Trabajo de Final de Máster

PORTRAYAL OF LGBTQ+ COMMUNITY MEMBERS IN AVT.

A study of the acceptability of social markers and translation solutions in Spanish.

Autor/a:

Laia Martínez de Vera

Tutor/a:

Frederic Chaume Varela

Máster de Investigación en Traducción e Interpretación

2022/2023

Fecha de defensa: octubre de 2023

Abstract:

The present study aims to analyse the correlation between some demographic and sociocultural factors and the degree of acceptability of social markers and translation solutions in Spanish in which LGBTQ+ members are portrayed or referred to. To do so, a catalogue has been compiled and a questionnaire designed. Once the questionnaire was answered by a number of individuals a database was created and Power BI was used to study correlations and create visual displays that would help the analysis. Gender and age were found to be relevant for the degree of acceptance towards translation solutions. However, a significant correlation between exposure to other cultures and the degree of acceptance was not found. Lastly, other findings have been highlighted and recommendations given to aid further research in the field.

Key words: AVT, LGBTQ+, Gender Studies, Translation solutions, Acceptability, Social markers.

INDEX

INDEX OF TABLES

INDEX OF FIGURES

1. Introduction

The LGBTQ+ community has been demanding that some policies are put in motion so their rights are respected for decades. However, it has been during the last ten years that their cause has been given more visibility. Apart from legal recognition of their identity, LGBTQ+ members demand to be referred to in a certain way using social markers so their identity is no more deemed as non-existent. Notwithstanding their vindications, it seems to exist some reluctance to use or accept these social markers in some professional circles.

According to Pitts and Gallois (2019):

> Social markers in language and speech are cues conveyed through verbal and nonverbal means that serve to identify individuals to the groups to which they belong. Social markers can be linguistic, paralinguistic, or extralinguistic in form, and can range from intentional and purposive to unintentional and uncontrollable. Relevant social categories that are made distinctive through language and speech markers include age, sex and gender, social class, ethnicity, and many others.

The reality of the LGBTQ+ community has increasingly been portrayed in audiovisual products as well. Therefore, these social markers and their translations do appear in the source texts and the target texts. However, how these identities are portrayed in audiovisual translated products might be influenced by the entities commissioning the translation. These entities, normally under the umbrella of a big company, rely on marketing research to identify their audiences' expectations and opinions so their product can be moulded to better suit them, that is, to contribute to higher demand and profits. A clear example would be Netflix's decision to re-dub some audiovisual products due to negative criticism Spiteri Miggiani (2021).

Therefore, it seems relevant to know how audiences receive certain translation solutions in which LGBTQ+ identities are portrayed. It should be taken into account that not all audiences can be put under the same category. Hence, instead of studying which translation solution has a higher degree of acceptability for the same translation problem, the current study considers that some translation solutions might fit the expectations of some audiences better than others. And thus, it aims at finding whether there is any correlation between some demographic and sociocultural factors of different audiences and the degree of acceptability of social markers and translation solutions.

To obtain such insight is not only relevant for acquiring knowledge of how the different agents in the audiovisual market interact between them and interfere with the audiovisual translated text but also because as De Marco (2012: 218) explains, the audiovisual product can have a strong impact on the audience's perception of reality and perpetuate damaging stereotypes for the LGBTQ+ community.

1.1. Object of study.

As it might have been deduced from the introduction, the object of study of the present dissertation is the audience/audiences of audiovisual texts translated from English to Spanish. To be more precise, the research question should be stated as follows: how might some demographic and sociocultural factors cause discrepancies among the Spanish audiences regarding the degree of acceptability of social markers and translation solutions that portray LGBTQ+ members' identities?

1.2. Objectives and hypotheses

The present study aims to analyse the correlation between some demographic and sociocultural factors and the degree of acceptability of social markers and translation solutions in Spanish in which LGBTQ+ members are portrayed or referred to. In order to do so the following questions have been formulated.

- Is there any correlation between gender identity and the acceptability of translation solutions that utilise social markers in which LGBTQ+ members are portrayed or referred to?
- Is there any correlation between age and the acceptability of translation solutions that utilise social markers in which LGBTQ+ members are portrayed or referred to?
- Is there any correlation between exposure to different cultures and the acceptability of translation solutions that utilise social markers in which LGBTQ+ members are portrayed or referred to?

The above questions have been derived from commonly held assumptions about certain groups of population and their degree of acceptance towards LGBTQ+. These assumptions being that gender identity, age and exposure to different cultures might have great influence in how accepting an individual can be towards the LGBTQ+ community (Lee & Ostergard, 2017; Fisher, Castellini, Ristori et al., 2017), (see section 2.4). These assumptions have been formulated into the hypotheses below with the aim of accepting or rejecting them once contrasted with the data collected from the questionnaires devised, which can be found in the annexes.

Hypothesis 1:

There is a correlation between an individual's own gender identity and their willingness to accept new social markers for gender identities and translation solutions proposals (i.e., an individual that identifies as male might be more reluctant to accept the use of the pronoun *elle* than an individual who identifies as non-binary).

Hypothesis 2:

Age is a factor that contributes to the level of acceptability of new social markers and translation solutions regarding the LGBTQ+ community.

Hypothesis 3:

Individuals who have been exposed to different cultures tend to normalise more the use of new social markers for gender identities and therefore are more willing to accept new translation proposals (i.e., an individual who has worked or studied abroad –especially in more tolerant countries– might be less reluctant to accept the use of the pronoun *elle* than one who has not done so).

1.3. Structure

To facilitate the reader's comprehension this section will illustrate its inner structure. Once the motivation, the object of study, the objectives and hypotheses have been outlined in the introductory section, the next chapter is devoted to provide a general overview of the theoretical framework in which this study relies upon. In this section, an introductory recapitulation of the four major turns Audiovisual Translation (AVT) research has experienced is given and, the adherence of the present study to one of them is justified.

Following suit, several differentiated sections are dedicated to clarify the stance taken for the present study regarding notions much debated in AVT research: AVT definition, AVT modes, the role of the translator, the role of the consumer and the influence AVT market has over AVT texts. As the study uses an eclectic approach nurtured from different fields of study and disciplines, some epigraphs are devoted to outline major contributions deemed relevant from the field of Gender Studies. The Theoretical Framework chapter concludes with a section dedicated to the state of the art of research methodology in AVT and LGBTQ+ studies from which the present study has gained proper insight for designing its own methodology.

In the following chapter, the methodological design is explained and justified, special attention is paid on the selection criteria for the catalogue, the characteristics of the clips chosen, the data gathering tools, the treatment of data to be conducted and the statistical software utilised. Subsequently, results are presented and discussed.

Finally, the conclusions reached after analysing the results, the weaknesses and strengths of the study and proposals for further investigation will be presented in the Conclusions section. In addition, the questionnaires used to gather data can be found in the annexes.

2. Theoretical framework

Since the first publication regarding AVT by Laks in 1957 nearly seventy years ago, AVT's notoriety has grown exponentially resulting in the publication of numerous theoretical, descriptive, sociological and experimental studies (Chaume, 2018b). The reason behind this growth is identified in Pérez-González (2014) as the today's higher active and passive consumption of AVT products, being this difference more tangible during the last decade due to the advent of digital technology (Chaume, 2018b; Villanueva-Jordán, 2021).

Initially AVT research was focused on identifying the specific characteristics of AVT. To do so, scholars analysed the source text (ST) to identify potential constraints for the translation process because of AVT's multimodal codification of meaning. The translation process in the market, the roles of the agents and the task of the translator were also explored. However, the approaches adopted failed to suit what academia considered to be valid research methodologies (Chaume, 2018b).

Chaume (2018b) explains that the first turn of the discipline, the Descriptive Turn, was brought in the late 1900s and early 2000s by Descriptive Translation Studies (DTS). Scholars shifted their attention from the ST towards the target text (TT) and, making use of functionalist theories and descriptive research methodologies, aimed to identify translations norms and the reasons behind them. Due to this new approach, AVT research started gaining scientific recognition.

In the 2010s, the Cultural turn in AVT –long discussed in other translation modes since the end of the 20th century– redirected its focus on concepts such as "ideology, otherness, post-colonialism, power, resistance, patronage and censorship", which meant addressing "issues of identity, gender stereotypes, race" in AVT (Chaume 2018b), among others. Therefore, cultural approaches not only describe translation patterns but also put their hidden agendas into question.

More recently, with the Social Turn, scholars' interests have shifted from the TT to the role of the translator, the new active role of the audiences and the entities interfering in the audiovisual translation process (Wolf & Fukari, 2007). Lastly, relying on the new technological developments, the Cognitive turn has allowed researchers to study the translator's mental processes with the aid of Think Aloud Protocols and the audience's cognitive response utilising eye-trackers and biometric sensors. It should be highlighted that the influence of technology is considered a transversal turn (Chaume, 2018b).

The present study is grounded in the sociological framework that is found under the umbrella of the third turn of AVT research mentioned as the audiences are deemed as

empowered co-creators in the audiovisual production processes and the market and its impact on translation is also taken into account. Furthermore, as it will be explained in the methodology section, the data gathering tools and analysis procedures for the present paper match most of those used by researchers that conduct sociological studies: questionnaires, study of structures, etc. It inevitably has a cultural component too, in the sense that sociological data will in the end reveal a cultural agenda of the different audiences of this experiment.

2.1. The concept of AVT and AVT modes

Given the fact that the epistemological conception of Translation and thus of AVT is not set in stone, nor universal, the concepts and definitions provided below are taken as reference.

Chaume (2013: 107) defines AVT as:

> Audiovisual Translation is a mode of translation characterised by the transfer of audiovisual texts either interlingually or intralingually. As their name suggests, audiovisual texts provide (translatable) information through two channels of communication that simultaneously convey codified meanings using different sign systems: the acoustic channel, through which acoustic vibrations are transmitted and received as words, paralinguistic information, the soundtrack and special effects; and the visual channel, through which light waves are transmitted and received as images, colours, movement, as well as posters or captions with linguistic signs, etc.

Notwithstanding, the role of digital technology has had two main implications in the field of AVT: growing choice for audiences as in translation practices and, newer forms of localization such as transcreation. Consequently, "in the age of digital technology, […] the notion of AVT needs to be wide enough to accept and include all new changes that arise in the AVT market" (Chaume, 2016: 69). Its definition is also time and space dependent as well as fluctuating constantly (Zabalbeascoa 2012:190).

AVT and the new trends triggered by the digital era challenge the concept of "formal equivalence" and go beyond that of "dynamic equivalence" and thus, beyond the traditional notion of "translation". Scholars once questioned whether AVT should be considered as a form of translation; they deemed AVT as a form of "constrained" translation due to its multimodal or semiotic nature (Chaume, 2018a). Translation Studies (TS) scholars should revisit the concepts of translation and equivalence if AVT is to still be considered part of the discipline (Zabalbeascoa 2012:197).

Additionally, AVT comprises several transfer modes, these are deemed to be the different types of transfer of audiovisual texts between two languages and cultures (interlingual) or within the same language and culture (intralingual) (Chaume, 2012:4). AVT modes

have traditionally been classified into two big groups: dubbing (also known as revoicing) and subtitling.

Broadly speaking, dubbing consists of substituting an original soundtrack for another. While a new oral text produced in the target language supersedes the original soundtrack, the visual text remains unaltered (Agost, 1999). On the other hand, when subtitling, the original audiovisual text is left untouched and a written text (subtitles) in the target language is incorporated (Hurtado, 2001).

At the same time, revoicing and subtitling embrace several AVT modes. A visual classification extracted from Chaume (2012:5), can be seen below.

Revoicing	Subtitling
Dubbing	Conventional subtitling
Partial dubbing	Intertitling
Voice-over	Respeaking (**live subtitling**)
Free commentary (including Goblin translation)	Surtitling
Simultaneous (and consecutive) interpreting	Subtitling for the deaf and the hard-of-hearing
Audiodescription for the blind and the partially sighted	Fansubbing
Audiosubtitling	
Fandubbing (including fundubbing)	

Figure 1. AVT types (Chaume, 2012:5)

However, what has been mentioned above is not all there is to AVT, as new audiovisual genres are emerging constantly (Chaume, 2012, 2013, 2016 and 2018a; Baños, 2019). Some of these emerging genres are listed below.

Videogames
Instructional videos and webinars
Commercials and infomercials
Webtoons
Comic books and scanlations
(the list is intentionally left open to new genres)

Figure 2. New audiovisual genres using a combination of traditional AVT types (Chaume, 2012:5)

As it will be shown in sections 3.1.1 and 3.1.2, the present study will be focused on two main AVT modes: conventional dubbing and subtitling.

2.2. The roles of the translator and the consumer

The role of the translator in AVT has also been a much-debated topic. Nowadays, individuals consume audiovisual products on a daily basis via television, computers, tablets or phones. As a result, audiovisual products from all over the world are widely available. Chaume (2013) states that the only factor that interferes with consuming audiovisual products directly from cultures other than ours is language. Consequently, he emphasizes the role translators have in our globalized, interconnected and multilingual society.

Therefore, translators do not only need to master languages but also be able to mediate between cultures as Hatim and Mason (1990: 223) already stated:

> The translator mediates between cultures (including ideologies, moral systems and socio-political structures), seeking to overcome those incompatibilities which stand in the way of transfer of meaning. What has value as a sign in one cultural community may be devoid of significance in another and it is the translator who is uniquely placed to identify the disparity and seek to resolve it.

More recently, Cronin (2006) analyses how translation shapes cultural identity and reinforces the idea that the role of the translator is that of a mediator. Cronin (2006:11) explains that translators are constantly forced to shift from their mother tongue to a foreign language in order to mediate between the differences amidst cultures. These differences constitute cultural identity and, therefore, translators develop dual personalities as they belong to two different cultures.

Apart from mediators, translators are considered to be active agents in the creation of meaning. However limited by cultural, economic and political factors when translating, translators ideologically position[1] themselves in the texts and participate in the creation of meaning by mediating the values rooted in the texts (De Marco, 2012:41; Fawcett, 2003:149). Conversely, the role of the translator in the AVT field has sometimes been reduced to just another step in the chain of production of audiovisual translated products

---

[1] "Ideology is the set of ideas, values and aims that any social system is grounded in and that steers people towards a particular course of action and behaviour. The way in which writers and translators experience the ideology of the social system that they belong to determines their positionality in the text and, therefore, in that system" (De Marco, 2012:41).

due to economic factors and the constraints imposed by expectations of the patron or client (Martínez Sierra, 2012:42-43).

On the other hand, the role of the consumer of AVT products is redefined from the conceptions once held, as Chaume (2018a) puts it:

> Passive consumers of AVT have become active consumers or prosumers, since this new democratic use of technology has allowed them to take on some of the power and responsibility that traditionally was solely in the hands of the producers.

Chaume (2018a) explains that new audiences adopt the roles of prosumers and translators. The author adds that producers and distributors of audiovisual content are left with no choice but to accept the new social paradigm in which "contents have to be produced together *with* the audience and no longer *for* the audience".

2.3. AVT texts and the market

In this section, the emphasis is put on audiovisual translated texts as products that become commodities to be commercialised in the market and how it affects their textual production and modelling. This is relevant for the present study as it may influence the use of gender social markers in audiovisual translated texts. Therefore, the notions of canon, norms, quality standards, consumers' expectations, *skopos* and patronage will be revisited.

It should be taken into account that texts are bound to genre conventions within a specific culture and time. Hence, the absence of a well-established element in a text might be perceived by the receiver as a negative mechanism and thus, thought of having lower quality. Similarly, audiovisual texts are subject to a specific canon[2] and, therefore, translated audiovisual genres ought to follow the genre conventions so as the audiences are able to recognize them as such, watch them in a particular way and maximize its success (Chaume, 2012: 14). Therefore, audiences have certain expectations of what a translated audiovisual text should be. Conversely, it should not be disregarded that "a break with convention or canon and the absence of predictable[3] elements do not necessarily lead to a breakdown in communication" (Chaume, 2012: 14).

---

[2] Canon: a compilation of texts that are thought of being representative of a genre, as they possess certain elements and abide to norms deemed as standard. It is important to bear in mind that for the present study, the canon is considered to be dynamic as it is culture and time specific (Even-Zohar, 2017).

[3] Manipulation School is a term used to refer to a line of research focused on the analysis of the manipulation that takes place in any translated text. This school was concentrated mainly in Belgium (Hermans, Lefevere

In Even-Zohar (2017), translated texts are considered part of the target culture as they are integrated in its literary polysystem. Consequently, it can be said that the audiovisual translated products that fit the audiences' expectations mentioned are aligned to those Even-Zohar classifies as centric as they have been produced following the norms that govern the textual production of the literary canon. In addition, those that deviate from the canon would be considered primary.

Due to the relevance of norms to the modelling of the canon of the audiovisual genre and its market, it should be taken into account Even-Zohar's Polysystem Theory and the notion of norm defined by Toury. In Toury (1995: 56-61), norms are defined as performance instructions for translators. Toury also distinguished different kinds of norms operating at different stages of the translation process: preliminary norms, initial norms and operational norms. This outlook of the decision-making process of the translator is relevant as it clearly shows how the translator's choices shape the translation as a product and hence, how the translation may be received by the consumers (Hermans, 2000).

Beyond Toury's approach focused on the translator's decision-making process, Chesterman (1997:175-86) classifies what he calls "technical" norms into product or expectancy norms and process or production norms. The former define what will be accepted as translation by a community and at the same time model the concept of translation for that same community (Hermans, 2000). Chesterman's product or expectancy norms coincide with those presented in Nord (1991) called constitutive conventions of translation.

The norms and conventions above mentioned are set by different entities: corporations, professionals, academics, guidelines, etc. During the last two decades, several proposals whose main aim is standardization of prescriptive quality standards have been gaining relevance in the AVT field. Established in 1995, the European Association for Studies in Screen Translation (ESIST) has worked towards this target. In fact, in their "AVT Guidelines and Policies" web section updated policies and guidelines endorsed by the association for different modalities of AVT can be found free of charge to promote their availability.

The Code of Good Subtitling Practice was firstly published in 1998 as part of the book *Subtitling* by Jan Ivarsson and Mary Carroll, still considered prominent figures in AVT and major contributors to the ESIST. This code was deemed by some as the first step

---

and Lambert) and its Tel Aviv counterpart (Even-Zohar, Annie Brisset and Toury) is known by its Polysystem Theory (De Marco, 2012:37).

towards normalization. Other contributions in the field of subtitling that should be highlighted are those made by Díaz Cintas (2003) and Díaz Cintas and Remael (2007, 2021). Regarding dubbing, in Chaume (2012: 15-20) a proposal of quality standards is provided. More than a decade later, these standards continue to be of relevance. Spiteri Miggiani (2021) departs from Chaume's proposal among others to conduct an empirical analysis of a selection of dubbed fiction series produced by Netflix since the company has been receiving negative criticism regarding its dubbing and has been forced to re-dub some products.

However, as Chaume (2012:15) puts it:

> It is not easy to reach a consensus on a list of quality standards, since they will inevitably be subjective. A particular dubbing may work well for some and be a failure for others. No empirical evidence has shown what a good dubbing is.

Hence, Chaume (2012:15) proposes to adopt the receiver's point of view and pose some questions so as the prevailing norms in AVT, in a given culture and time, are identified. The objective of such a task is to compare the results to the prescriptive quality standards set by the entities above mentioned and determine whether they diverge from the audience's expectations. In this proposal, an abstraction to simplify the task is made; the perspective adopted by the translator is that of an "ideal viewer". Conversely, the author recommends future researchers to focus on different viewers or audiences and when designing them to take into account the factors mentioned by Mayoral (2001). One of these factors is heterogeneity, so the figure of the "ideal viewer" would not uphold.

