. The graph below shows the different options, including the number of items and their rendition adequacy (TSM –Translation of Semantic Meaning– and PIF –Prosodic Illocutionary Force–).

As can be seen in the legend of the graph on the bottom left corner, the different translation resources are: anaphoric deixis (2 cases), ellipsis of deaccented word (17 cases), reaccenting of deaccented word (19 cases) and other (1 case). This last resource (other) refers to an example that has been reformulated so much in the target version that it is considered that it does not render the original message or its prosodic value.



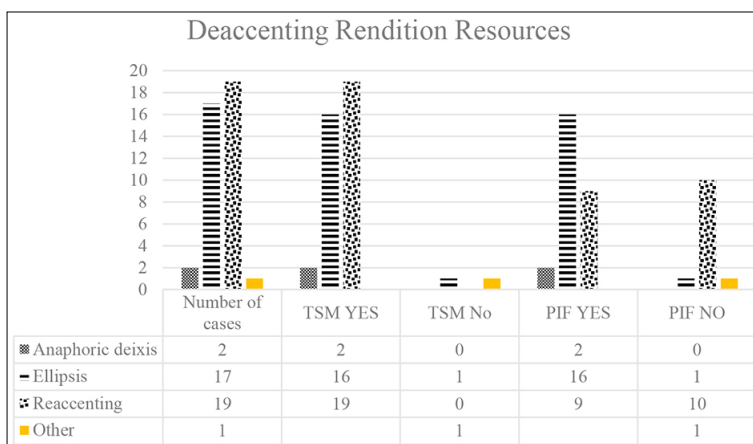


Figure 1: Resources used to render deaccenting in the Spanish target text.

We observe that, from all the strategies identified, reaccenting and ellipsis are the most recurrent ones with 19 and 17 cases respectively. From the 19 cases of reaccenting, all of them render the basic semantic meaning (TSM) of the original message, but only 9 do so in terms of prosodic-illocutionary force (PIF). On the other hand, from the 17 cases of ellipsis, the semantic meaning of the original is rendered in 16 cases (TSM), which also succeed in rendering the prosodic-illocutionary force (PIF). Finally, there are 2 cases in which the deaccented material in the source text has been rendered in the target version by means of anaphoric deixis, which fully renders the original message both in terms of semantic meaning (TSM) and prosodic-illocutionary force (PIF).

Let us now see which are the most recurrent strategies per voice-over category.

As shown in Table 4, the commonest strategy to render deaccenting in Spanish is reaccenting, with 13 examples out of 25 in documentaries, 1 out of 3 in news interviews and 8 out of 11 in reality shows. The least preferred strategy is anaphoric deixis with only two examples found in the documentaries. These strategies coincide with what was explained in section 6 about the different resources available in Spanish to render the deaccentuation of old information. We can now recall Caldez (2012: 01) and García Lecumberri (1995: 197), who highlighted that given information in English is deaccented, but in Spanish it is reaccented. We also observe that anaphoric deixis is not very much considered, although all its examples show a full rendition of the original message. If we consider Mateo's (2014: 120) suggestions to successfully render the deaccenting of old information in English into Spanish, deixis is a good strategy as it allows the translator to use pronouns, for example, to refer to the deaccented material using fewer words, and syllables, which can be beneficial for synchronisation purposes.





TABLE 4. NUMBER OF DEACCENTING EXAMPLES AND TRANSLATION STRATEGY PER CATEGORY			
DOCUMENTARIES			
CATEGORY	NUMBER OF CASES	STRATEGY	NUMBER OF CASES
Deaccenting	25	Anaphoric Deixis	2
		Ellipsis	13
		Reaccenting	10
		Other	0
NEWS INTERVIEWS			
CATEGORY	NUMBER OF CASES	STRATEGY	NUMBER OF CASES
Deaccenting	3	Anaphoric Deixis	0
		Ellipsis	1
		Reaccenting	1
		Other	1
REALITY SHOWS			
CATEGORY	NUMBER OF CASES	STRATEGY	NUMBER OF CASES
Deaccenting	11	Anaphoric Deixis	0
		Ellipsis	3
		Reaccenting	8
		Other	0

