



Trabajo Fin de Grado

TRANSLATION OF NEWS ON CULTURE: A PROCESS OF EDITION AND ACCULTURATION

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INTRODUCTION

In the present paper I have analysed how the process of news translation is carried out, focusing on news on culture translated in the digital version of *El País* for the section “El País In English”.

The rationale behind the choice of this topic is related to the increasing importance of this field nowadays. The importance of translation is closely related to the development of contemporary societies. Nowadays, we live in the era of globalisation. Among other things, this means that the world is more interconnected than ever, making possible intercultural communication. The 20th century is also defined as the “information era”, and this means that when an event takes place, it needs to be reflected in the media almost instantaneously.

In addition, new technologies have provided with more opportunities for this transmission of information and, through social networks, people are constantly informed of what is happening on the other side of the globe. As a consequence, globalisation is blurring national borders, and in this sense, the role of translation is very important. Translation is the tool for blurring language barriers between countries, increasing intercultural communication and understanding.

This results in equal opportunities of access to information, regardless of the language, and thanks to translation, people do not have to know a language in order to have access to the information provided in a particular linguistic or cultural context, so that the audience is given access to multiple points of view and perspectives.

I have focused my analysis on culture news due to its degree of difficulty. This is related to the fact that the translator has to be able to reflect all the information, meanings and connotations expressed in the Source Text (henceforth ST) both implicitly and explicitly, but through a different medium: a new language whose conventions and uses tend to be different.

As a consequence, I have decided to analyse news and its translation because, by means of this comparison, I can highlight two different aspects: the differences in terms of how Spanish and English work in the context of news, and how the process of news translation is carried out.

Thus, the main purpose of this essay is to explore how the process of news translation on cultural issues is carried out through the analysis of news published and translated in the Spanish context.

In order to achieve this purpose, it is necessary to ask a main research question: how the process of translation of news on culture is carried out. However, in the process of answering this question, a series of questions emerge: the second research issue is related to the identification of the main problems related to the translation of news on culture. The third research issue is the identification of the main characteristics that define the new audience. Finally, the last research question is based on the description of the techniques carried out by translators in order to solve the problems that emerged in the process of translation.

First of all, it is important to establish the main principles in terms of translation techniques and terminology that have been applied. Since the first proposal of Vinay and Darbelnett (1958, cited by Vella Ramírez and Martínez López 2012), a wide range

of possible classifications have been proposed, and nowadays some of the most frequently used are those of Vázquez Ayora (1977), Newmark (1987), López Guix and Minett Wikinson (1997), Chesterman (1997) and Hurtado Albir (2001). This analysis draws on Hurtado Albir's (2001, 2002), classifying 19 different types of techniques¹.

The interest in news translation, although not a widely researched field in the past (Hernandez Guerrero, 2011), has increased in the last decades with its natural link to globalisation (Bielsa and Bassnett, 2009).

Some authors have attempted to define the characteristics of the translation of news, for example Hernández Guerrero (2008), summarised these characteristics as the lack of marks of translation (a mark that indicates that a text is a translation), the predominance of the English language in the Spanish context, and the constant modification and adaptation of the text for the new audience.

With respect to the last characteristic, certain controversy has arisen around this issue, as there seems not to be a general agreement on whether “texts should be fully acculturated into the target system or should retain traces of their foreign origin” (Bassnett, 2009). In this way, the modification of this kind of texts can be seen in terms of acculturation or foreignisation, being acculturation the way to bring “a text more completely into the target system”, and foreignisation the way to maintain the text as it was in its original language system (Bassnett 2009, p. 120). In the same way, Hernández Guerrero (2006) also pinpoints differences among the ways of translating different types of news. These differences are also reflected in this paper, and point

¹ Adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalisation, linguistic amplification, linguistic compression, literal translation, modulation, particularisation, reduction, substitution, transposition and variation.

towards the need to reflect the specific ways in which every kind of news is translated, being this paper an attempt to define the way in which news on culture are translated.