In Spiteri Miggiani (2021), when illustrating the causes of Netflix's decision to re-dub some products and modify their quality standards, two different sources of negative criticism are mentioned: the viewers' response and the industry's response. As an audiovisual translator, dubbing dialogue writer and translation lecturer; the author opted to focus the analysis on the audiovisual products per se. However, Spiteri Miggiani paves the way for further research focusing on reception, as it has been a decisive factor in Netflix's decision to modify their translations quality standards, guidelines and policies and thus, the way audiovisual translated texts are produced under their patronage.

The lines of research mentioned above are to be found within the theoretical framework of the Skopos theory, that is, these scholars defend that what determines every translation process is the purpose or function conferred to the translation as a product (Reiss and Vermeer, 1984: 101; Nord, 1997: 27; Martínez Sierra, 2012:41). However, Nord focuses more on who commissions the translation, as the commissioner is the entity to provide with instructions regarding the translation and the function it has to fulfil (Martínez Sierra, 2012:40).

More focused on the AVT market, Martínez Sierra (2012:42-43) states that nowadays the act of translation by professionals is mostly prompted by economic motivations of those who commission the translation. Therefore, he deems the translator as another step in the commercialization of a product and thus, the translator produces/translates abiding specific criteria that pursue certain objectives in market terms. In the same line of research, Díaz Cintas (1997, 2004, 2005) influenced by the Polysystem Theory and the Manipulation School as well, actualizes Lefevere's (1985) concept of patronage as the power to decide which and how audiovisual products are to be distributed. Additionally, he identifies the producer, the dubbing director, the TV channels and other institutions as the figures exercising patronage.

The reality of translation described in Martínez Sierra (2012:42-43) and Spiteri Miggiani (2021) might be seen as a result of the actions of marketing departments in companies that distribute and produce audiovisual products and therefore, AVT should not be studied without taking into account the synergic relationship with the rest of agents in the audiovisual market.

In order to clarify how marketing departments are involved in the modelling audiovisual products, as in the case of re-dubbed AVT products mentioned in Spiteri Miggiani (2021), some key concepts should be given. In Kotler et al (2008: 6), marketing is defined as follows:

> Marketing is a social and managerial process by which individuals and groups obtain what they need and want through creating and exchanging products and value with others.

In order to achieve what the definition provided considers to be the aim of the marketing department, companies make use of tactical tools -product, place, price and promotion- called marketing mix (Kotler et al, 2008: 51). The first one being the most relevant for the present study. When companies are defining their product strategy, they make decisions over the following: variety, quality, design, features, brand name, packaging and services (Kotler et al, 2008: 52).

It can be observed that the audiovisual translated text being a product itself would be influenced by these decisions. In point of fact, marketing departments utilise marketing research in order to better suit their targeted market[4]'s needs (Kotler et al, 2008: 69-171), that is their consumers, prosumers or audiences' needs. Therefore, having further knowledge of how marketing departments function in the audiovisual market would be

---

[4] From a marketing standpoint the market is deemed as the group of consumers; not a physical, virtual or abstract place to conduct interchanges (Kotler et al, 2008: 53).

helpful in order to better comprehend how guidelines, quality standards and policies for translation are set, as well as new phenomena such as re-dubbing.

2.4. Factors that contribute to discrimination or acceptance of the LGBTQ+ community.

As mentioned in sections 1.1 and 1.2, the present study aims to analyse the correlation between some demographic and sociocultural factors and the degree of acceptability of social markers and translation solutions in Spanish in which LGBTQ+ members are portrayed or referred to. These factors are gender identity, age and exposure to different cultures.

Despite the fact that the number of publications in the intersection between Gender Studies, TS and AVT is increasing (see section 2.5), there is a lack of literature in the field of translation regarding the factors mentioned. However, a study published by Lee and Ostergard (2017) in the field of human rights measures discrimination against LGBTQ+ people across 175 countries, in which Spain is included, and analyses the contributing factors to it. To formulate the hypotheses of the present study, it has been considered that the factors that contribute to discrimination might be the same ones that contribute to lower levels of acceptability of social markers and translation solutions.

When talking about levels of discriminations towards LGBTQ+ people, Lee and Ostergard (2017) claim that Western countries are more accepting but that there are countries in Africa and Asia in which LGBTQ+ people have seen their rights and existence threatened in recent years. They consider state policy and societal practice two of the main structures of power that contribute to the perpetuation and diffusion of discrimination towards the LGBTQ+ community.

Lee and Ostergard (2017) explain how these institutions make use of the fear the in-group -very hermetic groupings of people associated under one label- members feel towards the members of out-groups -people outside the in-group- to institutionalise hatred and make individuals feel that "it is a war of us versus them". The authors use the example of very hermetic religious groups in which contact with other cultures and experiences is very limited or completely forbidden. They explain that the lack of exposure to different cultures is a factor that contributes to higher levels of fear towards the unknown and discrimination.

Regarding age, Lee and Ostergard (2017) have found in their cross-national analysis that the elderly is less likely to be accepting and claim that they tend to be more conservative as they have grown up during more conservative periods of history. However, as this might not be true for every country, they mention the aging-stability and impressionable-

years hypothesis, which suggest that younger generations are more prone to shifts in ideology and are more malleable. Therefore, younger individuals might not always be more progressive as they might be influenced by reactionary movements as well.

Fisher, Castellini, Ristori et al. (2017) published in the field of medicine a study of attitudes towards some sexual and gender minorities in gender dysphoric individuals, the general population and health care providers. They found that men are more homophobic and transphobic than women, perceived discrimination levels are higher in lesbian women than in gay men and in transwomen than in transmen. Moreover, they found a correlation between religious fundamentalism and both homophobia and transphobia.

2.5. Gender Studies, TS and AVT

The relationship between gender and some ideological aspects of translation has emerged as a prominent research subject in academia (De Marco, 2012:25). Some of the most representative works dealing with this issue have focused on the following: sexist metaphors in translation (Chamberlain, 1992; Godayol, 2000), vindication of a feminine writing and translating style (De Lotbinière-Harwood 1991; von Flotow, 1991), reinterpretation of the translation practice to redress minorities (Spivak 1990), (homo)sexual identity and translation (Harvey, 2000; Villanueva Jordán, 2021) and translation as a means of exporting gender stereotypes (De Marco, 2012) among others.

As Gender Studies and TS have evolved parallel to Cultural Studies and become intertwined (De Marco, 2012:25), some main concepts of Gender Studies should be outlined. Departing from feminist criticism in 1970, Gender Studies is, as De Marco (2012:25) puts it:

> Concerned with issues such as the definition of femininity and masculinity as two socio-cultural constructs, their relationships with sexuality, the analysis of the ideas built upon the differences between men and women, and the roles that men and women play and are expected to play in society

Similarly to the dissent around the definition for translation in TS, the definition for gender has raised questions and disagreement since 1970. Several proposals that gained many adepts have been made in academia such as in De Lauretis (1987), Humm (1992), Cameron (1992), Showalter (1989), De Beauvoir and López-Pardina (1999) and Butler (1990). However, the underlying notion of gender throughout the present paper aligns with the one proposed by De Marco (2012):

> The term *gender* refers to the perceived femininity or masculinity[5] of a person. Feminist theorists have interpreted gender to refer to identity rather than to the biological distinctions between male and female, that is, to sex.

Sharing a critical view towards the patriarchal social order and the vindication for social change, several disciplines have been born from Gender Studies: Gynocriticism[6], Gay and Lesbian Studies[7] and Queer Studies[8]. Given the criticism received by these branches because of their paternalistic and ethnocentric approach in the past, they have increasingly been intersecting with Post-Colonial Studies[9] (De Marco, 2012:26).

De Marco (2012:39) explains that after the Cultural Turn in TS, translation becomes a tool for giving visibility and empowering social and sexual minorities that used to be non-existent in academic debates. The author also emphasises the fact that translation allows the introduction and diffusion of new subjects and ideas, that is, a shift of the paradigm from local to global.

The author identifies three main similarities between gender and translation that explain this intersection. The first one being that both concepts are fluid and unstable entities, this is reinforced by the problems academia has had trying to define them. The second similarity would be the fact that both gender and translation have traditionally been deemed as forms of lesser speech[10]. The last similarity highlighted is that women, gays, lesbians, ethnic minorities and translators are 'bilingual' and 'bicultural' (De Marco, 2012: 41-42), this can be related with Cronin's (2006) statement regarding the double personality of the translators.

De Marco (2012:42) explains that the intersection of gender and translation has traditionally been studied in relation to literary texts although it has been done from

---

[5] Understanding them as social constructs, which means that the notions of femininity and masculinity are context and time specific.

[6] "Gynocriticism is a branch of inquiry that challenges the traditional, androcentric literary canon in an attempt to reassert the existence of a female tradition in literature" (De Marco, 2012:26).

[7] "Gay Studies is mostly concerned with homosexuality and with its representation throughout history" (De Marco, 2012:27).

[8] "Queer Studies is not concerned with homosexuality as such, but rather with the questioning of the notion of heterosexuality as a natural socio-sexual construct. Queer Studies assumes that since a range of elements constitutes identity, it is therefore useless to talk of 'men' and 'women', 'gays' and 'lesbians' as if they were fixed categories" (De Marco, 2012:27-28).

[9] "Post-colonial Studies constitutes another interdisciplinary field concerned with the problems of minority groups' identities as reflected in language, culture and/or education. Because of the large scope that this discipline is concerned with, it embraces both the studies of the colonies *during* and *after* colonialism and the study of the power relations between the conqueror (Western) and the conquered (Afro, Asian, South American) cultures" (De Marco, 2012:34).

[10] The female gender being subordinated to the male gender and the translated text to the source text (De Marco, 2012:41).

different perspectives. Some scholars have devoted themselves to discovering and spreading information about women writers and translators (e.g., Godayol, 2000). Others, associated with gynocriticism, advocate to translate only works written by women (e.g., von Flotow, 1997).

However, as Villanueva Jordán (2021) highlights, the most used strategy in research might be the one shared by Simon (1996), Harvey (2000) and De Marco (2012) who focus on how translation may activate, perpetuate and question gender stereotypes. Despite the differences in the strategies mentioned -these are not all the existing strategies but the most representative-, these scholars share their vindication for the right to freely manipulate texts (De Marco, 2012: 44-45).

More focused on the intersection between AVT, instead of TS, and Gender Studies, the most productive approaches seem to have been those aligned with the Manipulation School and the Polysystem Theory (De Marco, 2012:65). De Marco (2012) highlights the lack of existing literature in the intersection up until 2012. However, the author mentions that Mulvey (1975), Haskell (1987), De Lauretis (1987), Kuhn (1982) and Tasker (1998) have dealt with issues such as gender and sexuality representation as well as stereotypes using DTS methodology. She also adds that Soto Sanfiel (2000) studies the relationship between perception and credibility and how the gender of the speaker and the perceiver may influence such credibility.

In De Marco (2012:31), the concern that in Spain and Italy the term and concept of queer has had little room in academia is raised. The author explains that it has been mostly LGBTQ+ organizations who have circulated the term and concept of queer. However, she admits that this reality was already starting to change in 2012 when young lecturers and scholars who had studied in Anglo-American countries imported notions of the Queer Theory and dared to introduce them in academic circles.

It is true that up until that moment the area was not very prolific. Conversely, a decade later, Villanueva-Jordán has carried out an impressive literature review of publications made in the past 20 years and was able to obtain 161 different sources of information before applying any filter. As it will be seen in the next section, most of these were published from the 2010 onwards, which means that despite the lack of literature there is an increasing interest from scholars in the area.

2.6. State of the art of research methodology in AVT and LGBTQ+ studies

During the last decade Gender Studies and AVT have gained prominence in academia. However, due to the circumscription of Gender Studies to the social sciences and to the fact that AVT is mainly deemed as a professional activity, the scope of action of research of these fields has been limited (De Marco, 2012, 18). This limitation might be the trigger

of the increasing number of publications regarding research methodology in Translation in recent years.

In addition, methodology and methodological designs in Translation have evolved concurrently with the predominant paradigms that came with the consolidation of Translation as a field of study from 1950 onwards (Rojo, 2013; Chaume, 2018b). This consolidation in academia requires of constant diagnoses of the research methodologies employed in order to detect and correct, if necessary, strengths and weaknesses (Rojo, 2013).

In Villanueva-Jordán (2021), the author presents and analyses the results of a thorough literary review concerning empirical studies at the intersection of AVT and LGBTQ+ studies published between 2000 and 2020. The axes of analysis are epistemology and methodology. The use of metasynthesis [11] by Villanueva-Jordán allows discerning whether the existing investigations depart from a post-positivist[12], constructivist[13] or transformative[14] worldview[15]. Moreover, improvement opportunities for methodological design are also detected.

The objective of the article is to make a diagnostic of the research carried out during the past two decades and present improvement opportunities in a field of research constantly growing. In fact, research methodology is a dynamic area as it evolves with the prevailing theoretical models about translation underlying research projects (Chesterman & Williams, 2002: p.48).

The main results and conclusions in Villanueva-Jordán's (2021) study suggest that there is a major proportion of studies published in the last decade than in the decades before. Of these, more than half of the studies analyse audiovisual products for TV, followed by those that analyse products for theatres and only some of them analyse internet cases.

---

[11] Metasynthesis: the use of metasynthesis for a systematic literary review facilitates comparing results or characteristics of the studies analysed (Villanueva-Jordán, 2021).

[12] Post-positivist: this paradigm finds its basis in the relationship between cause and its effect (Villanueva-Jordán,2021).

[13] Constructivist: when AVT is conceived as a mean of creation and circulation of representations (Villanueva-Jordán, 2021).

[14] Transformative: the studies that uphold this worldview aim to emancipate from knowledge and practices intrinsically linked to what the researchers believe to be illegitimate positions of power (Villanueva-Jordán, 2021).

[15] Worldview: "We see worldviews as a general philosophical orientation about the world and the nature of research that a researcher brings to a study. Individuals develop worldviews based on their discipline orientations and research communities, advisors and mentors, and past research experiences. The types of beliefs held by individual researchers based on these factors will often lead to embracing a strong qualitative, quantitative, or mixed methods approach in their research" (Creswell & Creswell, 2018).

Therefore, it can be said that the research in AVT has boomed in parallel to the audiovisual market (Chaume, 2018b).

The language pairs found in the studies analysed are English - Italian (36%), Indonesian - English (4%), Greek - English (4%), French - English (11%), Spanish - English (29%), Chinese – English (11%) and several languages (7%), which Villanueva-Jordán sees as a proof of the interests of the researchers from the countries in which these languages are spoken. However, other factors such as translation tradition, research accessibility and language status could play a relevant role as well. When analysing the epistemological positions, Villanueva-Jordán (2021) discerns that the worldview held by the different authors are mostly constructivist and some of them transformative. However, the researcher highlights the fact that there is no post-positivist study.

Regarding methodology, it is outlined that only 36% of the studies explicitly mention the methodology to be used, all of them utilise qualitative data and, when quantitative data is obtained, it is treated from a qualitative approach. In addition, sampling criteria is only evident when the corpus' composition is presented with numerical data. Villanueva-Jordán (2021), notes the lack of existing research in the field conducted with quantitative approaches and a solid statistical basis. On the other hand, the data in most of the studies is obtained from a single case study, however, some obtain data from multiple case studies. The author highlights that the capacity to make theoretical generalizations departing from the results obtained in case studies is limited and, that the results could be extrapolated from a typical case to another with similar characteristics but demographic or statistical generalizations would not be valid.

After comparing the epistemological paradigms and methodologies of the 28 studies, Villanueva-Jordán (2021) comes to the conclusion that depending on the notions of translation and AVT held by the researchers, the worldview and the methodology design will differ in pursuit of their objectives. The extensive use of case studies in the discipline, as illustrated by Villanueva-Jordán (2021), has been deemed as problematic for TS for some scholars as in Susam-Sarajeva (2009, p. 37):

> I find this vagueness surrounding the case study method in our by-now-fairly-established discipline rather problematic, especially in terms of the relationship between cases and examples, and between case studies, generalizations and theoretical frameworks.

3. Methodology

As Villanueva-Jordán (2021) states, most studies in the field have utilised the case study method and as in Spiteri Miggiani (2021), they tend to use DTS and focus on the audiovisual product. Therefore, in order to further contribute to a constantly evolving field, the present study diverges from these common trends. Despite describing superficially the clips selected to provide context, this study focuses on the audiences' reception instead of the audiovisual product itself and has dismissed the use of case studies.

As it will be explained in the data gathering tools' section, a questionnaire created with Google Forms will be used to obtain data from the audiences. However, due to copyright legislation and the streaming company's policies, it is not possible to provide the audiences with the clips selected. Therefore, it has been decided to transcribe the dubbing to include it in the questionnaire.

However, as social markers that construct gender identity might be linguistic, paralinguistic or extralinguistic (Pitts and Gallois, 2019); individuals who owned Netflix accounts were asked to watch the clips selected before answering to the questionnaire.

In order to provide the results of the study with a higher degree of validity and credibility a mixed method has been chosen, that is, it will combine elements of quantitative and qualitative research. To collect, treat and analyse the data to be utilised to reject or corroborate the hypotheses presented previously, the following steps will be followed:

1. Establishment of selection criteria for clip compilation that best suit the purposes of the current study.
2. Compilation of a small catalogue of clips in which LGBTQ+ members are represented.
3. Preparation of the information in the clips (transcriptions) so it can be included in the data gathering tool in an ethical way.
4. Design of the data gathering tool (a structured questionnaire about the clips selected and gender social markers).
5. Once the questionnaire has been answered by enough people, data will be treated to facilitate further testing.
6. Descriptive statistics using the information from the questionnaires and Microsoft Power BI will be run and graphically presented.
7. The results obtained will be analysed and contrasted with the hypotheses presented.
8. The conclusions reached will be given.

9. A self-assessment of the methodology used will be carried out to identify weaknesses and possible ways of improvement for future research and potential researchers will be provided.

3.1.1. Selection criteria

When compiling the excerpts for the study, some selection criteria were set.

- As the study is focused on AVT, the excerpts had to be extracted from audiovisual products.
- Due to the limited resources available for the present study, the translations provided by the streaming platforms and the language competence of the researcher carrying it out, the language pair English→Spanish was chosen; which meant that the source language of the audiovisual products had to be English and the target language Peninsular or European Spanish.
- Having in mind the accessibility to streaming platforms of the Spanish audiences and the already existing research in the field, it was decided that the excerpts should be extracted from Netflix. This platform has the higher number of subscribers in 2023 still.
- In order to encourage audiences to answer the questionnaires, the clips from which the transcriptions are obtained should not last more than 20 seconds.
- As social markers are culture and time specific all the products considered were released during the last four years.
- As mentioned before, due to copyright reasons the clips chosen could not be included in the questionnaires. Therefore, it was necessary for the clips to contain explicit linguistic social markers of gender identity that could be reflected in the transcriptions of the source text.
- Due to the phenomenon of Netflix's redubbing studied by Spiteri Miggiani (2021) and the previous call for research regarding the issue in Chaume (2007), as well as the fact that dubbing provides access to a greater number of social markers that contribute to gender identity than subtitling; it was decided to focus on dubbing. Netflix does not always invest in dubbing audiovisual products as subtitling is cheaper. Therefore, some clips that met all the criteria above were discarded, as there were only subtitles available in Spanish for them.
- Following the example of De Marco (2012), all the excerpts are part of dialogues between the characters, as there is a higher number of social markers when social interactions take place.

3.1.2. Catalogue

In this section a brief contextualization of the clips and of the audiovisual products from which they have been extracted will be provided. Additionally, a collided table with the transcription of the source text's dialogues in English, the Spanish dubs and the Spanish subtitles will be given as well. These are the transcriptions that will be used for the questionnaire. Despite the fact that the focus will be put on dubbing, the subtitles have also been provided to identify possible discrepancies regarding gender portrayal.

3.1.2.1. Sex Education

Sex Education is an ongoing British TV series created in 2019 by Laurie Nunn for the Streaming platform Netflix. The excerpt presented below is part of a dialog between Cal and Jason in which Cal presents their experiences as a non-binary individual to Jason while hiking. From the transcriptions there are some aspects that should be highlighted.