We will now analyse in detail some of the examples found in our corpus. These are displayed in the tables below (from 5 to 11) and provide the following information: the time frame of the scene is shown in the columns labelled «In» (when the scene starts) and «Out» (when the scene ends); under the column labelled «Character» we can see the person speaking on screen; the English original text is displayed under the column «Source text», and the Spanish translation is provided under the column «Target text». Within each example, the items of study (the deaccented anaphoric word(s) and its / their previous mention) are underlined, and the word carrying the nucleus is highlighted in bold.

### 9.1. FULL RENDITION (BOTH SEMANTIC AND ILLOCUTIONARY)

We will start the analysis with some of the examples that show full rendition; that is, those that render the basic semantic meaning and the prosodic-illocutionary force. In our view, this is the best possible translation since the pragmatic load is rendered together with the basic meaning of the utterance.





IN	OUT	CHARACTER	SOURCE TEXT	TARGET TEXT
00:12:37	00:12:39	Hilary Mantel	Henry is beginning, it seems,	Es porque está empezando a
00:12:39	00:12:43	Hilary Mantel	to think about annulling his marriage to <u>Anne</u> .	pensar en anular su matrimonio con <u>Ana</u> .
00:12:43	00:12:47	Hilary Mantel	He cannot imagine what he ever <b>saw</b> in <u>Anne Boleyn</u> ,	No entiende <b>qué vio</b> en <u>ella</u> ,

IN	OUT	CHARACTER	SOURCE TEXT	TARGET TEXT
00:46:07	00:46:10	Greg Walker	And if you happen to be an egotistical monster,	Y si resulta que eres un monstruo ególatra
00:46:10	00:46:14	Greg Walker	as Henry VIII was, you want to <u>act decisively</u> .	como era el caso de Enrique VIII, <u>actúas con contundencia</u> .
00:46:14	00:46:16	Greg Walker	And he <b>does</b> <u>act decisively</u> .	<b>Eso</b> fue lo que hizo.

The example shown in Table 5 presents an evident case of deaccenting in English translated by means of anaphoric deixis into Spanish. We can see that «Anne Boleyn», which is repeated information as it comes from the previous line «Anne», is deaccented by means of the anaphora rule. In the Spanish translation we can see that the first «Anne», which is new information, is given as «Ana», while the second time it is given as «ella». In addition, the nucleus in the source text falls on «saw» as a consequence of the deaccenting «Anne Boleyn» and this is reflected in the target text with a subtle emphatic intonation on «qué vio» since the use of exclamative «qué» in Spanish usually has prosodic inflexion to differentiate it from the atonic relative pronoun «que» (Alarcos Llorach 1994: 135).

The example from Table 6 shows, once again, how anaphoric deixis («eso») in the target text serves to render the deaccented old information («act decisively») given in the source one. As can be seen, the nucleus in the source text falls on the emphatic particle «does» (default accent), and in the Spanish text it falls on the deictic particle «eso» which reinforces the original speaker's intention (to act decisively). Here the translator has used a copulative relative construction<sup>7</sup>, also known as *estructura ecuacional* (Gutiérrez Ordóñez 1997: 37), which serves to highlight the relevant information in Spanish as cleft sentences do in English.

<sup>7</sup> Copulative relative constructions in Spanish include the verb *ser* (to be) plus a relative clause (*que, quien*, etc.) which highlights one of the components of the sentences.

TABLE 7. DEACCENTING EXAMPLE 3 FROM *TASTEOLGY: EXPERIENCE*

IN	OUT	CHARACTER	SOURCE TEXT	TARGET TEXT
00:05:23	00:05:46	Charles Spence	I'm a gastrophysicist, which means I'm interested in systematically studying any <u>associations</u> , <b>surprising associations</b> between the senses.	Soy gastrofísico, es decir, mi interés radica en estudiar sistemáticamente las <u>asociaciones</u> <b>sorprendentes</b> entre los sentidos.