In addition to the lack of research on translation of specific types of news, little research has also been carried out on the translations made by *El País*, being the examples of Vella Ramírez and Martínez López (2012) and Hernández Guerrero (2012) some of the few exceptions.

All the texts used in this study have been taken from the digital edition of the newspaper *El País*, one of the most important Spanish newspapers, founded in 1976. The ST have been taken from publications based on culture in the digital version of the newspaper, whereas the Target Text (henceforth TT) have been published in the section entitled *El País In English*, which can be only found in the digital edition of the newspaper. This section is produced by a team of translators from America, England, Scotland, Australia, Ireland, Canada and Spain, and it has taken the place of a previous agreement with IHT (International Herald Tribune) through which news from *The New York Times* were published in the printed version of *El País*. Both, the ST and the TT were published between February and April 2015, but with lapses of time between the publication of one and another. Table 1 indicates the number of news translated between February and April 2015, with a tendency for translating around 9-10 news per day, with the exception of the weekends (in which there is no translation of news) and when some extraordinary event happens (see the sharp increase in number of news translated in the last week of march due to the Germanwings accident).

FEBRUARY		MARCH		APRIL	
Week	Number of news translated	Week	Number of news translated	Week	Number of news translated
1	36	1	46	1	31
2	51	2	43	2	41
3	47	3	51	3	46
4	54	4	67	4	50
-	-	-	-	5	38

Table 1. Number of news translated per week during the period under analysis

I have analysed a total of 8,544 words. From these, 4,441 are from the ST and 4,103 from the TT. The texts analysed are the following:

ST (see Appendix 1):

1. “España cerrará la sede del Instituto Cervantes en Gibraltar”
2. “Cómo reprogramar RTVE”
3. “Silencio’, rueda Pedro Almodóvar”
4. “Oh my God! Estos españoles están locos”
5. “Fanzara, capital del graffiti”

TT (see Appendix 2):

1. “Spain to close Cervantes Institute branch in Gibraltar”
2. “What now for Spain’s public broadcaster?”
3. “Silencio’: Pedro Almodóvar is filming
4. “My God! These Spaniards are crazy”
5. “How a tiny Castellón village became Spain’s street art capital”

For the process of selection of the corpus, an analysis of texts on different kinds and issues was made in order to find the most appropriate news to be analysed. In this process of selection remarkable differences in the translation of news were found among texts based on different issues, so I decided to focus on one single issue (culture) in order to make a deeper analysis that reflects in a more specific way how this kind of translation works.

Once the corpus was selected, the first step in the analysis of the texts was the identification of the parts in which the ST and the TT differed from each other in order to identify the problematic parts for the translation process. Then, it was important to identify the translation techniques applied in these parts, drawing on Hurtado Albir's classification (2001).

ANALYSIS

Problems faced by the translator

In the first step of the analysis, seven main sources of difficulty for the process of translation were identified and defined:

1. Quotations. Their difficulty is related to the way the translation reflects the quotation itself, as it has to reproduce the exact words of another person and has to take into account the limitations established in *El País*'s stylebook.
2. The difficulty to reflect the exact meaning of lexis that is specific to Spanish.
3. Proper names, acronyms, names of personalities and places.
4. Geographical issues.
5. Possible limitations in terms of the degree of knowledge and possible interests of the new audience.
6. Words written in a language other than Spanish in the ST. The difficulty is related to the possible ways in which these words can be reflected so that they have the same connotations for both audiences.
7. Writing preferences in English and Spanish. The genre conventions from one language to another change in many aspects, being English more prone to shorter sentences and quotations, directness and concreteness (Copeland & Griggs, 1986).

All these difficulties faced by the translator can be grouped into three main problematic areas: the different degree of knowledge on certain issues by the audience of the ST and the Target Audience (henceforth TA) respectively, the different cultural ideas, and the differences in the writing conventions in English and Spanish.