First of all, the adjective "idiot", which adds information about Cal's feelings towards those who have bullied them, has been left out from both the Spanish subtitles and dubs. There might be several reasons for that, the translator might have thought that the adjective was redundant with the image (Cal's body language) or that isochronic constraints obliged the translator to omit this word for the benefit of matching the target sentence length to that of the original utterance.

In fact, their speech rate is of 3.45 words per second or 207 words per minute, which means that the translator might have shortened the subtitles to better fit the reading speed of the audience. However, it is worth mentioning that it is not a close-up and that Cal's mouth is not visible when uttering the word "idiot" as they are either turner or showing their back to the camera. Therefore, Cal's speech rate or isochronic constraints do not seem to explain the omission of "idiot" in the dubbed clip.

Another plausible explanation would be that it is the translator's decision or a directive from its commissioner to play down the adversities that LGBTQ+ community members endured that are portrayed in the series.

The other outstanding aspect is the discrepancy between the Spanish dub and the Spanish subtitles when referring to queer individuals (*otres* vs *otros*). This might suggest a lack of standardization in Netflix's guidelines for translation when it comes to pronouns and LGBTQ+ community.

GENRE: TV SERIES		TCR: 39.00
SHOT: TRANSITION FROM GENERAL TO MEDIUM		SPEECH RATE: 207 WPM (FAST)
MODE: TRANSCRIPTION OF THE SOURCE SOUNDTRACK (ENGLISH)		
CAL	(SB) I used to get changed in the abandoned toilet block so the idiot popular girls wouldn't say shit about my body. Some other queer kids would change there too. It was more comfortable, but it's gone now, so…	
MODE: DUBBING (SPANISH)		
CAL	(SB) Antes me cambiaba en los baños abandonados para que las chicas populares no dijeran nada de mi cuerpo. Otres chiques queer empezaron a hacerlos. Era más cómodo, pero ya no están…	
MODE: SUBTITLING (SPANISH)		
CAL	39.00 Me cambiaba en el baño abandonado 39:03 para que no se metieran con mi cuerpo. 39.05 Otros *queer* también iban. 39.07 Era más cómodo, 39.09 pero ya no está, así que… 39.11	

Table 1. Sex Education (Season 3 – Episode 3)

3.1.2.2. Chilling Adventures of Sabrina

Chilling Adventures of Sabrina is a North American TV series developed by Roberto Aguirre-Sacasa and produced by Warner Bros for Netflix. It was released in 2018 and its last season was aired in 2020. It is based on the ongoing comic series with the same name. The transcription provided in the table is an extract from a conversation between two characters, Harvey and Roz, about Theo.

To comprehend the background of the extract, it should be taken into account that during the first season a character named Susie, whose gender assigned at birth by society was female, is bullied by the football team and embarks in a journey of self-discovery. From season 2 onwards this character starts identifying as male and changes his name to Theo.

When comparing the dubbing and the subtitling there are two aspects that outstand the most. The first one being the discrepancy between the use of *le* and *lo*. And the second and most important is the omission in the subtitles of the modal verb might in "Theo might look like a girl" → "*Theo parece una chica*", which changes the meaning of Roz's

speech. In fact, it might be seen by some as transphobic. The reason to omit the modal verb does not seem to be related to isochronic constraints as the speech rate of the original soundtrack is slow (97 WPM). In addition, it should be taken into account that other elements that could have been omitted have not. For example, at 48:38 "*Theo parece*" could have been easily replaced by the modal "*Podría parecer*".

GENRE: TV SERIES	TCR: 48.30
SHOT: TRANSITION FROM GENERAL TO MEDIUM	SPEECH RATE: 97 WPM (SLOW)
MODE: TRANSCRIPTION OF THE SOURCE SOUNDTRACK (ENGLISH)	
HARVEY	-(OFF-ON) So, we just call her Theo now?
ROZ	-No. No, we call *him* Theo. Theo might look like a girl, but he's not. He's a boy. And that's how he's always been. He's just…ready now. To live as himself. As Theo.
HARVEY	-Okay. Susie no more. Now, Theo!
MODE: DUBBING (SPANISH)	
HARVEY	-(OFF-ON) Entonces, ¿ahora la llamamos Theo?
ROZ	-No, *le* llamamos Theo. Theo podrá parecer una chica, pero no lo es. Es un chico. Y siempre lo ha sido, solo que…ahora está listo para vivir su vida como Theo.
HARVEY	-Vale, lo de Susie se acabó. Ahora es Theo.
MODE: SUBTITLING (SPANISH)	
HARVEY	48:30 -¿Ahora la llamamos Theo?
ROZ	48:33 -No, *lo* llamamos Theo. 48:38 Theo parece una chica, pero no lo es. 48:41 Es un chico. 48:44 Siempre lo ha sido, pero ahora está preparado… 48:48 para vivir como él mismo, como Theo.
HARVEY	48:53 -Vale. 48:55 Ya no es Susie. 48:57 Es Theo. 48:59

Table 2. Chilling Adventures of Sabrina (Season 2 – Episode 1: "The Epiphany")

3.1.2.3. Queer Eye

Queer Eye is an ongoing American reality television series in which five experts called the Fab Five try to improve individuals' lifestyles. The extract belongs to the reboot released in 2018, this reboot has been so successful that it already has several spin-offs. For this series, the choice of revoicing option has been voice-over. Therefore, the original soundtrack in English can still be heard in the background when watching the Spanish dubbed version.

As the present study focuses on gender identity, sexual identity will be barely discussed upon. All members of the Fab Five are members of the LGBTQ+ community and, leaving sexuality identity aside, four of the five members identify as male and one of them, Jonathan, as non-binary. In the excerpt chosen, Jonathan is having a conversation with one of the individuals they help. This individual has openly stated that he votes republican and believes himself to be very conservative.

From this excerpt the only obvious discrepancy regarding translation solutions that deal with the portrayal of gender identity is the use of "*macho*" for the dubs and of "*hombre*" for the subs when translating the word man. The use of "macho" as a translation solution for "*man*" might be seen by many as problematic as it adds an extra layer of meaning that contributes to perpetuate damaging stereotypes regarding masculinities and gender roles.

GENRE: REALITY SHOW	TCR: 20:16
SHOT: MEDIUM	SPEECH RATE: 194 WPM (FAST)

MODE: TRANSCRIPTION OF THE SOURCE SOUNDTRACK (ENGLISH)	
JOSH	(OFF-ON) So normally, I think I would see you walking down the street, I'd be like "Man, that guy's just weird."
JONATHAN	-So, I identify as non-binary.
JOSH	-What's that mean?
JONATHAN	-It means that I don't identify as a man.
JOSH	-Okay. So, what's the polite way to address you?
JONATHAN	-My pronouns are he/she/they. But typically, when someone's non-binary, like you would not wanna say, like, "sir" or, like, "man."

MODE: DUBBING (SPANISH)	
JOSH	(OFF-ON) -Si te soy sincero, si me hubiera encontrado contigo por la calle hubiera pensado "Macho, que tío más raro". ¿Sabes?
JONATHAN	-Me identifico como persona no binaria.
JOSH	-¿Y eso qué quiere decir?
JONATHAN	-Que no me identifico como hombre.
JOSH	-Vale, entonces ¿cuál sería la forma adecuada de referirse a ti?
JONATHAN	-Como él, ella o elle. No me importa. Pero si tratas con personas no binarias es mejor no llamarlas "señor" o "macho".

MODE: SUBTITLING (SPANISH)	
JOSH	20:16 -En una situación normal, te vería por la calle y pensaría: 20:19 "Qué tío más raro". 20:21
JONATHAN	-Soy una persona no binaria. 20:23
JOSH	-¿Eso qué es?
JONATHAN	-Que no me identifico como hombre. 20:26
JOSH	-Vale. ¿Y cuál es la forma educada de dirigirse a ti? 20:30
JONATHAN	-Mis pronombres son él, ella, elle. Pero a alguien no binario no se le llama 20:35 "señor" u "hombre". 20:37

Table 3. Queer Eye (Season 6 – Episode 3: "No more bull")

3.1.2.4. Heartstopper

Heartstopper is an ongoing British TV series written by Alice Oseman and released by Netflix in 2022. It is an adaptation from the graphic novel and the webcomic with the same name also written by Oseman.

In the excerpt provided, Tao makes a statement regarding the perceived masculinity and sexuality of Nick. Then, Charlie explains to him how gender identity or the perceived masculinity or femininity of an individual does not determine his/her/their sexuality. The translation solution for "masculine" in the dubbed version stands out "*super machos*" as it adds extra layers of meaning while the translation solution for the subtitles keeps the original connotations of the adjective "*masculinos*".

GENRE: TV SERIES	TCR: 7:32
SHOT: MEDIUM AND CLOSEUP	SPEECH RATE: 153 WPM (AVERAGE)

MODE: TRANSCRIPTION OF THE SOURCE SOUNDTRACK (ENGLISH)	
TAO	-He's straight Charlie. Like you only need to glance at him to see that he's heterosexual. Isaac, back me up on this.
ISAAC	-Ginormous heterosexual.
CHARLIE	-Exactly. Masculine guys can be gay. And no offence but, you're not exactly the authority on working out who is and isn't gay. And bisexual people exist.

MODE: DUBBING (SPANISH)	
TAO	-Es hetero, Charlie. Sólo con mirarle ya se sabe que es súper heterosexual. Isaac, ¿a que tengo razón?
ISAAC	-Más hetero y no nace.
CHARLIE	-Excato. Hay súper machos que son gays. Y no te ofendas, pero no eres el más indicado para determinar quién es gay. Y los bisexuales existen.

MODE: SUBTITLING (SPANISH)	
CAL	7:32 -Es hetero, 7:34 Charlie. Se ve a primera vista que es heterosexual. 7:38 Isaac, díselo tú también. 7:40 Es un heterazo. 7:42 Ahí lo tienes. 7:43 -También hay gays masculinos. 7:45 Tú tampoco eres experto en averiguar quién es gay y quién no. 7:50 ¿Y los bisexuales qué? 7:52

Table 4. Heartstopper (Season 1 – Episode 2: "Crush")

3.1.2.5.   She-Ra and the Princesses of Power

She-Ra and the Princesses of Power is an ongoing American animated series for children developed by Nate Diana Stevenson and produced by DreamWorks. It premiered as a Netflix original in 2018. It is known for its LGBTQ+ representation and is considered to be a more inclusive modernised reboot of She-Ra: Princess of Power (1985).

The fragment below shows Catra's introduction of Double Trouble, the first openly non-binary character of the series, to Hordak. This fragment was acclaimed by the public as it was the first time in the show that a non-conforming gender identity was made explicit by the use of the pronouns, they/them. However, as it can be observed in the table the pronoun has been omitted in the Spanish translation, the same happened with translations in other languages. Some fans of the series claim in internet forums that this is intentional as the series' audience are children.

GENRE: ANIMATED SERIES FOR CHILDREN	TCR: 2:50
SHOT: MEDIUM	SPEECH RATE: 143 WPM (AVERAGE)
MODE: TRANSCRIPTION OF THE SOURCE SOUNDTRACK (ENGLISH)	
CATRA	Lord Hordak, I'd like to introduce you to Double Trouble. They're our newest asset in taking down the Rebellion.
MODE: DUBBING (SPANISH)	
CATRA	Lord Hordak, me gustaría presentarle a Dupla. Es nuestra nueva baza para acabar con la Rebelión.
MODE: SUBTITLING (SPANISH)	
CATRA	2:50 Lord Hordak, te presento a Doble Trampa. 2:55 Un nuevo recurso contra la Rebelión. 2:58

Table 5. She-Ra and the Princesses of Power (Season 4 – Episode 3)

3.1.3. Data gathering tools

As mentioned before, social markers provide context for social organization via cues that, following the typology established in Pitts and Gallois (2019), can be categorized into three main groups: extralinguistic cues that are linked to gestures and physical appearance, paralinguistic cues which focus on vocal cues like pitch or tone and linguistic cues such as the idiolect of an individual. Therefore, all of the three groups mentioned contribute to forging gender identity. In fact, all three of them are present in audiovisual products and when translating these products decisions in their portrayal are made.

In addition, De Marco (2012) states the importance of factors beyond images such as paralinguistic information that influence in the audiences' perception of reality "the choice of the characters' voices plays a major part when gender issues are concerned. It may not be so obvious in the original version, but it is clearly a decisive feature in the

translated dubs". However, not all of these cues can be shown to the audiences in a questionnaire as the distribution of the audiovisual products analysed does not comply with the current legislation. In order not to miss relevant information about how the audiences receive some of these cues they were asked to look for the clips by themselves before answering the questionnaire.

3.1.3.1. Questionnaire

The questionnaire, which can be found in the annex of the present study, has been designed using Google Forms as its main functions have free access with a Google account and data can be easily extracted into a spread sheet, this is necessary in order to create a database. There is data extracted from some of the questions from the questionnaire that will be only analysed utilising descriptive statistics and do not need a specific statistics software. Conversely, in order to study correlations and to test the hypotheses, Microsoft Power BI will be used.

To obtain a greater number of people willing to answer the questionnaire and also to obtain sincerer responses, the questionnaire has been designed to be anonymous and not collect any email addresses. It is structured in two main parts: the first one concerning socioeconomic and demographic data from the audiences and the second one, the main section, contains questions to measure the degree of acceptability by the audience of the translation solutions of the clips chosen and presented above.

4. Results and discussion

4.1. Description of the sample

In this section, the data obtained from the first part of the questionnaire will be analysed. The socioeconomic and demographic data collected from the audiences will provide information about the characteristics of the sample.

As it can be seen in figure 3, the sample has been divided into age groups to obtain a better insight into its composition. These groupings are the same the INE (*Instituto Nacional de Estadística*) uses. Young audiences (under 16) represent 10% of the sample, young adults (16-44) represent 57.14% of the sample, middle-aged adults represent 30% of the sample and older adults only represent 2.86% of the sample. The age composition of the current sample might be due to differences in accessibility to new technologies. In fact, the youngest individual to answer the questionnaire was 12 years old while there were just two individuals over 65. Therefore, for future studies it might be interesting to take into consideration the use of data gathering tools other than online questionnaires to obtain a more balanced sample.

Edad agrupado	#	%
<16	7	10,00%
16-44	40	57,14%
44-65	21	30,00%
65+	2	2,86%
Total	**70**	**100,00%**

Figure 3. Description of the sample: age.

Regarding gender (see figure 4), 44.29% of the individuals identify as female, 51.43% as male and only 4.29% as non-binary or non-conforming. To determine whether the composition of the sample is balanced is difficult as no questions were asked to the individuals about them being cisgender or gender fluid. Taking this into account would be relevant for further research.

Género	#	%
Femenino	31	44,29%
Masculino	36	51,43%
No binario/no conforme	3	4,29%
Total	**70**	**100,00%**

Figure 4. Description of the sample: gender.

When analysing the degree of exposure to other cultures (see figure 5), 22.86% of the individuals considered to have experienced a low degree of exposure to other cultures, 21.43% a medium degree of exposure to other cultures and 55.71% a high degree of exposure to other cultures. These results are similar to those find by Lee and Ostergard (2017) in which Spain was one of the countries considered to be more open to other cultures and more accepting of the LGBTQ+ community. However, these results might be biased as all the individuals who answered the questionnaire had access to the internet and most of them had access to higher education. Therefore, this might not be representative of those segments of the Spanish population with lower income.

Grado exposición	#	%
1.Bajo	16	22,86%
2.Medio	15	21,43%
3.Alto	39	55,71%
Total	**70**	**100,00%**

Figure 5. Description of the sample: exposure to other cultures.

All individual's mother tongue was Spanish. Therefore, as the other language involved in the study was English, it was considered important to obtain some information about the individuals' mastery of English. Their degree of competence was measured from 1 to 5, being 1 very low and 5 very high/bilingual/native. As shown in figure 6, 48 individuals out of 70 stated to possess an intermediate or higher level of English. These results, as well as those from figure 5, highlight the fact that the individuals from our sample have had access to education and new technologies.
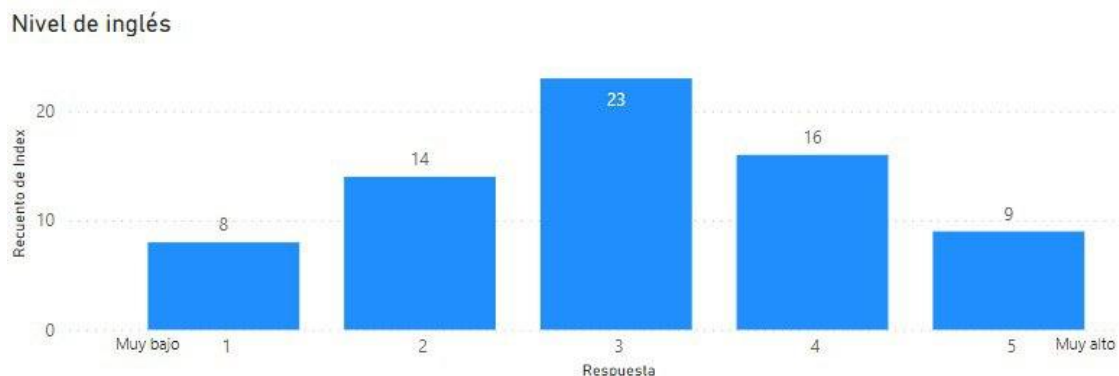

Figure 6. Description of the sample: level of English.

When the individuals were asked whether they were actively involved within the LGBTQ+ community, 81.43% answered no and 18.57% answered yes. However, this does not mean that the 81.43% that answered no can't be allies or sympathetic towards the LGBTQ+ community (see figure 7).

Participación activa en la comunidad LGTBIQ+	#	%
No	57	81,43%
Sí	13	18,57%
Total	**70**	**100,00%**

Figure 7. Description of the sample: involvement within the LGBTQ+ community.

The degree of acceptance towards new linguistic proposals for a more inclusive language of the individuals in our sample can be seen in figure 8. From the 70 individuals asked, 48 of them declared their degree of acceptance to be high or very high, 9 of them medium and 13 of them low or very low. Despite the fact that the majority of the individuals seem to be accepting of new proposals, there are still those who do not agree with them. This might be due to the fact that in Spain there are those who claim that the masculine gender has always been used as neutral and that there is no need to change this.
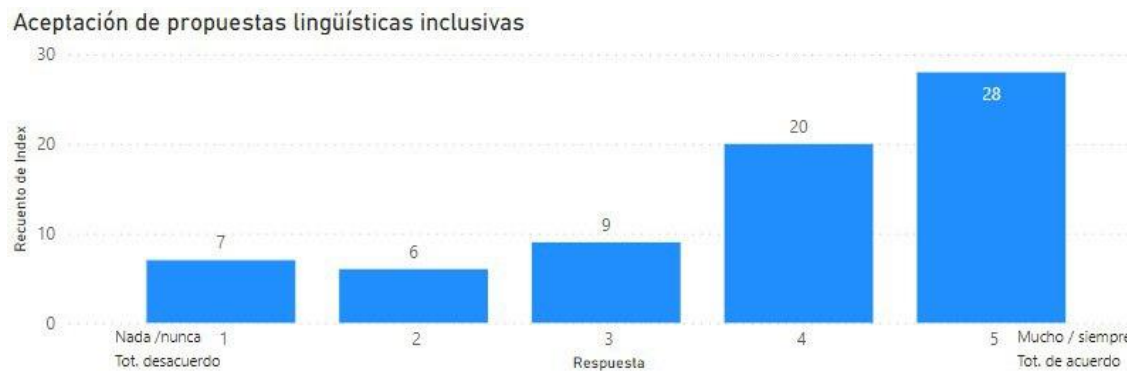
Figure 8. Description of the sample: degree of acceptance towards inclusive language.