This example shows (Table 7) how the deaccenting of old information in English can be rendered in the Spanish target text by means of ellipsis. In the source text we have «associations, surprising associations» and in the target text we have «asociaciones sorprendentes». In the source text the first «associations» is accented, while the second one is deaccented since it is given or old information and, therefore, the accent falls on «surprising». Here the translator decided to omit the second «associations» since it would be slightly redundant; moreover, the strategy works very well because Charles Spence, the speaker on screen, speaks at quite a fast pace so it can be difficult for the voice actor to fit in that time frame all the words from the text, and by omitting one word like «asociaciones», with five syllables, the synchrony of the scene is not compromised.

## 9.2. PARTIAL RENDITION

The examples analysed in this section show those that render the meaning just partially. This means that part of the original message (its pragmatic load or its basic semantic meaning) is lost. We consider that if some meaning of the original message has to be lost in translation, it is better to render the prosodic-illocutionary force rather than the basic semantic meaning, since the former is the «real driving force of communication» (Mateo 2014: 125).

### 9.2.1. *Prosodic-illocutionary only*

Let us analyse now the only one example that was found in our corpus showing partial rendition from an illocutionary point of view. Here, for us, the pragmatic intention of the original speaker is successfully rendered, while the basic semantic meaning of what he said is not.



TABLE 8. DEACCENTING EXAMPLE 4 FROM EURONEWS' I-TALK: IS IT TIME TO SCRAP THE CAP?

IN	OUT	CHARACTER	SOURCE TEXT	TARGET TEXT
02:35	02:42	Chris Burns	But what about making compromises in order to be part of a larger whole? What about making compromises to be part of a larger <u>whole</u> or a more <b>powerful</b> <u>whole</u> ?	¿Por qué no encontrar compromisos para así formar parte de una <u>Unión</u> más <b>fuerte</b> ?

This example shows (Table 8) that in the source text the last line has two instances of the word «whole», being the first one accented and the second one deaccented by means of anaphora rule. The nucleus in this last IP falls on «powerful» marking the contrast between the two «wholes». In the target text there is ellipsis of the second deaccented word, and we get just one «whole», in Spanish, «Unión», which refers to the European Union. The strategy to render the deaccenting by means of ellipsis is suitable, and the placement of «fuerte» at the end of the sentence in order to get the nucleus is perfect. However, the translator leaves the word «larger» that goes with the first accented «whole» untranslated; by doing this, relevant information in the original message contextualising the deaccented part is excluded and, therefore, the rendition of the original meaning is only partial. By making reference to a larger and stronger whole, the interviewer in the ST is trying to convince Daniel Hannan, a Brexiteer and Eurosceptic MEP within the Conservative Party, of the benefits of remaining in the EU, which is stronger and also larger than for example the United Kingdom, which is formed by four countries only (England, Scotland, Wales and Northern Ireland). In addition to this, the word «compromise» has been translated as «compromiso» in Spanish, which is a clear case of *false friend*<sup>8</sup> and the meaning is different.

### 9.2.2. Semantic meaning only

The examples in this section show a partial rendition of the source text. This time, for us, they only succeed in rendering the basic semantic meaning and, unfortunately, the illocutionary force of the original message is not successfully translated.

<sup>8</sup> According to the Collins English Dictionary (<https://www.collinsdictionary.com/dictionary/english/false-friend>), a false friend is a word or expression in one language that, because it resembles one in another language, is often wrongly taken to have the same meaning.



TABLE 9. DEACCENTING EXAMPLE 5 FROM *KITCHEN NIGHTMARES*

IN	OUT	CHARACTER	SOURCE TEXT	TARGET TEXT
00:04:55	00:04:57	Gordon Ramsay	Wow, fuck me, that's nice! Who's doing what? Who's <u>doing the fish</u> ?	Ah, qué bien. ¿Quién hace eso? ¿Quién <u>hace el pescado</u> ?
00:04:58	00:04:59	Tim	I'll <u>do the fish</u> .	Yo haré <u>el pescado</u> .