Definition of the TA

At this point on the analysis we need to find clues about the identity of the new audience in the TT. In the article “*So long*” (2014), written by the translation team of *El País*, they gave a clue, stating that this article was the only exception in which they were using UK spelling. This is reflected in the spelling of the articles analysed, in which a number of typical features of American spelling are found in words such as “movie” (text 3, line 11); this example is quite remarkable, as in the ST the word that appeared is “filme” (text 3, line 15), being this word closer to the British spelling.

In addition, the geographical references that appear in the text also provide with clues on the identity of the new audience. As it is going to be highlighted in the following lines, a general tendency in the treatment of these terms is found: all the translated articles show a tendency to use the technique of amplification, adding explanatory appositions to make it clear where a place is located. However, the exception to this tendency is found when referring to different areas in the USA, as it is reflected in examples 1 and 2:

(1) ST: Un pueblo de 320 habitantes del interior de Castellón (Appendix 1, page 15, lines 9-10)

TT: A village of 320 inhabitants in the mountainous interior of Castellón province in eastern Spain (Appendix 2, page 16, line 9)

(2) ST: Greg Mandel, desde Sitka, en Alaska (Estados Unidos), no puede evitar sentir cierto recelo ante la visión (Appendix 1, page 13, lines 44-45)

TT: who has travelled from Alaska to spend time travelling in Spain (Appendix 2, page 14, line 30)

In addition, in text 4, the translated version avoids the use of the word “North-American” even though the word is used in Spanish (“Norteamericana”, appendix 1, page 13, line 47). This is related to the concept of “us” and “them”, as by using this word to refer to North American people the translator is also giving the idea that North American people are not part of the “us”. As a consequence, by avoiding the use of this word there is also a change on the perspective so that the new audience feels part of the “us” in the texts, as if the news were also written by a North American person.:

(3) ST: Vicky, norteamericana de 53 años, se pregunta desde Massachusetts por qué no se destina todo el dinero que se invierte en otros fines, como, por ejemplo, en comida para el que lo necesita (Appendix 1, page 13, lines 47-49)

TT: Vicky, writing from Massachusetts, wonders if the money spent on the processions might not be better employed on providing food for the hungry, for example (Appendix 2, page 14, lines 33-34)

This information was key for the analysis and understanding of the process of translation, as it provided the basis for drawing a picture of the new audience that would probably be a North American reader interested in local issues happening in Spain. The translator has to bear this information in mind constantly if he or she wants to achieve the ultimate aim of translation, that is, make the text suitable for the new audience.

Translation techniques

It is not until this point of the analysis that the last research question can be addressed. It constitutes the most important question as its answer provides with the key information on how the process of translation of news on culture is carried out.

After a quantitative analysis of the techniques of translation used in the text, we could highlight five techniques as the most important ones in the process of translation of this kind of news: elision and amplification, description and adaptation, and compensation, but others are also worth a comment, although they are used in less systematic way: linguistic amplification, discursive creation, generalisation, established equivalent, compression, modulation and particularisation. I have arranged the main techniques in three blocks due to the fact that some of them serve the same purpose.

a) Elision and amplification

The most widely used techniques were elision and amplification of information. The technique of elision is related to the omission of information that appears in the ST, and the technique of amplification refers to the introduction of information that does not appear in the ST. Both techniques provide the figure of the translator with the added functions of an editor. This vision agrees with the one described in other studies, that describe the function of the news translator as “transediting”. This term is used to refer to the “grey area between edition and translation” (Karen Stetting, 1989, cited by Bielsa and Bassnet 2009). In this sense, it is important to pinpoint that the use of these techniques is also conditioned by restrictions in terms of space by the newspaper, and that all the translated versions are reduced with respect to the ST. However, the degree of reduction of news on culture is much lower than that of news on other issues such as economy and politics. The degree of reduction of the texts analysed goes between 10% and 18%, whereas the degree of reduction of texts on other issues (analysed in the process of selection of the corpus) is above 50%. The conclusion reached through this data is that these kinds of news suffer a much lower degree of modification than other types of news, probably due to the difficulty linked to its content and also to the great amount of information that needs to be added in order to make the texts understandable

for the TA. Therefore, these techniques were mainly used to solve problems related to the degree of knowledge on certain issues and their interests.