The results presented in figure 9 describe the frequency with which the individuals of the sample consume AVT products with LGBTQ+ representation. Out of 70, 13 claimed to never or almost never consume this type of AVT product, 27 of them claimed to consume them sometimes, 21 claimed to usually consume them and 7 to always do it. However, these results might not only be a consequence of each individual's choice of entertainment but also of the platforms they use and the recommendations shown to them.

Consumición de productos audiovisuales con representación LGBTIQ+
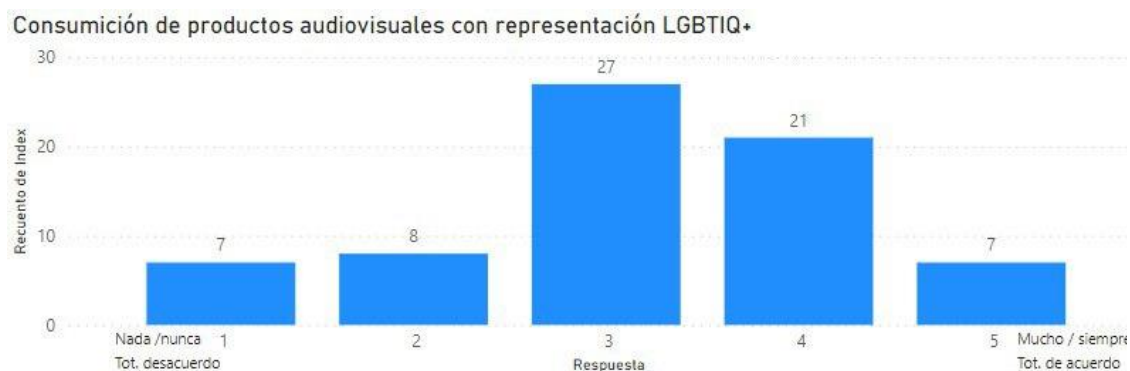
Figure 9. Description of the sample: consumption of AVT products with LGBTQ+ representation.

The subjects were asked whether they watched audiovisual products in original version or not (see figure10). Despite the fact that Spain is known for having a strong dubbing industry, 65.71% said they watch audiovisual products in original version and 34.29% said they do not watch audiovisual products in original version. As it has been seen above in figure 6, the level of English in the sample is relatively high. Therefore, one of the possible reasons for these results might be that the subjects, having enough understanding of the langue, want to improve their linguistic competence in English watching audiovisual products in original version.

| Consumición de productos en V.O.	#	%
Sí	46	65,71%
No	24	34,29%
Total	**70**	**100,00%**

Figure 10.Consumption of AV products in original version.

To obtain a deeper insight, the individuals were also asked how they watch audiovisual products (see figure 11). A 40% claimed to watch AV products dubbed into Spanish and without subtitles, a 32.86% claimed to watch AV products in original version with subtitles in languages other than English, a 17.14% claimed to watch AV products in original version with subtitles in English and 10% claimed to watch AV products in original version without subtitles. However, these results show some discrepancies with those in figure 10, as all variants of watching audiovisual products in original version with different subtitles should add to 65.71% and not 60%. It seems that 4 subjects did not understand the questions. Therefore, it should be taken into account for further research that it is important to disclose what each mode of AVT mode implies.

Visionado	#	%
Versión doblada al español sin subtítulos	28	40,00%
Versión original (inglés) con subtítulos (en español u otra lengua diferente al inglés)	23	32,86%
Versión original (inglés) con subtítulos en inglés	12	17,14%
Versión original (inglés) sin subtítulos	7	10,00%
Total	**70**	**100,00%**

Figure 11. Modes of translation used when watching AV products.

After having seen all clips and transcriptions, the subjects were asked about their perceptions on the role audiovisual translation plays in the perpetuation of gender stereotypes. Provided a scale in which 1 represents very low implications and 5 a huge impact, 12 of the individuals considered that AVT interferes in a very low or low degree, 19 of them considered that AVT somewhat helps perpetuating gender stereotypes and 39 of them considered that the role AVT plays perpetuating gender stereotypes is huge.
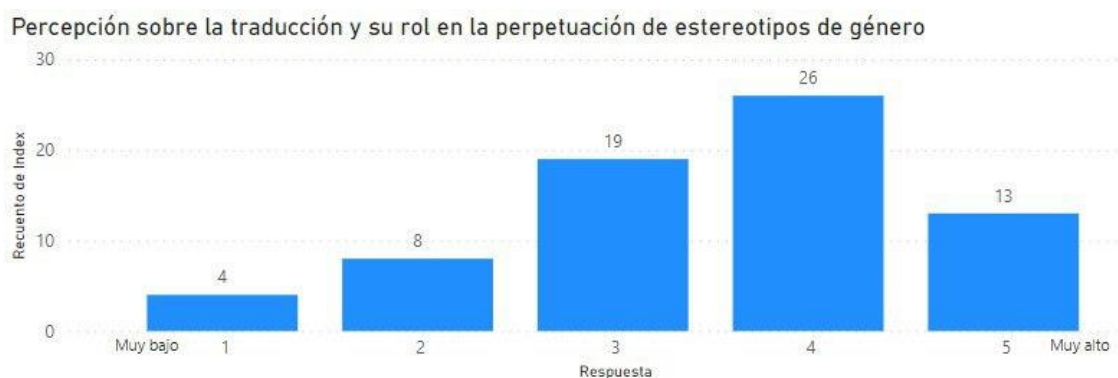
Figure 12.Gender stereotypes.

4.2. Hypothesis 1

In this section the data obtained from the core of the questionnaire will be used to study whether there is a correlation between an individual's own gender identity and their willingness to accept new social markers for gender identities and translation solutions.

To do so, three figures will be shown for each clip of the catalogue. The first one shows whether the individuals considered the dubbed version of the clip to be good enough regarding gender identity. The second one shows whether the individuals considered the subtitles of the clip to be good enough regarding gender identity. Finally, the third one shows whether the individuals preferred the dubbing or the subtitling for each clip. The data in the figures is shown per gender classification.

4.2.1. Sex Education

The transcriptions of this clip as well as some observations were provided in section 3.1.2.1. However, there are two aspects that are worth keeping in mind. First of all, the adjective "idiot", which adds information about Cal's feelings towards those who have bullied them, has been left out from both the Spanish subtitles and dubs. However, once the speech rate and shot of the clip were analysed, it seemed unlikely that the omission in the dubbed version was due to isochronic constraints. The other outstanding aspect is the discrepancy between the Spanish dub and the Spanish subtitles when referring to queer individuals (*otres* vs *otros*).

Figure 13 shows whether the individuals considered the dubbed version of the clip to be good enough regarding gender identity. Half of the individuals that identify as male said yes, while the other half said no. From those who identify as female, 35.5% said no and 65.5% said yes. All three non-binary/non-conforming individuals said yes. In addition, out of the 70 individuals 41 of them considered the dubbing acceptable.

Figure 13. Hypothesis 1. Sex Education. Dubbing.

Figure 14 shows whether the individuals considered the Spanish subtitles to be good enough regarding gender identity. Of those individuals that identify as male, 63.9% said yes and 36.1% said no. From those who identify as female, 32.3% said no and 67.7% said yes. All three non-binary/non-conforming individuals said yes. Moreover, out of the 70 individuals 47 of them considered the subtitles to be good. Thus, it can be observed that the degree of acceptance towards the translation proposal that does not include a new inclusive linguistic social marker is high across all groups.

44

Figure 14. Hypothesis 1. Sex Education. Subtitles.

Observing figures 13 and 14 it can be seen that in general the degree of acceptance of the subtitles, in which the inclusive linguistics proposal *otres* has been changed by *otros*, seems to be higher than the degree of acceptance of the dubbed version. However, when asked to compare and choose (see figure 15), between the dubbed version and the subtitles the answers change depending on gender. From the male identifying individuals, 38.8% preferred the subtitles, 30.5% preferred the dubbed version, 22.2% did not know and 8.3% chose both options. From the female identifying individuals, 25.8% preferred the subtitles, 45.2% preferred the dubbed version, 9.7% did not know and 19.4% chose both options. From the non-binary/non-conforming identifying individuals, 33.3% preferred the subtitles, 33.3% did not know and 33.3% chose both options.

Therefore, taking into account the figures containing the degree of acceptability towards the dubbing (see figures 13 and 15), it seems that female and non-binary/non-conforming individuals are more accepting of translation proposals that include new inclusive linguistic social markers than male individuals.

Figure 15. Hypothesis 1. Sex Education. Dubbing versus subtitling.

45

4.2.2. Chilling Adventures of Sabrina

The transcriptions of this clip as well as some observations were provided in section 3.1.2.2. Conversely, there are two aspects that are worth keeping in mind. The first one being the discrepancy between the use of *le* (dubbing) and *lo* (subtitles). And the second being the omission in the subtitles of the modal verb might in "Theo might look like a girl" → "*Theo parece una chica*". The reason to omit the modal verb does not seem to be related to isochronic constraints as the speech rate of the original soundtrack is slow (97 WPM).

Figure 16 shows whether the individuals considered the dubbed version of the clip to be good enough regarding gender identity. Of those individuals that identify as male, 83.3% said yes and 17.7% said no. From those who identify as female, 6.7% said no and 93.5% said yes. All three non-binary/non-conforming individuals said yes. Taking all three groups into account, out of the 70 individuals 62 of them considered the dubbing good.
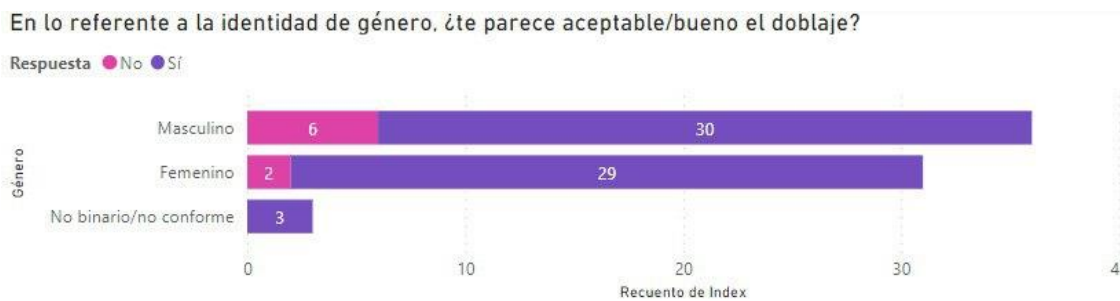
Figure 16. Hypothesis 1. Chilling Adventures of Sabrina. Dubbing.

On the other hand, figure 17 shows whether the individuals considered the Spanish subtitles of the clip to be good enough regarding gender identity. Of those individuals that identify as male, 69.4% said yes and 30.6% said no. From those who identify as female, 22.6% said no and 77.4% said yes. All three non-binary/non-conforming individuals said yes. Overall, out of the 70 individuals 52 of them considered the subtitles good enough.
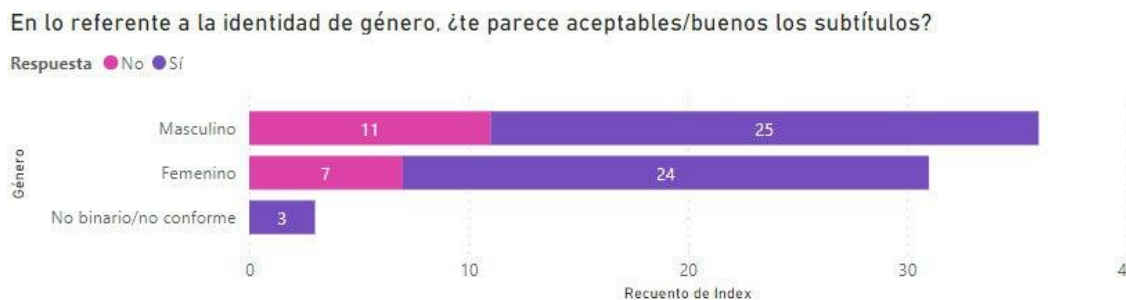

Figure 17. Hypothesis 1. Chilling Adventures of Sabrina. Subtitles.

Observing figures 16 and 17 it seems that in general the degree of acceptance of the subtitles, in which less inclusive translation proposals are used, is lower than the degree of acceptance of the dubbed version.

In this case, when asked to compare and choose (see figure 18), between the dubbed version and the subtitles the answers were not as different depending on the gender. From the male identifying individuals, 16.6% preferred the subtitles, 36.1% preferred the dubbed version, 8.3% did not know and 38.8% chose both options. From the female identifying individuals, 19.4% preferred the subtitles, 35.5% preferred the dubbed version, 3.3% did not know and 41.9% chose both options. From the non-binary/non-conforming identifying individuals, 33.3% preferred the subtitles, and 66.6 % chose both options.

Therefore, for this sample and this clip, it seems that both female and male identifying individuals preferred the dubbing, which was more inclusive than the subtitles. On the other hand, none of the non-binary/non-conforming individuals chose dubbing as the better choice. However, it should be taken into account that the observations made in this study, such as the use of a modal to contribute to a more inclusive language, might have not been noticed by the subjects as it not as obvious as the use of other social markers. In fact, the percentage of individuals that considered both options to be good is a lot higher than in clip 1, in which the social marker "*otres*" was used.

Figure 18. Hypothesis 1. Chilling Adventures of Sabrina. Dubbing versus subtitling.

4.2.3. Queer Eye

The transcriptions of this clip as well as some observations were provided in section 3.1.2.3. Conversely, for this clip it should be taken into account the use of "*macho*" for the dubbing and of "*hombre*" for the subtitles as translations solutions for the word man.

The use of "macho" might be seen as perpetuating damaging stereotypes regarding masculinities and gender roles.

Figure 19 shows whether the individuals considered the dubbed version of the clip to be good enough regarding gender identity. Of those individuals that identify as male, 77.7% said yes and 22.3% said no. From those who identify as female, 16.2% said no and 83.8% said yes. All three non-binary/non-conforming individuals said yes. In addition, out of the 70 individuals 57 of them considered the dubbing good enough.
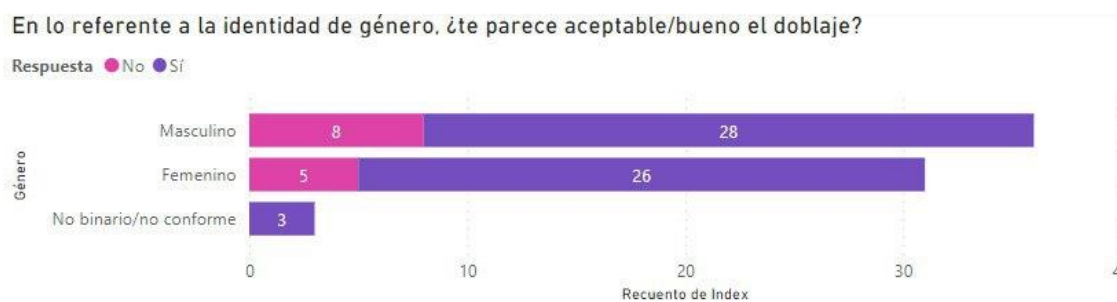
Figure 19. Hypothesis 1. Queer Eye. Dubbing.

Following suit, figure 20 shows whether the individuals considered the Spanish subtitles of the clip to be acceptable/good regarding gender identity. Of those individuals that identify as male, 83.3% said yes and 16.7% said no. From those who identify as female, 22.5% said no and 77.5% said yes. All three non-binary/non-conforming individuals said yes. Altogether, out of the 70 individuals 56 of them considered the subtitles to be good.
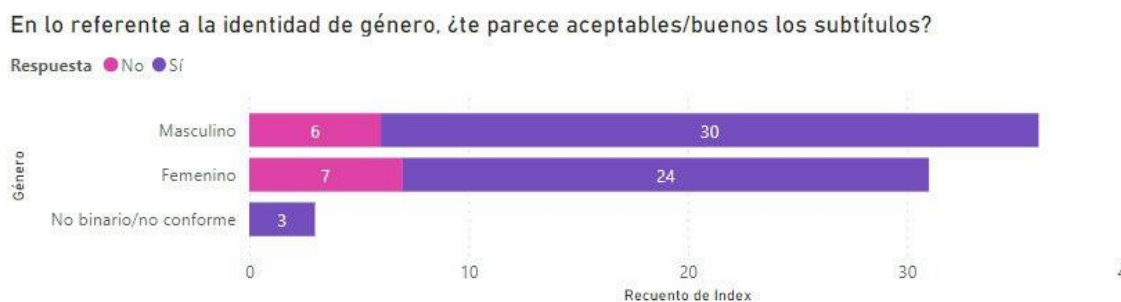
Figure 20. Hypothesis 1. Queer Eye. Subtitles.

As mentioned in section 3.1.2.3 and above, for this clip the most progressive translation solutions are found in the subtitles. Figure 21 shows that when asked to compare and choose, from the male identifying individuals, 30.5% preferred the subtitles, 19.4% preferred the dubbed version, 13.8% did not know and 36.1% chose both options. From the female identifying individuals, 16.2% preferred the subtitles, 29% preferred the dubbed version, 13% did not know and 41.9% chose both options. All of the non-binary/non-conforming identifying individuals chose both options.

In the two clips analysed before this one, female identifying individuals were the ones with a higher percentage of preference for the most inclusive option. However, for this case, male identifying individuals are the ones with a higher percentage of preference for the translation solution that does not perpetuate gender stereotypes. The reason for this might be that male identifying individuals are more aware of which are the damaging stereotypes regarding masculinities than female individuals.
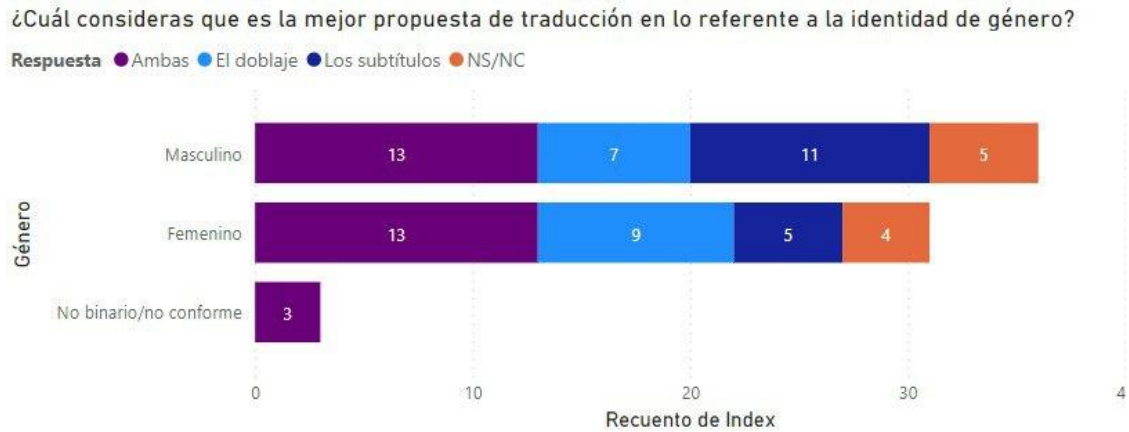
Figure 21. Hypothesis 1. Queer Eye. Dubbing versus subtitling.

4.2.4. Heartstopper

The transcriptions of this clip as well as some observations were provided in section 3.1.2.4. Conversely, for this clip it should be taken into account that the translation solution for "masculine" in the dubbed version is "*super machos*" while the translation solution for the subtitles keeps the original connotations of the adjective using "*masculinos*". This case is therefore very similar to the one above.

Figure 22 shows whether the individuals considered the dubbed version of the clip to be good enough regarding gender identity. Of those individuals that identify as male, 55.5% said yes and 44.5% said no. From those who identify as female, 29% said no and 71% said yes. All three non-binary/non-conforming individuals said yes. Altogether, out of the 70 individuals 47 of them considered the dubbing good enough.

49

En lo referente a la identidad de género, ¿te parece aceptable/bueno el doblaje?

Figure 22. Hypothesis 1. Heartstopper. Dubbing.