TABLE 10. DEACCENTING EXAMPLE 6 FROM MTV'S *TEEN MOM OG* (TRAILER 2)

IN	OUT	CHARACTER	SOURCE TEXT	TARGET TEXT
00:12	00:14	Female	Yeah. And she went 'cause <u>she wanted to go</u> .	Y... ¿ha ido por voluntad <u>propia</u> ?
00:15	00:52	Male	<u>She so</u> wanted to go.	Quería <u>ir</u> .

Example 5 (Table 9) illustrates again how cases of deaccenting accompanied with narrow focus can be tricky to translate if one wants to achieve a full rendition of the original message. Here, «do the fish» is the deaccented part in the source text since by means of anaphora rule it is considered old information and, consequently, the nucleus falls on the preceding content word, in this case «I». In the target version the original deaccented items are reaccented («haré el pescado» and the nucleus of the IP falls on «pescado» since it is the last word of the utterance and there is no emphatic intonation on «yo» that could signal that the nucleus is not the last word of the sentence. Besides, displacing the nucleus of intonation is not so common in Spanish. If we wanted to mark «yo» as the nucleus of the sentence, we could either mark it with emphatic intonation or place it at the end of the phrase, as in, for instance: «el pescado lo haré yo», «lo haré yo», or simply, «yo», which in terms of isochrony seems to work fine.

Moving now to example 6 (Table 10), we notice that the deaccented anaphoric material in the source text is reaccented in the target text. Nonetheless, in the Spanish version the nucleus is not highlighted as it is in the English one and, consequently, the illocutionary and pragmatic load is not achieved. In the original text, there is narrow focus, with the nucleus falling on «so», an emphatic particle, meaning that she, indeed, wanted to go to the place they were talking about. In the translated text this emphatic load is inexistent. The nucleus falls on the last lexical item «ir», which coincides with the deaccented part in the source text. In addition, there is no emphatic particle to support the desire to go to that place of the person they are talking about. Two alternatives here could have been to use «Claro que quería ir», and «Claro que sí»: in the first one we have the emphatic particle «claro» plus the reaccenting of the deaccented part (*ir*) and in the second one, we have two emphatic particles (*claro / sí*) to highlight even more emphasis, and ellipsis of the



TABLE 11. DEACCENTING EXAMPLE 7 FROM EURONEWS' REPORTER:  
WHAT'S IT LIKE FOR EU MIGRANTS IN BRITAIN AMID UKIP'S SUCCESS?

SOURCE ENGLISH TEXT	TARGET SPANISH TEXT
But we want to be fair and treat people with a Commonwealth heritage, <u>people from outside the EU</u> , on the same basis as <u>people from inside the EU</u> .	Pero queremos ser justos y tratar a todos los inmigrantes de la misma manera porque tradicionalmente siempre hemos sido <b>un país de acogida</b> .

deaccented words. This solution would not hinder isochrony and could be beneficial to the translation.

### 9.2.3. *No rendition*

This last section of analysis shows the only example found in the corpus which fails to deliver the basic semantic meaning and the illocutionary force of the original message. This time the audience of this TV show are getting neither the intention of the original speaker on screen nor the basic semantic meaning of a relevant part of the message.

The target text shows (Table 11) no reference to migrants both from inside and outside the EU, which is, for us, quite relevant since the programme is about people from the EU coming to work in Britain and the political vision that the UKIP party has towards immigration and immigrants taking advantage over the social benefits programme offered in the UK. In the Spanish target text, because the topic of the programme and the interviews are about EU migrants, we get the impression that the translation «todos los inmigrantes» (all the immigrants) refers to EU migrants only. In addition, by substituting the difference between the original «inside / outside the EU» with «tradicionalmente siempre hemos sido un país de acogida» (traditionally, we have always been a welcoming country), the focus is set on the UK as a country rather than on the migrants, which is the purpose of the speaker on the source text. Mr. Reckless is, in fact, emphasising that his party (UKIP) wants to treat people not only from inside but also from outside the EU fairly. Thus, we consider that neither the semantic meaning nor the prosodic-illocutionary force are rendered in this case.