Regarding elision, it can sometimes generate problems such as incoherence. It creates difficulties in the understanding of the text, as in the following example:

(4) ST: Nos hemos permitido hacer una pequeña encuesta recogiendo la opinión de ciudadanos procedentes de países con culturas tan dispares con la intención de descubrir, o al menos vislumbrar, qué pensamientos y emociones afloran en un extranjero al contemplar una procesión de Semana Santa y el ambiente que la rodea. Esta vez, en lugar de viajar, abrimos las puertas (Appendix 1, page 13, lines 26-30)

TT: “While it’s not possible to reach any firm conclusions from such a small sample” “While it’s not possible to reach any firm conclusions from such a small sample” (Appendix 2, page 13, lines 17-18)

In this example, there is some relevant information provided in the ST that has been removed from the TT, and as a consequence, a problem of incoherence appears, due to the fact that the TT refers to a “sample” whose explanation has been erased from the TT and does not appear at any part of it, referring to something that has not been previously mentioned.

One of the problems this technique is able to solve is related to the translation of information that is purely local, and therefore lacks interest for the new audience, as the following case shows, with the elision of information that is controversial or important for the local audience but not for an international readership:

(5) ST: Un grupo de profesionales, el Consejo de Informativos, que denuncia manipulación en julio (Appendix 1, page 3, ines 14-15).

It also solves problems related to the degree of knowledge, deleting points that would not be understood by the new audience, or even the other way round, deleting information that does not need to be explained to the new audience, as it happens in text 2, when the “pay-per-view system” (Appendix 2, page 5, line 52) is explained in the TT as “pagar por contenidos (como partidos de fútbol), o por el acceso a servicios (como el archivo, por ejemplo)” (Appendix 1, page 5, lines 67-68). The explanation provided in the TT is not necessary for the international audience, as this is the way the television system works in many other countries.

Moreover, it is also used when dealing with controversial issues, such as all the issues related to Gibraltar in text 1. In this sense, another way of dealing with this kind of controversial information is to change the style of the news from direct style to indirect style, providing the text with more “neutrality”, only retaining the most controversial words between inverted commas as a way to clarify that the words are taken from a particular person (in this case from the Spanish Foreign minister). This can be observed in example 5 below, dealing with the issue of Gibraltar, in which the only words that are retained between inverted commas are the most controversial (the fact that for the Foreign Minister Gibraltar is considered “Spanish territory”).

(6) ST: El ministro de Asuntos Exteriores, José Manuel García-Margallo, ha justificado la clausura alegando que “nadie crea un Instituto Cervantes en lo que considera que es territorio español.
(Appendix 1, page 1, lines 9-11)

TT: Foreign Minister José Manuel García-Margallo stirred up the diplomatic waters on Wednesday when he announced the closing of the Cervantes Institute in Gibraltar, saying it did not make sense having a center promoting Spanish language and culture in an area that is considered “Spanish territory”. (Appendix 2, page 1, lines 9-12)

In addition, this technique is also applied as a way to change the point of view, as it can be observed in two different ways: first of all, in the example shown while clarifying the information about the TA with respect to the use of the word “North-American”. In that case, the elision of this noun changed the point of view from a Spanish perspective to a North-American one. Seemingly, throughout the same text, the pronoun “nosotros” in the ST is never translated in order to create a different point of view and make the new reader not to feel as an “outsider”. This can be seen in the translation of sentences such as the following:

(7) ST: Son algunos de los tópicos que nos acompañan cuando a los extranjeros se les pregunta por España (Appendix 1, page 12, line 9)