Conversely, figure 20 shows whether the individuals considered the Spanish subtitles of the clip to be acceptable/good regarding gender identity. Of those individuals that identify as male, 83.3% said yes and 16.7% said no. From those who identify as female, 12.9% said no and 87.1% said yes. Lastly, the 33.3% of the non-binary/non-conforming individuals said no whilst the 66.6% said yes. From all the 70 individuals, 59 of them considered the subtitles to be good.

En lo referente a la identidad de género, ¿te parece aceptables/buenos los subtítulos?
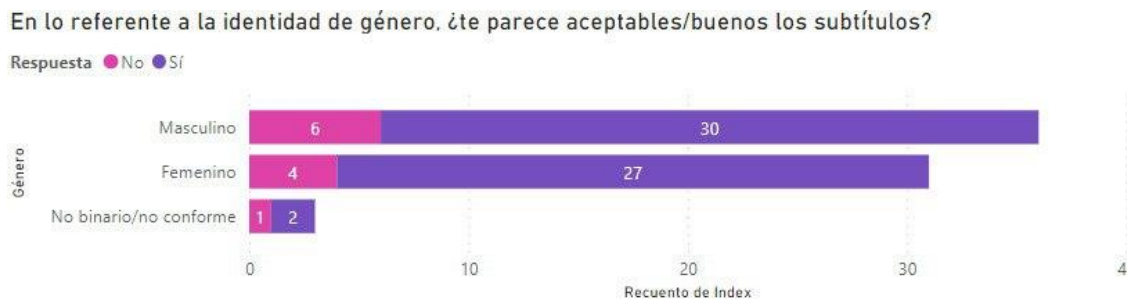
Figure 23. Hypothesis 1. Heartstopper. Subtitling.

Figures 22, 23 and 24 indicate that there is a higher percentage of individuals that preferred the subtitles, this percentage being higher in the male identifying groups as in the previous clip. In fact, when asked to compare and choose (see figure 24), from the male identifying individuals, 44.4% preferred the subtitles, 11.1% preferred the dubbed version, 19.4% did not know and 25% chose both options. From the female identifying individuals, 42% preferred the subtitles, 16.2% preferred the dubbed version, 6.4% did not know and 35.4% chose both options. From the non-binary/non-conforming identifying individuals, 33.3% preferred the subtitles, 33.3% preferred the dubbing and 33.3% chose both options.

50

¿Cuál consideras que es la mejor propuesta de traducción en lo referente a la identidad de género?

Respuesta ●Ambas ●El doblaje ●Los subtítulos ●NS/NC
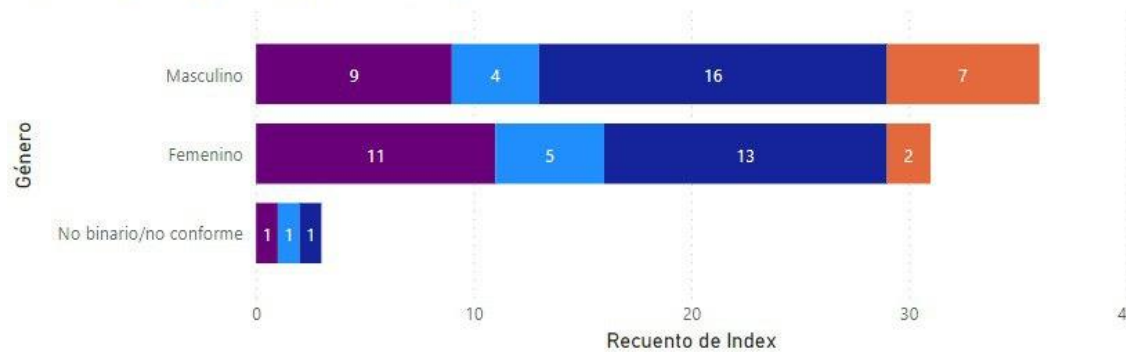
Figure 24. Hypothesis 1. Heartstopper. Dubbing versus subtitling.

4.2.5. She-Ra and the Princesses of Power

The transcriptions of this clip as well as some observations were provided in section 3.1.2.5. Conversely, for this clip it should be taken into account that the pronouns they/them have been omitted in the Spanish dub and in the Spanish subtitles as well.

Figure 25 shows whether the individuals considered the dubbed version of the clip to be good enough regarding gender identity. Of those individuals that identify as male, 61.1% said yes and 38.9% said no. From those who identify as female, 25.8% said no and 74.2% said yes. From those who identify as non-binary/non-conforming 33.3% said yes and 66.6% said no. Altogether, out of the 70 individuals 57 of them considered the dubbing good enough.

En lo referente a la identidad de género, ¿te parece aceptable/bueno el doblaje?

Respuesta ●No ●Sí
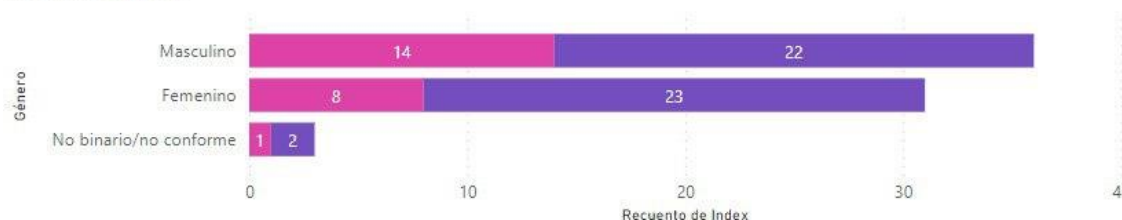
Figure 25. Hypothesis 1. She-Ra and the Princesses of Power. Dubbing.

On the other hand, figure 26 shows whether the individuals considered the subtitles of the clip to be good enough regarding gender identity. Of those individuals that identify as male, 72.2% said yes and 27.8% said no. From those who identify as female, 16.1% said no and 83.9% said yes. All three non-binary/non-conforming individuals said yes. Altogether, out of the 70 individuals 55 of them considered the dubbing good enough.

En lo referente a la identidad de género, ¿te parece aceptables/buenos los subtítulos?

Respuesta ● No ● Sí

Figure 26. Hypothesis 1. She-Ra and the Princesses of Power. Subtitling.

Before analysing figure 27, from the information extracted from figures 25 and 26, it can be said that the degree of acceptance is high for both dubbing and subtitling and that there are no huge discrepancies among genders. In fact, figure 27 shows that the percentage of individuals choosing both options as acceptable is higher than in other clips. From the male identifying individuals, 19.4% preferred the subtitles, 25% preferred the dubbed version, 16.6% did not know and 38.8% chose both options. From the female identifying individuals, 25.9% preferred the subtitles, 19.4% preferred the dubbed version, 13.9% did not know and 41.9% chose both options. From the non-binary/non-conforming identifying individuals, 33.3% preferred both options and 66.6% chose the subtitles.

For this clip the original version is the most progressive one and none of the translations has kept a non-gendered pronoun. Therefore, the higher degree of acceptance seen for both translation options might has different causes. Firstly, the individuals of the sample may not agree with the use of non-gendered pronouns. They might not be aware of the background of the series and how it has become a symbol of the LGBTQ+ community. Finally, the individuals might have not compared, despite provided, the translations to the original version.

¿Cuál consideras que es la mejor propuesta de traducción en lo referente a la identidad de género?

Respuesta ● Ambas ● El doblaje ● Los subtítulos ● NS/NC

Figure 27. Hypothesis 1. She-Ra and the Princesses of Power. Subtitling.

After analysing by gender categories the acceptance of the translation proposals, the following conclusions have been reached.

Firstly, it seems that female identifying individuals are more accepting of translation proposals with new inclusive linguistic social markers that make explicit references to non-binary/non-conforming identities than male and non-binary/non-conforming individuals (see section 4.1).

The responses of the non-binary/non-conforming were surprising as they would not tend to choose the proposal considered to be more progressive or that respectful to them. Therefore, it was cross-referenced with Power BI to obtain information about other factors that might have influenced their responses more than their gender identity. From the three subjects, one of them is 30 years old and claimed to have been moderately exposed to other cultures. Another one is 56 and claimed to have been very exposed to other cultures. Finally, the last one is 69 years old and claimed to have had very little exposure to other cultures.

Secondly, male identifying individuals were more critical of translation solutions perpetuating damaging stereotypes for masculinities than female and non-binary/non-conforming individuals (see sections 4.2.3 and 4.2.4). Moreover, when asked to compare and choose, the percentages of individuals who did not know which translation solution was better was higher for male identifying individuals. And thus, they seem to be the most indecisive of all groups.

In conclusion, there might in fact exist a correlation between gender identity and the degree of acceptability of translation proposals that contain new social markers for gender identities. In point of fact, it seems there is also a correlation between gender and criticism towards translations solutions with gender damaging stereotypes. However, given the resources available for the present study, further research should be carried out to confirm this. A bigger sample would be useful to reach more non-binary/non-conforming individuals. Moreover, a larger catalogue with more social markers and gender stereotypes would also be useful to determine whether there is a correlation between criticism towards certain stereotypes and gender identities.

4.3. Hypothesis 2

In this section the data obtained from the core of the questionnaire will be used to study whether there is a correlation between an individual's own age and their willingness to accept new social markers for gender identities and translation solutions.

To do so, three figures will be shown for each clip of the catalogue. The first one shows whether the individuals considered the dubbed version of the clip to be good enough regarding gender identity. The second one shows whether the individuals considered the subtitles of the clip to be good enough regarding gender identity. Finally, the third one

shows whether the individuals preferred the dubbing or the subtitling for each clip. The data in the figures is shown per age group.

4.3.1. Sex Education

For this clip, the dubbing proposal was deemed as more progressive than the subtitling. The word *otres* was used in the dubbing while *otros* was used for the subtitles. Figure 28 shows how many individuals of each age group found the translation proposal acceptable and not acceptable. Here we can see that young people have the highest percentage of acceptance for this proposal (14.3 % not acceptable and 85.7% acceptable). Young adults were less accepting (40% not acceptable and 60% acceptable). Middle-aged adults were even less accepting (52.4 % not acceptable and 47.6% acceptable) and older adults were more or less as accepting as middle-aged adults (50% not acceptable and 50% acceptable). Therefore, it seems that the younger the audience, the more accepting of new social markers individuals are.

Figure 28. Hypothesis 2. Sex Education. Dubbing.

Figure 29 shows how many individuals of each age group found the subtitles acceptable and not acceptable. Here we can see that young people have the highest percentage of acceptance again (14.3 % not acceptable and 85.7% acceptable). Young adults were now more accepting than with the dubbing (30% not acceptable and 70% acceptable). The same can be seen with middle-aged adults (49.9 % not acceptable and 57.1% acceptable). Older adults were as accepting as before (50% not acceptable and 50% acceptable). The observation made when analysing figure 28 is now reinforced. Younger generations seem more tolerant towards these proposals.

En lo referente a la identidad de género, ¿te parece aceptables/buenos los subtítulos?

Figure 29. Hypothesis 2. Sex Education. Subtitling.

On the other hand, figure 30 shows the results obtained when individuals were asked to choose between: both options, dubbing, subtitling or do not know. Young people seemed more accepting and vocal (both: 28.6%, dubbing: 42.9% and subtitling: 25.6%). Young adults seemed less accepting and more indecisive (both:15%, dubbing: 35%, subtitling: 40% and did not know: 10%). Middle-aged adults were even less accepting and more indecisive (both: 9.5%, dubbing: 33.3%, subtitling: 23.8% and did not know: 33.3%). However, one of the older adults chose the more progressive option while the other one did not know (dubbing: 50% and did not know: 50%). Therefore, it seems there is a correlation between age and both; acceptance to more progressive proposals and the quantity of individuals that know whether they prefer one proposal or another when it comes to gender. Younger generations seem more accepting and seem to be more acquainted and vocal regarding social markers than older generations.

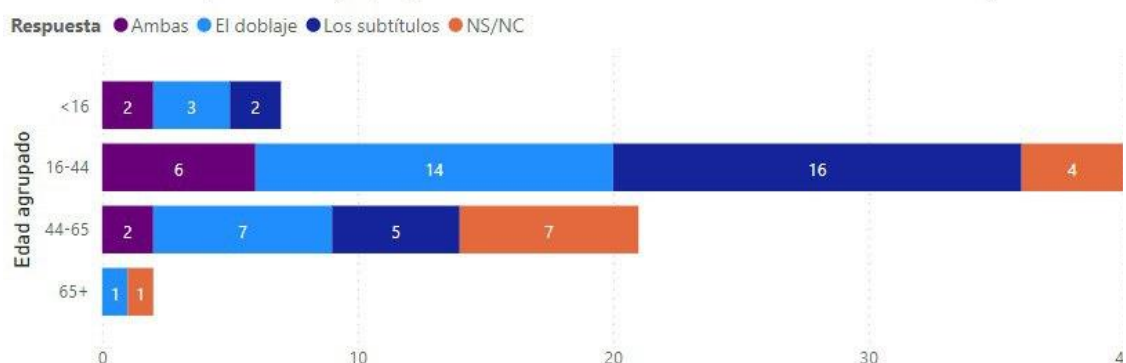¿Cuál consideras que es la mejor propuesta de traducción en lo referente a la identidad de género?

Figure 30. Hypothesis 2. Sex Education. Dubbing versus subtitling.

4.3.2. Chilling Adventures of Sabrina

For this clip, as mentioned in 3.1.2.2 and 4.2.2, the dubbing proposal was deemed as more progressive than the subtitling. Figure 31 shows how many individuals of each age group found the dubbing proposal acceptable and not acceptable.

Here we can see that young people have the highest percentage of acceptance for this proposal (100% acceptable). Young adults were less accepting (12.2% not acceptable and 87.8% acceptable). Middle-aged adults were even less accepting (19.1% not acceptable and 80.9% acceptable) and older adults were as accepting as younger people (100% acceptable). Hence, it seems that younger audiences are more accepting. However, it should be taken into account that the level of acceptance is higher in all age groups than in clip number 1. Moreover, the difference in meaning due to the use of *le* (dubbing) and *lo* (subtitles) or the omission in the subtitles of the modal verb might in "Theo might look like a girl" → "*Theo parece una chica* might have not been noticed by all individuals as it is not as obvious as the use of *otres* in clip 1.

Figure 31. Hypothesis 2. Chilling Adventures of Sabrina. Dubbing.

Figure 32 shows how many individuals of each age group found the subtitles acceptable and not acceptable. Here we can see that young people and older adults have the highest percentage of acceptance again (100% acceptable). Young adults were less accepting than with the dubbing (30% not acceptable and 70% acceptable). The same can be seen with middle-aged adults (28.5 % not acceptable and 71.5% acceptable). Younger generations and the oldest one seem more tolerant towards these proposals (the less progressive option). There is only a slight increase in rejection towards the subtitles in young adults and middle-aged adults. Therefore, this might reinforce the idea that the difference between dubbing and subtitling for this clip is less obvious except for people from 16 to 65.
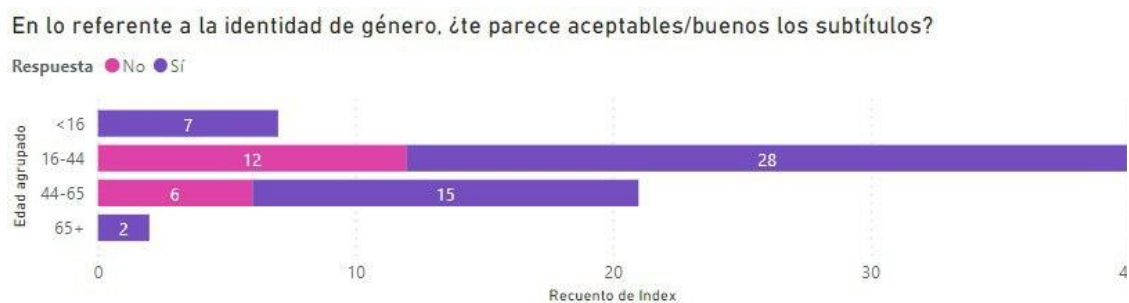

Figure 32. Hypothesis 2. Chilling Adventures of Sabrina. Subtitling.

Figure 33 shows the results obtained when individuals were asked to choose between: both options, dubbing, subtitling or do not know. Young people seemed more accepting and vocal (both: 28.5%, dubbing: 42.9% and subtitling: 28.6%). Young adults seemed less accepting and a bit more indecisive (both: 42.5%, dubbing: 42.5%, subtitling: 12.5% and did not know: 2.5%). Middle-aged adults were more indecisive (both: 47.6%, dubbing: 19%, subtitling: 19% and did not know: 14.4%). All of the older adults chose the subtitles (subtitles 100%). Therefore, despite the fact that older adults claimed the dubbing and the subtitles to be acceptable or good, when asked to choose they chose the less progressive translation solutions. Thus, the observation made in clip 1 is sustained as it seems there is a correlation between age and both: acceptance to more progressive proposals and the quantity of individuals that know whether they prefer a proposal or another when it comes to gender. Younger generations seem more accepting and seem to be more acquainted and vocal regarding social markers than older generations.

Figure 33. Hypothesis 2. Chilling Adventures of Sabrina. Dubbing versus Subtitling.

4.3.3. Queer Eye

For this clip, it should be taken into account the use of "*macho*" for the dubs and of "*hombre*" for the subs as translations solutions for the word man. Hence, the subtitles were deemed as more progressive than the dubbing.

Figure 34 shows how many individuals of each age group found the dubbing proposal acceptable and not acceptable. Here we can see that young people have the highest percentage of acceptance for this proposal (100% acceptable). Young adults were a bit less accepting (22.5% not acceptable and 77.5% acceptable). Middle-aged adults were even less accepting (19% not acceptable and 81% acceptable) and older adults were fully accepting (100% acceptable). On that account, as the more progressive solution was the subtitles, it might look like younger audiences are more accepting in general despite the translation solutions. Nevertheless, as analysed in 4.2.3, for this clip age might not play

such a huge role as gender. In fact, male individuals were less accepting of the more damaging proposal regarding masculinity.

En lo referente a la identidad de género, ¿te parece aceptable/bueno el doblaje?

Respuesta ● No ● Sí
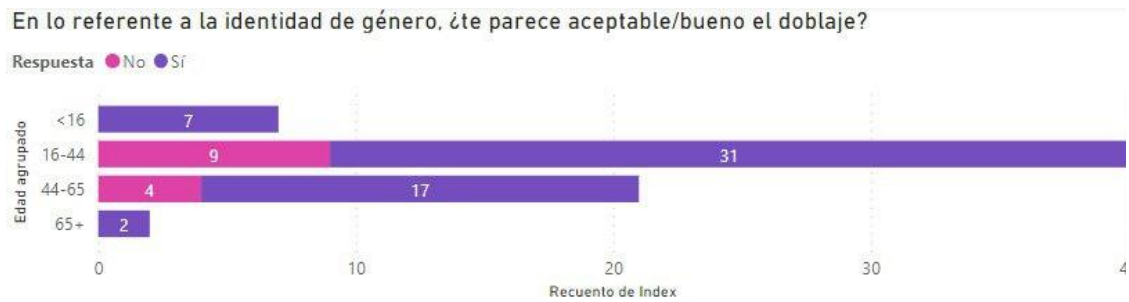
Figure 34. Hypothesis 2. Queer Eye. Dubbing.

Figure 35 shows how many individuals of each age group found the subtitles acceptable and not acceptable. Here we can see that young audiences have the highest percentage of acceptance again (100% acceptable). Young adults were more accepting than with the dubbing (20% not acceptable and 80% acceptable). Middle-aged adults were as accepting as with the dubbing (19% not acceptable and 81% acceptable). Nonetheless, the older audience was divided (50% not acceptable, 50% acceptable). Younger generations seem as tolerant towards these proposals (the more progressive option). There is a slight increase in acceptance towards the subtitles in young adults and an increase in rejection in the eldest group. Hence, the idea that age might not play such a huge role as gender for this clip has more evidence.

En lo referente a la identidad de género, ¿te parece aceptables/buenos los subtítulos?

