

**BAÑOS, ROCÍO. LA ORALIDAD PREFABRICADA EN LA FICCIÓN AUDIOVISUAL ORIGINAL Y DOBLADA: *SIETE VIDAS Y FRIENDS*. CASTELLÓ DE LA PLANA, PUBLICACIONS DE LA UNIVERSITAT JAUME I, 2024, 250 PP., ISBN 978-84-19647-94-8**

The number of publications on dubbing has increased significantly over the past decade due to the growing demand for this audiovisual translation (AVT) modality around the globe. The advent and widespread popularity of streaming platforms have revolutionized the contemporary entertainment landscape, not only by expanding the volume of content requiring translation into multiple languages but also by bringing dubbing to the forefront even in countries without a well-established dubbing tradition (Chaume, 2018; Ranzato & Zanotti, 2019). Despite the emergence of several monographs dedicated specifically to dubbing in the past ten years (e.g., Bosseaux, 2015; Iaia, 2015; Pavesi et al., 2015; Cerezo Merchán et al., 2016; Montero Domínguez, 2017; Ranzato & Zanotti, 2019; Spiteri Miggiani, 2019; Sánchez-Mompeán, 2020; Mejías-Climent, 2021), scholarly output in this domain remains comparatively limited. This is particularly evident when juxtaposed with the significant expansion observed in other AVT modalities such as subtitling, or in burgeoning fields like audio description for the blind and partially sighted.

Against this backdrop, *La oralidad prefabricada en la ficción audiovisual original y doblada: Siete Vidas y Friends* emerges as a timely and valuable contribution that addresses a notable gap in the field of AVT, particularly within the Spanish-speaking context. The book offers a nuanced exploration of prefabricated orality, a core concept that highlights the scripted nature of spoken language in audiovisual texts (Chaume, 2001, 2004). Far from being a marginal phenomenon, prefabricated orality is central to understanding how both original and dubbed speech construct authenticity, naturalness, and viewer immersion (Baños & Chaume, 2009). This monograph not only sheds light on an underexplored aspect of dubbing through two case studies but also puts forward a theoretical and methodological framework for the systematic analysis of prefabricated orality in audiovisual dialogue, offering an illuminating discussion on the topic.

Across the six chapters that comprise the book, the author skilfully guides the reader toward a comprehensive understanding of the intricacies of prefabricated orality in both original domestic productions and dubbed speech, all within the context of the Spanish language. By employing an engaging and accessible prose style, the author effectively brings intricate concepts closer

to the reader, thus making the book suitable for both specialists in AVT and lay readers interested in this intriguing field.

Chapter 1 lays the foundation for the notion of prefabricated orality, which, as the author herself acknowledges, must necessarily begin with a reflection on fundamental terms such as orality and oral language, as well as writing and written language, while highlighting the intersections between them. Following this theoretical grounding, the chapter outlines the defining features of colloquial spontaneous conversation at the phonetic-prosodic, morphological, syntactic, and lexical-semantic levels. The focus then shifts to the manifestation of prefabricated orality in both original and dubbed audiovisual productions. While original and translated telecinematic discourse share several features, most notably their scripted nature and oral purpose, they also exhibit key differences that position dubbed speech, or *dubbese*, as a distinct form of dialogue. This uniqueness is evident in the constraints imposed by synchronization requirements (i.e., phonetic synchrony, isochrony, and kinetic synchrony) and in the tendency toward language standardization and normative usage, where incongruities and linguistic errors are generally out of the question.

Chapter 2 establishes the theoretical and methodological framework for the study of prefabricated orality. Drawing on the principles of Descriptive Translation Studies (DTS), the author adopts a descriptive approach to investigate this phenomenon within the audiovisual context. Central to this framework are the notions of norms (Toury, 2004), polysystem theory (Even-Zohar, 1990), and patronage (Lefevere, 1992), all of which are widely discussed to support the development of a solid analytical model and the selection of an appropriate audiovisual corpus, one that comprises texts that are not only comparable but also representative. Therefore, the study is supported by a rigorous and well-articulated methodology that combines qualitative and quantitative approaches, allowing for a comprehensive analysis of prefabricated orality in original and dubbed dialogues. By grounding its findings in two detailed case studies and systematically applying a replicable analytical framework, the research achieves both depth and reliability in its results.