## 10. CONCLUSIONS

After carefully examining the examples in our study, we can confidently assert that we have satisfactorily addressed our research question, which intended to investigate the strategies employed by Spanish translators in rendering anaphoric deaccenting in Spanish voice-over translation. Through our analysis, we have successfully identified and documented a number of essential features used in this



AVT mode. These strategies include the use of ellipsis, deixis, and reaccenting. By employing these linguistic strategies, Spanish translators can faithfully convey into the target language the nuanced deaccenting phenomena present in the source English text.

As can be observed from the examples in section 9, dealing with deaccented elements can be difficult. Sometimes deaccenting can be the result of contrastive focus, which can be easy to identify but on other occasions it is the result of the anaphora rule, which can be easily skipped when analysing the source text before translating it if translators are unaware of this prosodic English feature. In addition, we can see that reaccenting is the most used resource to render English anaphoric deaccenting, which can signal that the original deaccenting has not been identified given that the deaccented words are included in the target text. As we know, in the original English text the given information is deaccented and, therefore, out of focus. If we (translators) reaccent this information in the target Spanish text, we could be bringing it into focus again, which may go against the original speaker's intention. This could signal that the pragmatic meaning of English anaphoric deaccenting is disregarded during the translation process.

In the examples showing full rendition, we can see that the different strategies (anaphoric deixis, ellipsis and reaccenting) available to render the deaccenting feature in the Spanish target are satisfactory when they are accompanied by a suitable syntactic reorganisation to keep the focus of information at the end of the phrase, or there is some prosodic highlighting in the delivery of the target text (as in the case of reaccenting) of the words corresponding to the word(s) carrying the informative and illocutionary load in the source text. Therefore, the translator's task is twofold: to render the original deaccented word using the different strategies available, and to highlight the nucleus by means of an emphatic particle, marked intonation (voice actor), or by means of syntactic/structural reorganisation so that it may receive the nucleus, as in a broad focus construction, or resorting to clefting or topicalisation. This is for us the path for a full rendition (both semantic and pragmatic/illocutionary) of the source text.

Otherwise, if only the semantic meaning is rendered but the illocutionary force, the purpose of the message, is left uncommunicated, we (translators) would be delivering only part of the message, leaving «the real driving force» (Mateo 2014: 125) outside the translation process. For this reason, it is pertinent to incorporate the phonetic and phonological component of languages into the translation studies syllabi, as suggested by Mateo (*ibid.*, 131) and Sánchez-Mompeán (2019a: 152), in order to raise students' awareness of the illocutionary component of prosodic elements in source languages and the challenges they may pose when finding a functionally equivalent construction in the target language.

Finally, it is worth mentioning that voice-over translation is a collaborative process that starts with the translator and ends in the studio with the voice actor. The delivery of the translation is as relevant as the translation of the source text, and voice actors should be aware of the illocutionary markers in the text so that they can use the right intonation in cases in which no emphatic particle or syntactic reorganisation has been made to render the illocutionary force of the source text.



This task belongs to studio directors who supervise the recording process and direct the actors during recordings. However, with the vast volume of voice-over shows that are nowadays being recorded both in traditional studios and home studios, voice directors are sometimes absent (Rodríguez Fernández-Peña 2020), and these features could be obviated.

We hope that the evidence shown in this study works as a starting point and encourages other scholars to further research this English prosodic feature in other AVT modes, such as dubbing and subtitling, and more voiced-over shows in order to get a more comprehensive picture of how English and Spanish behave regarding given information.

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