Respuesta ● No ● Sí
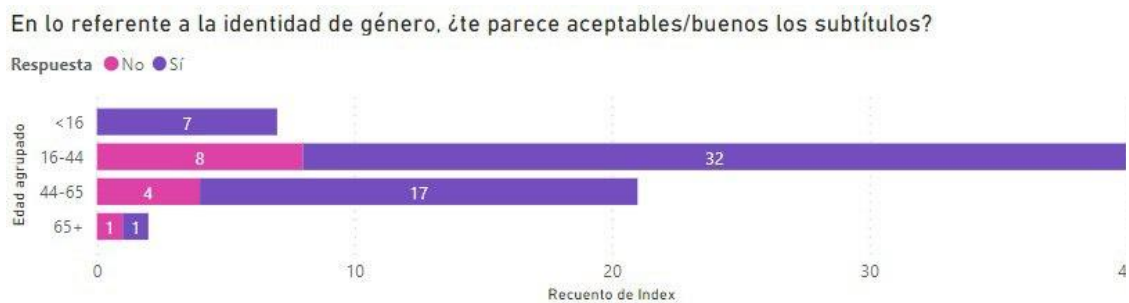
Figure 35. Hypothesis 2. Queer Eye. Subbing.

Figure 36 shows the results obtained when individuals were asked to choose between: both options, dubbing, subtitling or do not know. Young people preferred both options or the less progressive (both: 42.9%, dubbing: 42.9% and subtitling: 14.2%). Less young adults preferred the more progressive option and were more indecisive (both: 32.5%, dubbing: 25%, subtitling: 30% and did not know: 12.5%). Middle-aged adults were more indecisive (both: 57.1%, dubbing: 9.5%, subtitling: 14.3% and did not know: 19.1%). Older adults were divided (both: 50% and dubbing: 50%). After analysing figures 34, 35 and 36, It could be said that the more progressive translation proposal was not as obvious,

that age might not play such a huge role as gender and that audiences from 16 to 65 are less vocal than younger and older generations.

Figure 36. Hypothesis 2. Queer Eye. Dubbing versus Subbing.

4.3.4. Heartstopper

For this clip, as mentioned in 3.1.2.4 and 4.2.4 it should be taken into account that the translation solution for "masculine" in the dubbed version is "*super machos*" while the translation solution for the subtitles keeps the original connotations of the adjective using "*masculinos*". This case is therefore very similar to the one above.

Figure 37 shows how many individuals of each age group found the dubbing proposal acceptable and not acceptable. Here we can see that young people have the highest percentage of acceptance for this proposal (100% acceptable). Young adults were a bit less accepting (35% not acceptable and 65% acceptable). Middle-aged adults were even less accepting (47.6% not acceptable and 52.4% acceptable) and older adults were divided (50% acceptable and 50% not acceptable). Again, younger audiences seem to be more accepting in general despite the translation solution (this one was the less progressive one). Although, as stated in 4.3.3, when dealing with masculinities age might not play such a huge role as gender.

Figure 37. Hypothesis 2. Heartstopper. Dubbing.

In contrast, figure 38 shows how many individuals of each age group found the subtitles acceptable and not acceptable. Surprisingly, younger audiences are now less accepting of the subtitles, which was the more progressive option (14.3% not acceptable and 85.7% acceptable). Young adults a bit more accepting than with the dubbing (12.5% not acceptable and 87.5% acceptable). Middle-aged adults were more accepting than with the dubbing (19% not acceptable and 81% acceptable). So, it seems that younger generations are not as aware of damaging gender stereotypes for masculinity as for non-binary. Therefore, it has been cross-referenced with Power Bi to check the gender composition of the younger audiences. Out of the 7 individuals under 16, 71.4% identified as female and 28.6% as male. Hence, what was mentioned in 4.2.3 and 4.2.3 regarding male identifying individuals being more aware of damaging gender roles for masculinities than female identifying individuals is now reinforced. It would be worth studying whether this would change if the stereotype shown would affect femininities.
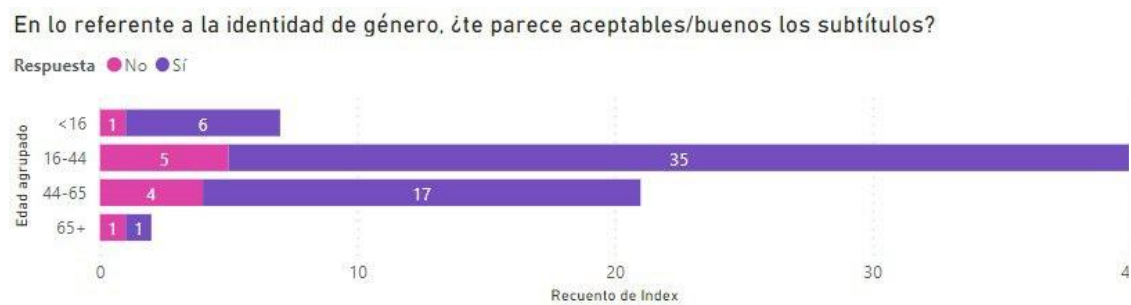
Figure 38. Hypothesis 2. Heartstopper. Subbing.

Figure 39 shows the results obtained when individuals were asked to choose between: both options, dubbing, subtitling or do not know. As in the previous clip, young people seemed to prefer both options or the less progressive (both: 42.9%, dubbing: 42.9% and subtitling: 14.2%). Young adults preferred the more progressive option and were a bit indecisive (both: 27.5%, dubbing: 10%, subtitling: 50% and did not know: 12.5%). Middle-aged adults were more indecisive (both: 28.5%, dubbing: 14.3%, subtitling: 42.9%, and did not know: 14.3%). Older adults were divided (both: 50% and dubbing: 50%).

In addition to younger female identifying individuals being less aware of damaging stereotypes regarding masculinities, it could be said that the young adults' age group is the most aware of these. Hence, it has been cross-referenced with Power BI to check gender composition of all age groups to discern whether their answers were more influenced by their age or their gender. In audiences under 16, as stated in 4.3.3, 71.4% identified as female and 28.6% as male. There is a shift in younger adults, 42.5% identified as female, 55% as male and 2.5% as non-binary/non-conforming. The composition of middle-aged audiences is similar to the young adults' one so differences might be due to age as gender composition is very similar, 42.8% identified as female,

52.4% as male and 4.7% as non-binary/non-conforming. Finally, 50% of older adults identified as non-binary-non-conforming and the other 50% as male. Therefore, apart from the under 16 group that does not have a balanced gender composition; the older the audience, the less able to identify damaging gender stereotypes and the more indecisive individuals are.

Figure 39. Hypothesis 2. Heartstopper. Dubbing versus subbing.

4.3.5. She-Ra and the Princesses of Power

For analysing the answers for this clip, it should be reminded that the pronouns they/them had been omitted in the both the dubbing and the subtitles.

Figure 40 shows how many individuals of each age group found the dubbing proposal acceptable and not acceptable. Here we can see that young people have the highest percentage of acceptance for this proposal (28.6% not acceptable and 71.6% acceptable). Young adults were a bit less accepting (32.5% not acceptable and 67.5% acceptable). Middle-aged adults were as accepting as young adults (33.3% not acceptable and 66.7% acceptable) and older adults were divided (50% acceptable and 50% not acceptable). It can be observed that in this occasion even though neither of the translations have kept the pronouns they/them, younger audiences are more accepting of whatever proposal is offered to them. In order to check how mature the individuals under 16 were, as it seems there might be a lack of critical thinking, Power BI was used again. All individuals in the under 16 categories were 13 years old or younger and their level of English was low. Therefore, they might have found problems when identifying these pronouns in the original version.

En lo referente a la identidad de género, ¿te parece aceptable/bueno el doblaje?

Figure 40.Hypothesis 2. She-Ra and the Princesses of Power. Dubbing.

In contrast, figure 41 shows how many individuals of each age group found the subtitles acceptable and not acceptable. Surprisingly the youngest and oldest audiences were fully accepting of the subtitles (100% acceptable). Young adults were a bit more accepting than with the dubbing (27.5% not acceptable and 72.5% acceptable). Middle-aged adults were more accepting as well (19% not acceptable and 81% acceptable). Thus, it seems there is a higher preference across all age groups towards subtitles regardless of whether which is the more progressive translation.

En lo referente a la identidad de género, ¿te parece aceptables/buenos los subtítulos?

Figure 41. Hypothesis 2. She-Ra and the Princesses of Power. Subtitling.

Furthermore, figure 42 shows the results obtained when individuals were asked to choose between: both options, dubbing, subtitling or do not know. As in the previous clip, young people seemed to prefer both options or the subtitles (both: 42.9%, dubbing: 14.2% and subtitling: 42.9%). Young adults were divided between both options, the dubbing and the subtitling. They were also a bit more indecisive (both: 37.5%, dubbing: 25%, subtitling: 22.5% and did not know: 15%). Middle-aged adults were more indecisive (both: 47.6%, dubbing: 19%, subtitling: 14.4 % and did not know: 19%). Older adults preferred subtitles (subtitles: 100%).

In addition to what has already been said regarding gender composition of the age groups and its effect on the answers, it should be noted how there is a consistent preference towards subtitles across age groups regardless of whether the proposal is the more progressive option or not. It would be worth researching the reasons for this. Could it be that audiences prefer to listen to the voices of mainstream actors while reading the subtitles? Could it be that they just want to increase their level of English language

competence? Could it be that the perceive quality of dubbing is not good enough for them?

¿Cuál consideras que es la mejor propuesta de traducción en lo referente a la identidad de género?

Respuesta ● Ambas ● El doblaje ● Los subtítulos ● NS/NC

Figure 42. Hypothesis 2. She-Ra and the Princesses of Power. Dubbing versus subtitling.

4.4. Hypothesis 3

In this section the data obtained from the core of the questionnaire will be used to study whether there is a correlation between an individual's exposure to other cultures and their willingness to accept new social markers for gender identities and translation solutions. The classification used for the degree of exposure has been: low, medium and high.

To do so, three figures will be shown for each clip of the catalogue. The first one shows whether the individuals considered the dubbed version of the clip to be good enough regarding gender identity. The second one shows whether the individuals considered the subtitles of the clip to be good enough regarding gender identity. Finally, the third one shows whether the individuals preferred the dubbing or the subtitling for each clip. The data in the figures is shown per level of exposure.

4.4.1. Sex Education

For this clip, the dubbing proposal was deemed as more progressive than the subtitling. The word *otres* was used in the dubbing while *otros* was used for the subtitles. Figure 43 shows how many individuals of each group found the translation proposal acceptable and not acceptable. Here we can see that more than half of the individual with lower degree of exposure to other cultures were accepting (37.5% not acceptable and 62.5% acceptable). The same can be seen with those with a medium degree (40% not acceptable and 60% acceptable). Finally, those with a high degree slightly less accepting (43.6% not acceptable and 56.7% acceptable). Despite the fact that a significant difference in

acceptance cannot be seen among the three groups, it can be observed that the higher the exposure to other cultures, the lower the degree of acceptance of the dubbing proposal.
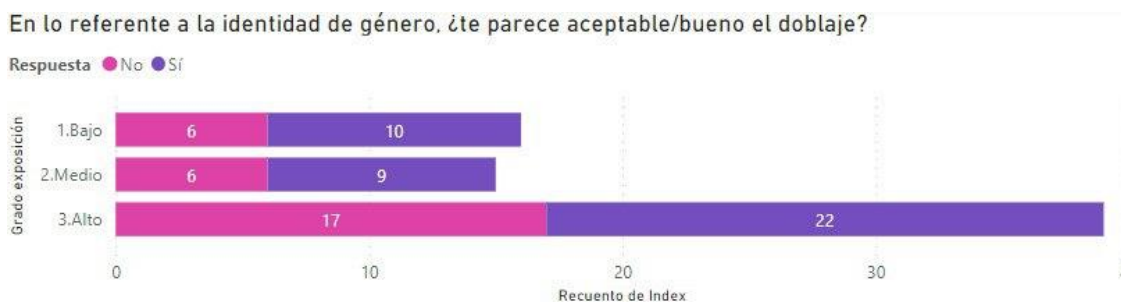

Figure 43.Hypothesis 3. Sex Education. Dubbing.

Figure 44 shows how many individuals of each group found the translation proposal acceptable and not acceptable. Here we can see that more than half of the individuals with lower degree of exposure to other cultures were as accepting of the subtitles as of the dubbing (37.5% not acceptable and 62.5% acceptable). However, those with a medium degree seem to be more accepting of the subtitles (20% not acceptable and 80% acceptable). Finally, those with a high degree are slightly more accepting of the subtitles than of the dubbing than (35.9% not acceptable and 64.1% acceptable). It might be surprising to find that the degree of acceptance of the groups with medium and high exposure to other cultures are higher with the subtitles (less progressive option) than with the dubbing.
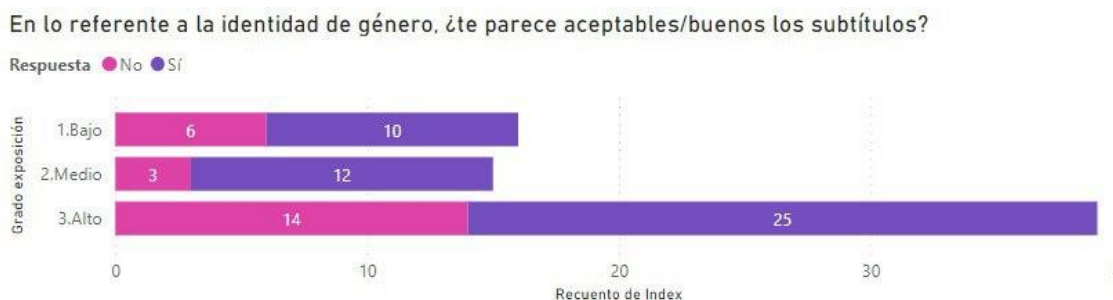
Figure 44. Hypothesis 3. Sex Education. Subtitling.

Figure 45 shows the results obtained when individuals were asked to choose between: both options, dubbing, subtitling or do not know. From the group with the lowest degree of exposure to other cultures more than half chose options that include dubbing (both: 18.7%, dubbing: 43.8%, subtitles: 12.5% and did not know: 25%). Although, those with a medium degree seem to be more accepting of the subtitles and a bit more indecisive (both: 33.3%, dubbing: 20%, subtitles: 26.6% and did not know: 20%). Finally, from those with a high degree there is a higher percentage of individuals that chose subtitles (both: 5.1%, dubbing: 38.5%, subtitles: 43.6% and did not know: 12.8%). Thus, it seems that there are other factors that play a more relevant role in acceptance than exposure to

other cultures. Notwithstanding, it should be noted that when this clip has been analysed before there has been a clear preference towards the subtitles.

Figure 45. Hypothesis 3. Sex Education. Dubbing versus subtitling.

4.4.2. Chilling Adventures of Sabrina

For this clip, as mentioned in 3.1.2.2, 4.2.2 and 4.3.2, the dubbing proposal was deemed as more progressive than the subtitling.

Figure 46 shows how many individuals of each group found the dubbing proposal acceptable and not acceptable. Here we can see that all of the individual with lower degree of exposure to other cultures were accepting (100% acceptable). Conversely, this changed for those with a medium degree (20% not acceptable and 80% acceptable). Finally, those with a high degree of exposure slightly more accepting (12.8% not acceptable and 87.2% acceptable). The level of acceptance towards the dubbing, the most progressive translation solution, its high across all three groups.

Figure 46. Hypothesis 3. Chilling Adventures of Sabrina. Dubbing.

Figure 44 shows how many individuals of each group found the translation proposal acceptable and not acceptable. Here we can see that the individual with lower degree of

65

exposure to other cultures were less accepting of the subtitles than of the dubbing (18.7% not acceptable and 81.3% acceptable). There was just one individual with a medium degree of exposure to reject the subtitles (6.6% not acceptable and 93.4% acceptable). Finally, those with a high degree are less accepting than those with a medium or high degree (35.9% not acceptable and 64.1% acceptable). The level of acceptance towards the subtitles, the least progressive translation solution, its lower than the acceptance towards the dubbing across all three groups.
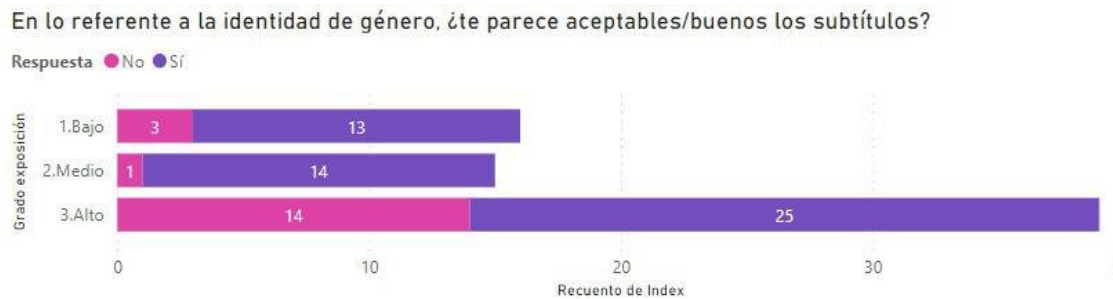
Figure 47. Hypothesis 3. Chilling Adventures of Sabrina. Subtitling.

Figure 48 shows the results obtained when individuals were asked to choose between: both options, dubbing, subtitling or do not know. From the group with the lowest degree of exposure to other cultures more than half chose options that include dubbing (both: 37.5%, dubbing: 43.7%, subtitles: 12.5% and did not know: 6.3%). However, those with a medium degree seem to prefer a bit more the subtitles (both: 40%, dubbing: 13.3%, subtitles: 40% and did not know: 6.6%). Finally, with those with a high degree of exposure something similar to what happens with those with low degree can be observed (both: 43.6%, dubbing: 38.5%, subtitles: 12.8% and did not know: 5.1%).

Figure 48. Hypothesis 3. Chilling Adventures of Sabrina. Dubbing versus subtitling.

4.4.3. Queer Eye

For this clip, as mentioned in 3.1.2.3, 4.2.3 and 4.3.3, the subtitles were deemed as more progressive. Figure 49 shows how many individuals of each group found the dubbing proposal acceptable and not acceptable.

The individuals with lower degree of exposure to other cultures were mostly accepting (12.5% not acceptable and 87.5% acceptable). Conversely, this changed for those with a medium degree whose percentage of acceptance was a bit lower (20% not acceptable and 80% acceptable). Finally, those with a high degree of exposure had very similar responses to the previous group (20.5% not acceptable and 79.5% acceptable). The level of acceptance towards the dubbing, the least progressive translation solution, its high across all three groups.
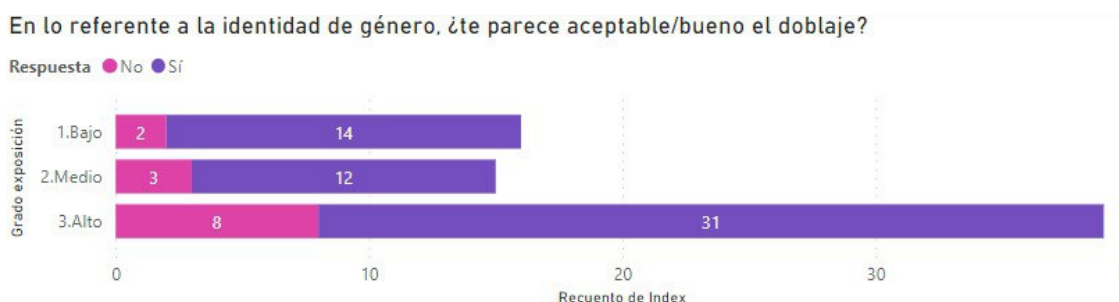
Figure 49. Hypothesis 3. Queer Eye. Dubbing.