The two case studies analysed in the book are introduced in Chapter 3. The audiovisual corpus is divided into a main and a secondary corpus. The main corpus consists of two subcorpora: one containing the dialogues from the domestic Spanish sitcom *Siete Vidas* (currently available in Amazon Prime Video and mitele.es), and the other comprising the Spanish dubbed version of the U.S. sitcom *Friends* (currently available in HBO Max). The secondary corpus, analysed when relevant, includes pre-production scripts from the domestic series and the original English dialogues from the U.S. series. As

the author explains, one of the main reasons for selecting sitcoms is that their dialogues are specifically crafted to simulate credible oral conversations, thus providing an ideal context for examining the features of prefabricated orality. Furthermore, the two selected series occupy a comparable position within the Spanish audiovisual polysystem and exhibit several linguistic and structural similarities, making them particularly suitable for comparative analysis from both linguistic and translational perspectives.

Chapters 4 and 5 present the findings derived from the analysis of the two case studies. Although the episodes examined were originally broadcast in 2003 and 2004, and the data analysis itself was conducted in 2009, both series are now available on streaming platforms and continue to be regarded as key reference shows within the Spanish audiovisual landscape. This time lapse, however, does not affect the validity and relevance of the study. The features that characterise prefabricated orality in the Spanish dialogues of both series are analysed across four linguistic levels: phonetic-prosodic, morphological, lexical, and semantic. A wide array of examples is provided to illustrate these features, highlighting the most recurrent patterns in the characters' speech. These examples are systematically presented in tables, each accompanied by the necessary contextual information to ensure a comprehensive understanding of the feature under analysis and the rationale for its inclusion. With regard to the dubbed version, the book offers a comparative analysis of the original and translated dialogues, shedding light on how elements of prefabricated orality have been rendered to suit the new linguistic and cultural environment. The findings of the study offer fresh and thought-provoking insights into the linguistic and stylistic strategies used to construct prefabricated orality in audiovisual fiction. By revealing subtle differences and patterns between original and dubbed dialogues, the results make a substantial contribution to our understanding of how dubbing mediates linguistic authenticity and enhances the viewer's engagement with the narrative.

A summary of the findings and the concluding remarks drawn from the analysis are presented in Chapter 6. The results reveal that the domestic sitcom employs a form of prefabricated speech enriched with numerous features characteristic of spontaneous oral language. These features are not only embedded in the original script by the screenwriters but are also introduced by the actors during performance, thereby enhancing the naturalness and colloquial tone of the dialogue. The dubbed version similarly relies on prefabricated speech designed to emulate spontaneous discourse. However, it ultimately exhibits a lower degree of orality than might initially be perceived. It blends elements of both oral and written language, with the lexical level particularly saturated with colloquial vocabulary and expressions

in an effort to reproduce the informal register. In contrast, the other linguistic levels tend to adhere more strictly to normative language use, thus leaving less room for improvisation. Moreover, the comparison between the original English version and the Spanish dubbed version reveals a notable influence of the source text on the translation process, a phenomenon referred to as “interference” (Toury, 2004, p. 344). This influence may diminish the naturalness of the target text across all linguistic levels. The author concludes this chapter by conceptualising prefabricated orality as a continuum, with one end representing a more oral and spontaneous mode and the other a more written and elaborated one. Within this framework, the domestic sitcom under analysis occupies a position closer to the oral pole, while the dubbed version situates itself somewhere in between, since the latter combines elements from both oral and written modes of expression.

All in all, this work embodies all the essential qualities to establish itself as a seminal contribution to the field of AVT, particularly in the domain of Spanish dubbing. It is essential reading for anyone seeking to understand the foundations and mechanisms of prefabricated orality in audiovisual dialogue, underpinned by the author’s meticulous and well-substantiated research. This volume rightly deserves a place on the bookshelf of every scholar and practitioner in the field, not only as a reference for regular consultation, but also as a text to be revisited for deeper insight. Although fifteen years have passed between the initial data collection and the publication of this book, the final work has unquestionably been worth the wait. The author has successfully delivered an updated, rigorous, and insightful study that enriches the current landscape of AVT research and lays the foundation for further scholarly output and critical reflection in the field of dubbing.

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