TT: Sun, bullfighting, paella and of course the siesta... those are just a few of the more persistent stereotypes foreigners still associate with Spain (Appendix 2, page 13, lines 7-8)

In the same way, the word “foráneo” (Appendix 1, page 12, line 12) is omitted, as its literal translation would have negative connotations in the eyes of the TA:

(8) ST: Sin embargo, en los últimos tiempos, se ha añadido (y con fuerza) otro genuino *typical spanish*, la crisis, completando la imagen que tienen los foráneos de la España de 2015 (Appendix 1, page 12, lines 11-13)

TT: but according to the latest survey compiled by the Madrid-based Instituto Elcano thinktank, that list now includes *la crisis* (Appendix 2, page 13, lines 8-10)

With respect to the technique of amplification, its main way of being applied is through explanatory appositions that are used in two main cases: to explain certain aspects that need to be clarified to the TA and to expand information on certain international affairs.

In the first case, amplification is mainly used with local affairs that local readers would understand but not the TA, due to the different degree of knowledge on certain aspects. In example 7 it can be observed how this technique is put into practice through an explanatory apposition to clarify issues related to the Spanish TV system, as the following one that explains what Telemadrid is:

(9) ST: Procedente de Telemadrid, donde su gestión obtuvo críticas por el dirigismo inofensivo [...]

(Appendix 1, page 6, lines 84-85)

TT: Formerly the head of Telemadrid – the capital’s regional channel, which has long been accused of being little more than a propaganda vehicle for the Popular Party, which has run Madrid for two decades (Appendix 2, page 6, lines 71-72).

In this way, this technique can be also applied in the caption of some photographs, as happens in the first photograph of text 4: in the ST, the photograph does not have a caption, whereas in the TT, the image would make no sense without adding the following caption:

(10) TT: Hooded penitents during one of Spain’s many Holy Week processions (Appendix 2, page 13)

This technique is also used to adapt the text to the interests of the new audience. Therefore, whereas the technique of elision is applied for some local issues, amplification is used to emphasise and provide more information on some international aspects. As reflected in the following example, where the emphasis is put on the international side of the events happening in Fanzara, providing even with more information in the TT than in the ST:

(11) ST: La repercusión ha llegado a países como Italia (Appendix 1, page 17, lines 49-50)

TT: Word of the event soon spread internationally through the social networks, and a group of Italian artists travelled to Fanzara [...] (Appendix 2, page 17, line 43)

b) Description and adaptation

In relation to the second group of techniques that showed to be more frequently applied in the translation of these news, description and adaptation, they have been mostly applied in order to adapt the TT to the new audience, carrying out the process of “Acculturation” (Bassnett, 2009). Description and adaptation are applied to adapt or describe cultural terms, proper names and to adapt to the preferences in writing. A clear example of use of description applied to cultural issues and proper names at the same time can be found in text 4, where the noun phrase that appears in the ST is translated into a description of this event:

(12) ST: como Los Empalaos, en Extremadura (Appendix 1, page 14, line 73)

TT: [some penitents whip themselves or crawl on their knees during the processions] (Appendix 2, page 15, lines 57-58).

Seemingly, in the subtitle of text 1, the proper name “Margallo” (Appendix 1) is adapted for the new audience as “Foreign minister” (Appendix 2), as his surname would possibly be unfamiliar to the new audience.

In addition, these techniques are also applied to fit in with the preferences in writing in English. Copeland and Griggs (1986, cited by Vella Ramírez and Martínez López 2012) made a classification of the different languages in relation to the culture they represent, creating two different types of cultures: those of *high context* (which tend to be more implicit) and those of *low context* (which tend to be more explicit). According to this distinction, although both, Spanish and English cultures are described as being in an intermediate position, Spanish culture is closer to the *high context*

communication (implicitness), whereas the English culture tends to be more explicit (*low context* communication). This tendency towards explicitness or implicitness is reflected in the texts analysed, where the Spanish version tends to show a more figurative language whose implicit meanings are stated in an explicit way in the TT, using the techniques of description and adaptation to perform this function. This can be seen in examples 11, 12 and 13, where idiomatic expressions that have an implicit or figurative meaning are translated with their explicit meaning in each text's particular context:

(13) ST: Profesionales que denuncian una caza de brujas (Appendix 1, page 3, lines 19-20)

TT: Many of the organization's own journalists accuse the government of political interference
(Appendix 2, page 3, lines 12-13)

(14) ST: Un doble hachazo en sus ingresos (Appendix 1, page 4, lines 44)

TT: A massive drop income (Appendix 2, page 4, line 33)

(15) ST: Un paso de gigante (Appendix 1, page 11, line 73)

TT: A major achievement (Appendix 2, page 11, line 85)

c) Linguistic compensation, generalisation, established equivalent, modulation and particularisation

It is also important to make a brief explanation of other techniques that have been observed in the analysis and, according to their frequency of use, they are the following: linguistic compensation, generalisation, established equivalent, modulation and particularisation.

The use of compensation (an element whose place in the text is changed from the ST to the TT) is relatively frequent in this kind of news and it is carried out for two main reasons: first of all, to change the point of view and put the emphasis on different things by changing the order of the elements, although sometimes this function is also achieved through the use of modulation (a change in the point of view), but with a lower frequency. Secondly, it is used to adapt the text to the English syntax, much more rigid than the Spanish one. In the following example, compensation is applied in order to adjust the information to the English word order subject-verb-object:

(16) ST: Son solo unas pinceladas, advierte Pedro Almodóvar, sobre la primera secuencia de su nueva película, *Silencio*, cuyo rodaje arrancará el próximo 6 de mayo (Appendix 1, page 8, lines 11-13)

TT: Pedro Almodóvar outlines this quick sketch of the opening scene in his new movie, *Silencio*, which begins shooting on May 6 (Appendix 2, page 8, lines 10-11)

The technique of discursive creation, defined as an equivalent which would be unpredictable out of the particular context of translation, is mainly used to create different points of emphasis, answering to the different interests of both audiences. This can be observed in the parts of the texts in which different information is provided, having nothing to do with each other:

(17) ST: afirma el director sobre este desdoblamiento interpretativo (Appendix 1, page 9, lines 25-26)

TT: explains the two-time Oscar winner (Appendix 2, page 9, lines 29-30).

In addition, this can be seen in the ideas that are highlighted in each text (written in a different way in order to emphasise them), some examples being the following:

(18) ST: Los críticos piden que se reimplante la mayoría de dos tercios de la cámara para elegir al presidente y un Consejo despotizado (Appendix 1, page 6, lines 80-81)

TT: The parliamentary commission is interested in making sure that one party doesn't get five minutes more air time than another (Appendix 2, page 5, lines 65-66)

(19) ST: “virtuosos como Deih, Hombrelopez, Susie Hammer y Julieta Xif dejaron en la localidad 44 intervenciones” (Appendix 1, page 16, lines 25-26)

TT: “We never imagined it would reach the point where we're living in a huge open-air art gallery” (Appendix 2, page 16, lines 15-16)

It must be pointed out that sometimes idiomatic expressions are translated into their established equivalent if they have any, as in the following example:

(20) ST: la cabra siempre tira al monte (Appendix 1, page 11, line 83)

TT: a leopard does not change its spots (Appendix 2, page 13, line 97)

Finally, generalisation and particularisation are used in different situations, each one fitting in a particular context. They imply the use of a more general or a more concrete term respectively. In the case of generalisation, it tends to be used when the ST refers to particular geographical areas that do not belong to the USA, or to specific names of Spanish culture, as happens in example 19:

(21) ST: Esto piensan en Dinamarca, Japón o Mozambique de nuestra gran fiesta religiosa. Avanzamos que prima el desconcierto. (Appendix 1, page 12, lines 4-5)

TT: What do visitors from Europe, Japan and Africa make of Spain's religious holidays? (Appendix 2, page 13, line 3)

By contrast, particularisation is used to provide with more specific information on certain data in the TT, sometimes creating confusion and difficulty when identifying the

direction of translation. This is reflected in the way time frames are sometimes translated, as they tend to be more general in the ST, as in text 5, where “hubo un tiempo en el que...” (Appendix 1, page 15, line 8) is translated as “around a decade ago” (Appendix 2, page 16, line 8) and “el año pasado” (Appendix 1, page 15, line 19) as “last September” (Appendix 2, page 17, line 22).