On the other hand, figure 50 shows how many individuals of each group found the subtitles acceptable and not acceptable. Here we can see that the individuals with lower degree of exposure to other cultures were as accepting of the subtitles as of the dubbing (12.5% not acceptable and 87.5% acceptable). There was just one more individual with a medium degree to prefer the subtitles rather than the dubbing and the percentage of this group was very similar to the one of the groups above (13.3% not acceptable and 86.7% acceptable). Finally, those with a high degree are slightly less accepting than with the dubbing (23% not acceptable and 77% acceptable). The level of acceptance towards the subtitles, the more progressive translation solution, was similar to the one towards the dubbing across all groups.

En lo referente a la identidad de género, ¿te parece aceptables/buenos los subtítulos?

Figure 50. Hypothesis 3. Queer Eye. Subtitling.

Figure 51 shows the results obtained when individuals were asked to choose between: both options, dubbing, subtitling or do not know. From the group with the lowest degree of exposure to other cultures more than half chose options that include the subtitles (both: 37.5%, dubbing: 31.2%, subtitles: 18.8% and did not know: 12.5%). However, those with a medium degree seemed to prefer subtitles even more (both: 53.3%, dubbing: 13.3%, subtitles: 20% and did not know: 13.3%). Finally, with those with a high degree of exposure something similar to what happens with those with low degree can be observed (both: 38.5%, dubbing: 23%, subtitles: 25.6% and did not know: 12.8%).

¿Cuál consideras que es la mejor propuesta de traducción en lo referente a la identidad de género?
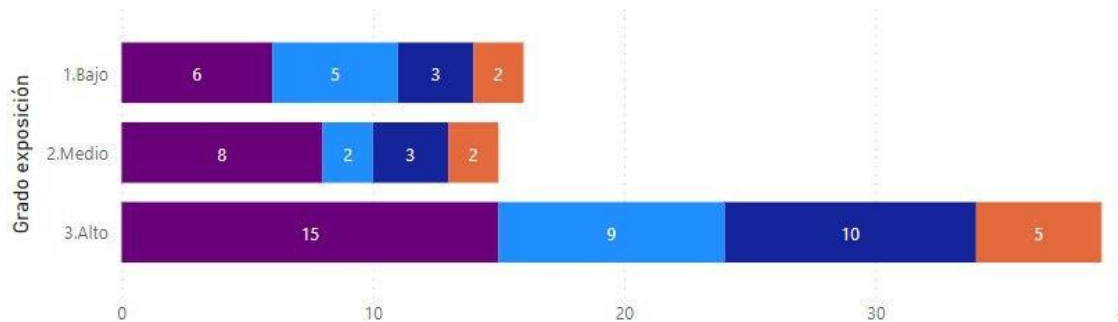
Figure 51. Hypothesis 3. Queer Eye. Dubbing versus subtitling.

4.4.4. Heartstopper

For this clip, as mentioned in 3.1.2.4, 4.2.4 and 4.3.4, the subtitles were deemed as more progressive as well. Figure 52 shows how many individuals of each group found the translation proposal acceptable and not acceptable. The individuals with lower degree of exposure to other cultures showed more rejection to the dubbing than in the previous clip despite being very similar (37.5% not acceptable and 62.5% acceptable). On the other hand, for those with a medium degree the level of rejection just rose slightly (26.6% not acceptable and 73.4% acceptable). Finally, those with a high degree of exposure had very similar responses to the first group (38.5% not acceptable and 61.5% acceptable). The

68

level of acceptance towards the dubbing, the least progressive translation solution, is lower than in the previous case with which it shares many similarities.
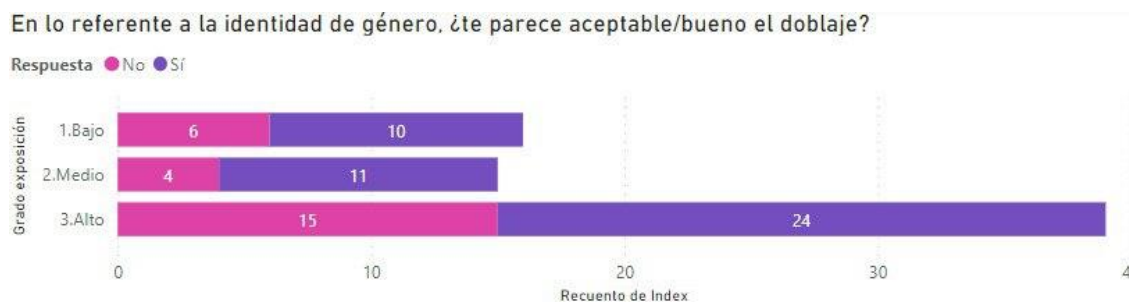
Figure 52. Hypothesis 3. Heartstopper. Dubbing.

Figure 53 shows how many individuals of each group found the subtitles acceptable and not acceptable. Here we can see that the individuals with lower degree of exposure to other cultures were fully accepting of the subtitles (100% acceptable). Except from one individual, all of the ones with a medium degree of exposure were accepting of the subtitles (6.6% not acceptable and 93.4% acceptable). Finally, those with a high degree are less accepting (25.6% not acceptable and 74.4% acceptable). The level of acceptance towards the subtitles, the more progressive translation solution, was higher than towards the dubbing across all groups.

Figure 53. Hypothesis 3. Heartstopper. Subtitling.

Lastly, figure 54 shows the results obtained when individuals were asked to choose between: both options, dubbing, subtitling or do not know. From the group with the lowest degree of exposure to other cultures, more than half chose options that include the subtitles (both: 31.2%, dubbing: 18.8%, subtitles: 43.8% and did not know: 6.2%). Conversely, those with a medium degree seemed to prefer subtitles even more (both: 40%, dubbing: 6.6%, subtitles: 46.6% and did not know: 6.6%). Finally, those with a high degree of exposure showed the highest percentage of indecisiveness (both: 25.6%, dubbing: 15.4%, subtitles: 41.1% and did not know: 17.9%). Therefore, for this clip the preference towards the more progressive translation proposal was shared among all groups.

¿Cuál consideras que es la mejor propuesta de traducción en lo referente a la identidad de género?

Respuesta ● Ambas ● El doblaje ● Los subtítulos ● NS/NC

Figure 54. Hypothesis 3. Heartstopper. Dubbing versus subtitling.

4.4.5. She-Ra and the Princesses of Power

As mentioned in 3.1.2.5, 4.2.5 and 4.3.5, nor the dubbing nor the subtitles kept the non-binary/non-conforming pronouns from the original version. Figure 55 shows how many individuals of each group found the translation proposal acceptable and not acceptable. The individuals with a lower degree of exposure to other cultures were mostly accepting (12.5% not acceptable and 87.5% acceptable). Conversely, this changes slightly for those with a medium degree (26.6% not acceptable and 73.4% acceptable). Finally, those with a high degree showed very different responses (43.6% not acceptable and 56.4% acceptable). Thus, it can be observed how there is an increasing rejection towards the dubbing as the degree of exposures increases.

En lo referente a la identidad de género, ¿te parece aceptable/bueno el doblaje?

Respuesta ● No ● Sí
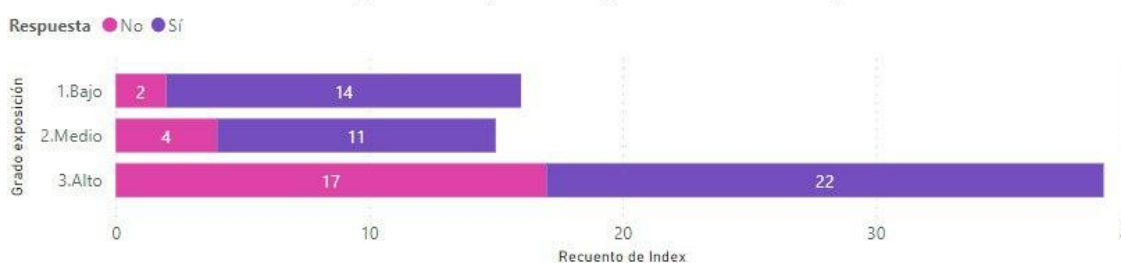
Figure 55. Hypothesis 3. She-Ra and the Princesses of Power. Dubbing.

Furthermore, figure 56 shows how many individuals of each group found the subtitles acceptable and not acceptable. Here we can see that the individuals with a lower degree of exposure to other cultures were as accepting of the subtitles as of the dubbing (18.7% not acceptable and 81.3% acceptable). There was just one individual with a medium degree to reject the subtitles (6.6% not acceptable and 93.4% acceptable). Finally, those with a high degree were far less accepting (28.2% not acceptable and 71.8% acceptable). The level of acceptance towards the subtitles, despite not being a better option than the

subtitles, was higher in general. This might be due to the tendency observed of the individuals preferring the subtitles regardless of the clip.
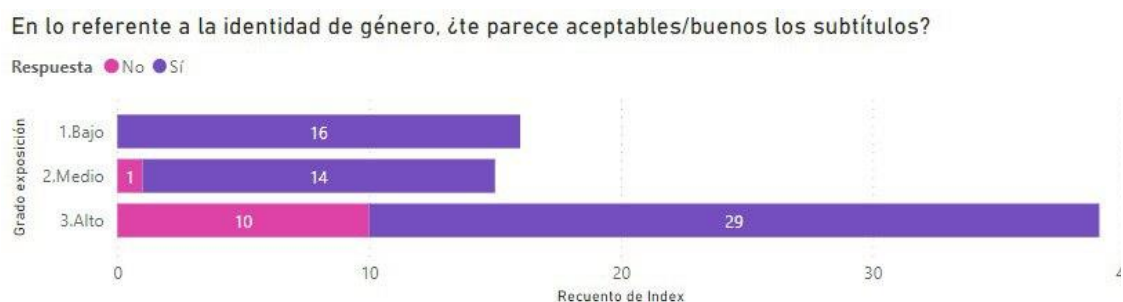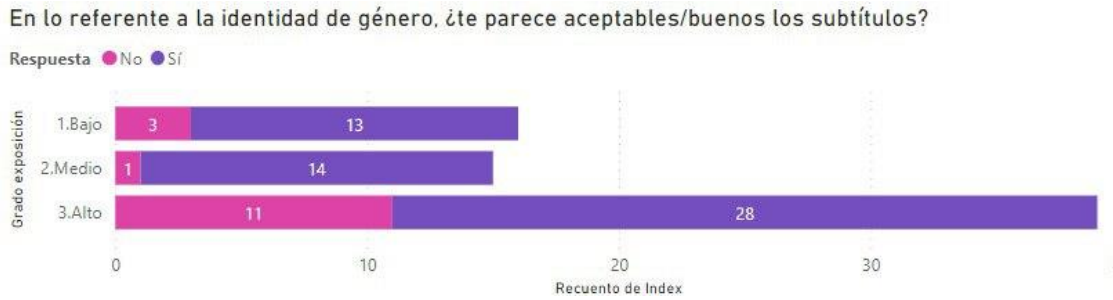

Figure 56. Hypothesis 3. She-Ra and the Princesses of Power. Subtitling.

Lastly, figure 57 shows the results obtained when individuals were asked to choose between both options, dubbing, subtitling or do not know. From the group with the lowest degree of exposure to other cultures more than half chose options that include the dubbing (both: 37.5%, dubbing: 31.2%, subtitles: 12.5% and did not know: 18.7%). However, those with a medium degree seemed to prefer subtitles (both: 53.3%, dubbing: 13.3% and subtitles: 33.3%). Finally, those with a high degree of exposure were more divided and indecisive (both: 35.9%, dubbing: 20.5%, subtitles: 25.6% and did not know: 17.9%).

Figure 57. Hypothesis 3. She-Ra and the Princesses of Power. Dubbing versus subtitling.

71

5. Conclusions

In this section the conclusions reached after analysing the results, the weaknesses and strengths of the study and proposals for further investigation will be presented.

As seen in section 4.1, there are some findings regarding the sample worth mentioning. First of all, the individuals of the sample were not distributed evenly among age groups. As access to new technologies might have been one of the causes for this distribution, the use of data gathering tools other than online questionnaires to obtain a more balanced sample is recommended for further research. Moreover, the sample seemed not to be evenly distributed among gender groups. However, in order to be able to determine whether the composition of the sample is balanced, it is recommended to ask the individuals not only about their current gender identity but also about them being cisgender or gender fluid.

Another relevant aspect for the analysis of the third hypothesis of the study was the fact that 70% of the individuals of the sample considered their degree of exposure to other cultures to be medium or high. However, these results might be biased as all individuals who answered the questionnaire had access to the internet and most of them had access to higher education. Therefore, this might not be representative of all segments of the Spanish population.

In the same line as the conclusions reached in Lee and Ostergard (2017), in which Spain was one of the countries considered to be more open to other cultures and more accepting of the LGBTQ+ community. When the individuals of the sample were asked about their own perception of their degree of acceptance towards new linguistic proposals for a more inclusive language before being shown any transcriptions, the majority of the individuals seemed to be accepting of new proposals. Conversely, there were still those who did not agree with them. This might be due to the fact that in Spain there are those who claim that the masculine gender has always been used as neutral and that there is no need to change this.

Despite the fact that Spain is known for having a strong dubbing industry, just 40% of the individuals claimed to consume audiovisual products dubbed. As it has been seen in section 4.1, the level of English in the sample is relatively high. Therefore, one of the possible reasons for these results might be that the subjects, having enough understanding of the language, want to improve their linguistic competence in English watching audiovisual products in original version.

After having seen all clips and transcriptions, the subjects were asked about their perceptions on the role audiovisual translation plays in the perpetuation of gender

stereotypes, only 17% considered that AVT interferes in a very low or low degree, 27.1% of them considered that AVT somewhat helps perpetuating gender stereotypes and 55.7% of them considered that the role AVT plays perpetuating gender stereotypes is huge.

Regarding hypothesis 1, the clips and the answers analysed showed that there might be in fact a correlation between gender identity and the degree of acceptance towards translation proposals that include gender social markers. However, different observations were made depending on the clip.

First of all, it seems that female identifying individuals are more accepting of translation proposals with new inclusive linguistic social markers that make explicit references to non-binary/non-conforming identities than male and non-binary/non-conforming individuals. The responses of the non-binary/non-conforming were surprising as they would not tend to choose the proposal considered to be more progressive or considered to be more respectful to them. Power Bi was utilised to confirm that the age and the exposure to other cultures of these three individuals also played a relevant role. Hence, as gender is not the sole factor influencing acceptance, an intersectional approach when drawing conclusions should be utilised for further research in the field (Brufau, 2009).

Secondly, male identifying individuals were more critical of translation solutions perpetuating damaging stereotypes for masculinities than female and non-binary/non-conforming individuals. It would be worth studying whether this would change if the stereotype shown were to affect femininities. Additionally, it seems there is also a correlation between gender and criticism towards translations solutions with gender damaging stereotypes. However, given the resources available for the present study, further research should be carried out to confirm this. A bigger sample would be useful to reach more non-binary/non-conforming individuals. Moreover, a larger catalogue with more social markers and gender stereotypes would also be useful to determine whether there is a correlation between criticism towards certain stereotypes and gender identities.

When analysing the results from the second hypothesis several conclusions were reached. First of all, a clear correlation between age and acceptance towards new social markers could be observed. In fact, younger individuals seemed more accepting, acquainted and vocal regarding social markers than older generations. Secondly, there were some clips in which the role age played seemed to be less relevant than gender. In addition, audiences from 16 to 65 were less vocal than younger and older generations.

Concerning the third hypothesis, it was found that there are other factors that play a more relevant role in the degree of acceptance of the translation proposals studied than exposure to other cultures. This might not be true for every country, as education media censorship, etc. varies greatly. In fact, Lee and Ostergard (2017) claim that Western countries are

more accepting but that there are countries in Africa and Asia in which LGBTQ+ people have seen their rights and existence threatened in recent years. Thus, the difference in acceptance between a Ugandan that has had access to other cultures via travelling or higher education and another Ugandan that has not been that fortunate might be greater than the difference between Spaniards that remained in Spain or others that took part in an exchange program.

A common trend was observed when analysing the clips for each one of the hypotheses. To begin with, it should be noted how there is a consistent preference towards subtitles across all groups regardless of whether the proposal is the more progressive option or not. It would be worth researching the reasons for this. Could it be that audiences prefer to listen to the voices of the mainstream actors while reading the subtitles? Could it be that they just want to increase their level of English language competence? Could it be that the perceive quality of dubbing is not good enough for them?

There are some aspects of the methodology used that could be improved with further resources. Firstly, a greater scale study with a larger sample and a larger catalogue with more social markers and gender stereotypes would also be useful to determine whether there is a correlation between criticism towards certain stereotypes and gender identities.

It should not be taken for granted that individuals will be able to detect subtle social markers and that they are aware of what each AVT mode implies. The sample is not composed of linguists, translators, etc. For the present study, some data was given in the questionnaire such as the concept of original version without being explained and the answers show that some individuals might have not known the meaning of it.

Additionally, asking the audiences to look for the clips by themselves before answering the questionnaire might have discouraged them from doing it and as thus, less responses were obtained. With further resources, incentives could be provided to audiences to prompt them to watch on the clips on their own and answer the questionnaires. In order to provide the results with more robust findings the use of a triangulation technique, more data gathering tools and more balanced samples would be recommended.

The objective set for the present study was to analyse the correlation between some demographic and sociocultural factors and the degree of acceptability of social markers and translation solutions in Spanish in which LGBTQ+ members are portrayed or referred to. It might be considered, taking into account the suggested improvements for future research, it has been successfully fulfilled.

This study has also shown some interesting paths worth pursuing in future research such as the study of audiences' responses from a cognitive empirical standpoint. Lastly,

collaboration with streaming companies would also be useful specially when studying the guidelines provided to translators, to better comprehend the decision-making process around re-dubbing, hiring voice actors, etc.

6. References

Baños, R. (2019). Fandubbing across time and space: From dubbing "for fans by fans" to cyberdubbing. In I. Ranzato & S. Zanotti (Eds.*), Reassessing Dubbing: Historical approaches and current trends* (pp. 146-147). John Benjamins Publishing Company. https://doi.org/10.1075/btl.148.07ban

Booth, W., Colomb, G., & Williams, J. (2003). *The Craft of Research*. University of Chicago Press

Brufau, N. (2009). *Traducción y género: propuestas para nuevas éticas de la traducción en la era del feminismo transnacional*. [Doctoral Thesis, University of Salamanca]. https://doi.org/10.14201/gredos.76219

Butler, J. (1990). *Gender Trouble: Feminism and the Subversion of Identity*. Routedge.

Cameron, D. (1992). *Feminism and Linguistic Theory*. Macmillan.

Chamberlain, L. (1992). Gender and the Metaphorics of Translation. In L. Venuti (ed.) *Rethinking Translation: Discourse, Subjectivity, Ideology*. Routledge. 57-74.

Chaume, F. (2007). La retraducción de textos audiovisuales: Razones y repercusiones traductológicas [The retranslation of audiovisual texts: Reasons and translation repercussions]. In F. Ruiz Noguera & J. J. Zaro Vera (Eds.), *Retraducir: Una nueva mirada* (pp. 49-67). Miguel Gómez Ediciones.

Chaume, F. (2012). *Audiovisual Translation: Dubbing*. Routledge. https://doi.org/10.4324/9781003161660

Chaume, F. (2013). The turn of audiovisual translation. New audiences and new technologies. *Translation Spaces 2*, 105-123. https://doi.org/10.1075/ts.2.06cha

Chaume, F. (2016). Audiovisual Translation trends: growing diversity, choice and enhanced localization. In A. Esser, M. A. Bernal-Merino and I. Smith (eds.), *Media Across Borders* (pp. 68-84). Routledge.

Chaume, F. (2018a). Is audiovisual translation putting the concept of translation up against the ropes? *Journal of Specialised Translation, 30*, 84-104. Retrieved December 7, 2020 from https://www.jostrans.org/issue30/art_chaume.php

Chaume, F. (2018b). An overview of audiovisual translation: Four methodological turns in a mature discipline. *Journal of Audiovisual Translation*, *1*(1), 40–63. https://doi.org/10.47476/jat.v1i1.43

Chesterman, A. (1993). From "is" to "ought": Laws, norms and strategies in translation

studies. *Target, 5*, 1–27. https://doi.org/10.1075/target.5.1.02che

Chesterman, A. (1997). *Memes of translation: The spread of ideas in translation theory.* John Benjamins Publishing Company.

Chesterman, A., & Williams, J. (2002). *The Map. A Beginner's Guide to Doing Research in Translation Studies*. St Jerome Publishing.

Creswell, J. W., & Creswell, J. D. (2018). *Research Design. Qualitative, Quantitative, and Mixed Methods Approaches* (5th ed.). SAGE Publications.

Cronin, M. (2006). *Translation and Identity*. Routledge

De Beauvoir, S. (1999). *El Segundo sexo*. Cátedra.

De Lauretis, T. (1987). *Technologies of Gender: Essays on Theory, Film, and Fiction*. Indiana University Press.

De Lotbinière-Harwood, S. (1991). *Re-belle et infidèle: la traduction comme pratique de réécriture au féminin = The body bilingual: translation as a re-writing in the feminine*. Montréal: Éditions du Remue-ménage.

De Marco, M. (2012). *Audiovisual Translation through a Gender Lens*. Rodopi.

Diaz-Cintas, J. (1997). *El subtitulado en tanto que modalidad de traducción fílmica dentro del marco teórico de los estudios sobre traducción: (Misterioso asesinato en Manhattan, Woody Allen, 1993)*. Universitat de València. Servei de Publicacions.

Diaz-Cintas, J. (2003). *Teoría y práctica de la subtitulación: inglés / español*. Ariel.

Diaz-Cintas, J. (2004). In Search of a Theoretical Framework for the Study of Audiovisual Translation. In P. Orero (ed.), *Topics in Audiovisual Translation*. John Benjamins Publishing Company, 21-34. https://doi.org/10.1075/btl.56.06dia

Diaz-Cintas, J. (2005). Teoría y Traducción Audiovisual. In P. Zabalbeascoa, L. Santamaría & F. Chaume (Eds.), *La Traducción Audiovisual: Investigación, Enseñanza y Profesión* (pp. 9-21). Comares.

Diaz-Cintas, J. & Remael, A. (2007). *Audiovisual Translation: Subtitling*. Routledge.

Even-Zohar, I. (2017). *Polisistemas de cultura*. Universidad de Tel Aviv.

Fawcett, P. (2003). The Manipulation of Language and Culture in Film Translation. In M. Calzada (ed.), *Apropos of Ideology: Translation Studies on Ideology – Ideologies in Translation Studies* (pp 145-163). St. Jerome.

Fisher, A.D., Castellini, G., Ristori, J. et al. Who has the worst attitudes toward sexual minorities? Comparison of transphobia and homophobia levels in gender dysphoric individuals, the general population and health care providers. *J Endocrinol Invest* **40**, 263–273 (2017). https://doi.org/10.1007/s40618-016-0552-3

Flotow, L.V. (1991). Feminist Translation: Contexts, Practices and Theories. *In TTR: traduction, terminologie, redaction. 4(2),* 69-84. https://doi.org/10.7202/037094ar

Flotow, L.V. (1997). *Translation and Gender: Translating in the 'Era of Feminism'*. Routledge.

Godayol, P. (2000). *Spazi di frontiera. Genere e traduzione (Sui confini delle differenze)*. Palomar di Alternative.

Harvey, K. (2000). Gay Community, Gay Identity and the Translated Text. *In TTR: Traduction Terminologie Rédaction. 13(1)*, 137-165. https://doi.org/10.7202/037397ar

Haskell, M. (1987). *From Reverence to Rape: The Treatment of Women in the Movies*. University of Chicago Press.

Hatim, B. & Mason, I. (1990). *Discourse and the translator*. Longman.

Hermans, T. (2000). Norms of translation. In P. France (Ed.), *The Oxford Guide to Literature in English Translation* (pp. 10-15). https://doi.org/10.1002/9781405198431.wbeal0873

Humm, M. (1992). *Feminisms: a reader*. Harvester Wheatsheaf

Hurtado, A. (2001). *Traducción y Traductología: Introducción a la traductología*. Ediciones Cátedra. https://doi.org/10.1075/babel.51.2.07rod

Ivarsson, J. & Carroll, M. (1998). *Code of Good Subtitling Practice*. https://www.esist.org/resources/code-of-good-subtitling-practice/

Kotler, P., Armstrong, G., Harris, L.C. & He, H. (2020). *Principles of Marketing, 8Ed*. Pearson Global Editions.

Kuhn, A. (1982). *Cine de Mujeres: Feminismo y Cine*. Cátedra

Lee, C., & Ostergard,Robert L.,,Jr. (2017). Measuring discrimination against LGBTQ people: A cross-national analysis. *Human Rights Quarterly, 39*(1), 37-72,269-270. https://doi.org/10.1353/hrq.2017.0001

Lefevere, A. (1985) Why Waste Our Time on Rewrites? The Trouble with Interpretation

and the Role of Rewriting in an Alternative Paradigm. In T. Hermans (Ed*.), The Manipulation of Literature: Studies in Literary Translation* (pp. 215-243). https://doi.org/10.4324/9781315759029-12

Martínez Sierra, J. J. (2012*). Introducción a la traducción audiovisual.* Universidad de Murcia.

Mayoral, R. (2001). Campos de estudio y trabajo en traducción audiovisual. In M. Duro (ed.) *La traducción cinematográfica* (pp. 19–45). Cátedra.

Mulvey, L. (1975, October 1). Visual Pleasure and Narrative Cinema. *Screen 16(3)*. 6-18. https://doi.org/10.1093/screen/16.3.6

Nord, C. (1991). Scopos, loyalty, and translational conventions. *Target, 3(1)*, 91–110. https://doi.org/10.1075/target.3.1.06nor

Nord, C. (1997). Translating as a Purposeful Activity. Functionalist Approaches Explained. *Target, 13(1)*, 197–199. https://doi.org/10.1075/target.13.1.23tac

Pérez-González, L. (2014). *Audiovisual Translation: Theories, Methods and Issues*. Routledge

Reiss, K. & H. Vermeer (1984). *Groundwork for a General Theory of Translation*. Tubingen: Niemeyer

Rojo, A. (2013). *Diseños y métodos de investigación en traducción*. Síntesis.

Rojo, A. (2018). La investigación en traducción: un diagnóstico metodológico en diferentes ámbitos de especialidad. In A. Rojo (Ed.), *La investigación en traducción. Una revisión metodológica de la disciplina* (pp. 9–30). Anthropos.

Showalter, E. (1989). *Speaking of Gender*. Routledge.

Simon, S. (1996*). Gender in Translation: Culture, Identity and the Politics of Transmission*. Routledge

Spiteri, G. (2021). English-language dubbing: challenges and quality standards of an emerging localisation trend. *The Journal of Specialised Translation* (36a). Recuperado de https://www.jostrans.org/issue36/art_spiteri.php

Soto Sanfiel, M. T. (2002). *Influencia de la percepción visual del rostro del hablante en la credibilidad de su voz* [PhD dissertation. Universidad Autónoma de Barcelona]. http://hdl.handle.net/10803/4096

Spivak, G. (1990). *The Postcolonial Critic: Interviews, Strategies, Dialogue*. Routledge.

Susam-Sarajeva, Ş. (2009). The Case Study Research Method in Translation Studies. *The Interpreter and Translator Trainer, 3(1)*, 37–56. https://doi.org/10.1080/1750399X.2009.10798780.

Tasker, Y. (1998). *Working Girls. Gender and Sexuality in Popular Cinema*. Routledge

Toury, G. (1995). *Descriptive Translation Studies and beyond*. John Benjamins.

Villanueva-Jordán, I., & Chaume, F. (2021). Revisión sistemática de bibliografía sobre traducción audiovisual y estudios LGBTQ+ (2000-2020): dimensiones epistemológica y metodológica. *Hikma, 20(2),* 95-126. https://doi.org/10.21071/hikma.v20i2.13301

Wolf, M. & Fukari, A. (2007). *Constructing a sociology of translation*. John Benjamins.

Zabalbeascoa, P. (2012). Teorías de la traducción audiovisual. Un viaje de ida y vuelta para progresar. In J.J. Martínez Sierra (ed.), *Reflexiones sobre la traducción audiovisual. Tres espectros, tres momentos* (pp 187-199). Universitat de València. Servei de Publicacions.

7. Annexes

TFM Laia

En esta parte del cuestionario encontrarás preguntas sobre ti, recuerda que el cuestionario es anónimo.

* Obligatori

1. Edad *

   _____

2. Género *

   Marqueu només un oval.

   ( ) Femenino

   ( ) Masculino

   ( ) No binario/no conforme

   ( ) Altres: _____

3. ¿Consideras que estás o has estado en contacto con otras culturas diferentes a *
   tu cultura de origen? (motivos laborales, estudios, ocio…)

   Marqueu només un oval.

	1	2	3	4	5	
Nada	( )	( )	( )	( )	( )	Mucho

4. ¿Cuál es tu nivel de inglés? *

   Marqueu només un oval.

	1	2	3	4	5	
No sé inglés	( )	( )	( )	( )	( )	Nativo

83

5. ¿Formas parte de la comunidad LGBTIQ+? *

Marqueu només un oval.

⬭ Sí

⬭ No

6. ¿Te consideras como un aliado de la comunidad LGBTIQ+? *

Marqueu només un oval.

⬭ Sí

⬭ No

⬭ NS/NC

7. ¿Estás a favor de nuevas propuestas lingüísticas para un lenguaje más
inclusivo?   *

Marqueu només un oval.

	1	2	3	4	5	
No, me producen rechazo.	⬭	⬭	⬭	⬭	⬭	Sí, totalmente a favor

8. ¿Consumes productos audiovisuales con una gran representatividad de la
comunidad LGBTIQ+?   *

Marqueu només un oval.

	1	2	3	4	5	
Nunca	⬭	⬭	⬭	⬭	⬭	Siempre

84

9.   ¿Consumes productos audiovisuales cuya versión original es en inglés? *

Marqueu només un oval.

◯ Sí   *Ves a la pregunta 10*

◯ No   *Ves a la secció 3 (Tu opinión sobre la traducción propuesta)*

Consumes productos audiovisuales cuya versión original es en inglés

10. ¿Cómo realizas el visionado normalmente? *

Marqueu només un oval.

◯ Versión original (inglés) sin subtítulos

◯ Versión original (inglés) con subtítulos en inglés

◯ Versión original (inglés) con subtítulos en castellano

◯ Doblado al castellano sin subtítulos

◯ Altres: _____

Tu opinión sobre la traducción propuesta	En esta parte del cuestionario debes responder preguntas sobre el doblaje y la subtitulación de unos clips que se han transcrito para posibilitar su difusión. Si no dominas el inglés no te preocupes, la versión original solo se facilita como referencia, fíjate únicamente en las traducciones al castellano.
CLIP 1 SEX EDUCATION	En este clip Cal le explica a Jason una de sus experiencias como persona no binaria en el instituto.

VERSIÓN ORIGINAL

I used to get changed in the abandoned toilet block so the idiot popular girls wouldn't say shit about my body. Some other queer kids would change there too. It was more comfortable, but it's gone now, so...

85

DOBLAJE

Antes me cambiaba en los baños abandonados para que las chicas populares no dijeran nada de mi cuerpo. Otres chiques queer empezaron a hacerlo. Era más cómodo, pero ya no están...

SUBTÍTULOS

Me cambiaba en el baño abandonado para que no se metieran con mi cuerpo. Otros queer también iban. Era más cómodo, pero ya no está, así que...

11. En lo referente a la identidad de género, ¿te parece aceptable/bueno **el doblaje**? *

Marqueu només un oval.

( ) Sí

( ) No

12. Si no te ha parecido aceptable/bueno **el doblaje**, por favor, indica a continuación el motivo.

_____

_____

_____

_____

13. En lo referente a la identidad de género, ¿te parece aceptables/buenos **los subtítulos**? *

Marqueu només un oval.

( ) Sí

( ) No

86

14. Si no te han parecido aceptables/buenos **los subtítulos**, por favor, indica a continuación el motivo.

_____

_____

_____

_____

_____

15. ¿Cuál consideras que es la mejor propuesta de traducción en lo referente a la identidad de género? *

Marqueu només un oval.

◯ El doblaje

◯ Los subtítulos

◯ NS/NC

CLIP 2 LAS ESCALOFRIANTES AVENTURAS DE SABRINA	En este clip Harvey y Roz están teniendo una conversación sobre su amigo Theo que ha empezado a transicionar recientemente. Lee la transcripción del doblaje y los subtítulos en español y responde a las preguntas.

VERSIÓN ORIGINAL
-So, we just call her Theo now?
-No. No, we call *him* Theo. Theo might look like a girl, but he's not. He's a boy. And that's how he's always been. He's just...ready now. To live as himself. As Theo.
-Okay. Susie no more. Now, Theo!

DOBLAJE
-Entonces, ¿ahora la llamamos Theo?
-No, *le* llamamos Theo. Theo podrá parecer una chica, pero no lo es. Es un chico. Y siempre lo ha sido, solo que...ahora está listo para vivir su vida como Theo.
-Vale, lo de Susie se acabó. Ahora es Theo.

SUBTÍTULOS

-¿Ahora la llamamos Theo?
-No, *lo* llamamos Theo. Theo parece una chica, pero no lo es. Es un chico. Siempre lo ha sido, pero ahora está preparado...para vivir como él mismo, como Theo.
-Vale. Ya no es Susie. Es Theo.

16. En lo referente a la identidad de género, ¿te parece aceptable/bueno **el doblaje**?   *

    Marqueu només un oval.

    ( ) Sí

    ( ) No

17. Si no te ha parecido aceptable/bueno **el doblaje**, por favor, indica a continuación el motivo.

    _____

    _____

    _____

    _____

18. En lo referente a la identidad de género, ¿te parece aceptables/buenos **los subtítulos**?   *

    Marqueu només un oval.

    ( ) Sí

    ( ) No

88

19. Si no te han parecido aceptables/buenos **los subtítulos**, por favor, indica a continuación el motivo.

_____

_____

_____

_____

_____

20. ¿Cuál consideras que es la mejor propuesta de traducción en lo referente a la identidad de género? *

Marqueu només un oval.

◯ El doblaje

◯ Los subtítulos

◯ NS/NC

CLIP 3 QUEER EYE	En este clip Jonathan, que se identifica como persona no binaria, tiene una conversación sobre pronombres con uno de los individuos a los que ayudan en el reality show.

VERSIÓN ORIGINAL

-So normally, I think I would see you walking down the street, I'd be like "Man, that guy's just weird."

-So, I identify as non-binary.

-What's that mean?

-It means that I don't identify as a man.

-Okay. So, what's the polite way to address you?

-My pronouns are he/she/they. But typically, when someone's non-binary, like you would not wanna say, like, "sir" or, like, "man."

DOBLAJE

-Si te soy sincero, si me hubiera encontrado contigo por la calle hubiera pensado "Macho, que tío más raro". ¿Sabes?

-Me identifico como persona no binaria.

-¿Y eso qué quiere decir?

-Que no me identifico como hombre.

-Vale, entonces ¿cuál sería la forma adecuada de referirse a ti?

-Como él, ella o elle. No me importa. Pero si tratas con personas no binarias es mejor no llamarlas "señor" o "macho".

SUBTÍTULOS

-En una situación normal, te vería por la calle y pensaría: "Que tío más raro".

-Soy una persona no binaria.

-¿Eso qué es?

-Que no me identifico como hombre.

-Vale. ¿Y cuál es la forma educada de dirigirse a ti?

- Mis pronombres son él, ella, elle. Pero a alguien no binario no se le llama "señor" u "hombre".

21.   En lo referente a la identidad de género, ¿te parece aceptable/bueno **el doblaje**?   *

Marqueu només un oval.

◯ Sí

◯ No

22.   Si no te ha parecido aceptable/bueno **el doblaje**, por favor, indica a continuación el motivo.

_____

_____

_____

_____

_____

90

23. En lo referente a la identidad de género, ¿te parece aceptables/buenos **los subtítulos**?   *

Marqueu només un oval.

⬭ Sí

⬭ No

24. Si no te han parecido aceptables/buenos **los subtítulos**, por favor, indica a continuación el motivo.

_____

_____

_____

_____

25. ¿Cuál consideras que es la mejor propuesta de traducción en lo referente a la identidad de género?   *

Marqueu només un oval.

⬭ El doblaje

⬭ Los subtítulos

⬭ NS/NC

CLIP 4 HEARTSTOPPER	En este clip Charlie tiene una conversación con sus amigos sobre identidad de género y sexual.

VERSIÓN ORIGINAL
-He's straight Charlie. Like you only need to glance at him to see that he's heterosexual. […]
-Masculine guys can be gay. And no offence but, you're not exactly the authority on working out who is and isn't gay. And bisexual people exist.

91

DOBLAJE

-Es hetero, Charlie. Sólo con mirarle ya se sabe que es súper heterosexual. [...]
-Hay súper machos que son gays. Y no te ofendas, pero no eres el más indicado para determinar quién es gay. Y los bisexuales existen.

SUBTÍTULOS

-Es hetero, Charlie. Se ve a primera vista que es heterosexual. [...]
-También hay gays masculinos. Tú tampoco eres experto en averiguar quién es gay y quién no. ¿Y los bisexuales qué?

26. En lo referente a la identidad de género, ¿te parece aceptable/bueno **el doblaje**? *

Marqueu només un oval.

◯ Sí

◯ No

27. Si no te ha parecido aceptable/bueno **el doblaje**, por favor, indica a continuación el motivo.

_____

_____

_____

_____

_____

28. En lo referente a la identidad de género, ¿te parece aceptables/buenos **los subtítulos**? *

Marqueu només un oval.

◯ Sí

◯ No

92

29. Si no te han parecido aceptables/buenos **los subtítulos**, por favor, indica a continuación el motivo.

_____

_____

_____

_____

_____

30. ¿Cuál consideras que es la mejor propuesta de traducción en lo referente a la   *
    identidad de género?

Marqueu només un oval.

◯ El doblaje

◯ Los subtítulos

◯ NS/NC

CLIP 5 SHE-RA Y LAS PRINCESAS DEL PODER	En este clip, Catra está presentando a Dupla, quien se identifica como persona no binaria.

VERSIÓN ORIGINAL
Lord Hordak, I'd like to introduce you to Double Trouble. They're our newest asset in taking down the Rebellion.

DOBLAJE
Lord Hordak, me gustaría presentarle a Dupla. Es nuestra nueva baza para acabar con la Rebelión.

SUBTÍTULOS
Lord Hordak, te presento a Doble Trampa. Un nuevo recurso contra la Rebelión.

93

31. En lo referente a la identidad de género, ¿te parece aceptable/bueno **el doblaje**?   *

    Marqueu només un oval.

    ( ) Sí

    ( ) No

32. Si no te ha parecido aceptable/bueno **el doblaje**, por favor, indica a continuación el motivo.

    _____

    _____

    _____

    _____

    _____

33. En lo referente a la identidad de género, ¿te parece aceptables/buenos **los subtítulos**?   *

    Marqueu només un oval.

    ( ) Sí

    ( ) No

34. Si no te han parecido aceptables/buenos **los subtítulos**, por favor, indica a continuación el motivo.

    _____

    _____

    _____

    _____

    _____

94

35. ¿Cuál consideras que es la mejor propuesta de traducción en lo referente a la   *
identidad de género?

Marqueu només un oval.

◯ El doblaje

◯ Los subtítulos

◯ NS/NC

CONCLUSIÓN

36. ¿En general, consideras que las traducciones que se realizan en España   *
perpetúan e incluso fomentan algunos estereotipos de género?

Marqueu només un oval.

	1	2	3	4	5	
Totalmente desacuerdo	◯	◯	◯	◯	◯	Muy de acuerdo