Problematic areas

Finally, before finishing the analysis of the texts it is important to explain some problematic areas that are translated in a different way and show particular features. These areas are the translation of quotations, the translation of words written in a different language than that of the ST or the TT, and finally the way the preferences in writing are reflected.

In relation to quotations, the first aspects to be taken into account are the limitations established in *El País*'s stylebook. In this sense, (section 2.22) establishes the rules for writing quotations in a language other than Spanish. In the case of the English version the same rule is applied when using quotations that are not written in English, in this case, with the quotations of words in Spanish. According to this section, if a quotation in another language is made, the translation should be added between brackets. However, this rule contradicts the real tendency, as it has not been possible to find any example of this use, being the actual way of translating them the direct translation in inverted commas, in which an added problem is observed: there is no mark of translation in the quotations, so that in some cases such as the following, the question related to the direction of translation emerges again, that is, which is the ST and which is the TT, as we do not know the language in which the person has actually

uttered the quote. In addition, in this fragment, the quotation also begins at different points:

(22) ST: A miles de kilómetros, Greg Mandel, desde Sitka, en Alaska (Estados Unidos), no puede evitar sentir cierto recelo ante la visión de “tantas personas uniformadas moviéndose al unísono en una atmósfera tan intensa” (Appendix 1, page 13, lines 44-46)

TT: Greg Mandel, who has traveled from Alaska to spend time traveling in Spain, said his first impression was “largely negative at seeing so many people dressed the same moving in unison amid such an intense atmosphere.” (Appendix 2, page 14, lines 30-32)

In relation to the words written in a language different from that of the ST or the TT, a comment on two different cases should be made: on the one hand, words in the ST written in English, and on the other hand, words in Spanish that are not translated into English in the TT. In the first case, the conclusion achieved through the analysis of these particular words is surprising, as it demonstrates that even words written in English in the ST need to be adapted and translated in the TT. This can be seen in the headline of text 2, where the expression “Oh, my God” appears in the ST, but it needs to be translated and adapted as “My god” in the TT, due to the fact that the direct transfer of the expression would have not sounded natural for the new audience. In addition, in text 3, the word “filme” appears (Appendix 1, page 8, line 15) being a borrowing from the English word “film”. In relation to the words that are written in Spanish in the TT, a general rule is observed. The terms that have not been translated are words related to the Spanish culture whose meaning is known by the international audience. However, those words that have not been officially accepted are written in italics (“*la crisis*”, Appendix 2, page 13, line 10), whereas those Spanish words that are already reflected in English dictionaries (such as Cambridge) are written without any additional mark (“paella” and “siesta” in Appendix 2, page 13, line 7):

(23) ST: Sol, toros, paella y siesta. Son algunos de los tópicos que nos acompañan cuando a los extranjeros se les pregunta por España. Sin embargo, en los últimos tiempos, se ha añadido (y con fuerza) otro genuino *typical spanish*, la crisis, completando la imagen que tienen los foráneos de la España de 2015. Así se desprende del último Barómetro de la Imagen elaborado por el Instituto Elcano (Appendix 1, page 12, lines 9-13)

TT: Sun, bullfighting, paella and of course the siesta.... Those are just a few of the more persistent stereotypes foreigners still associate with Spain, but according to the latest survey compiled by the Madrid-based Instituto Elcano thinktank, that list now includes *la crisis*. (Appendix 2, page 13, lines 7-10)

The genre conventions of journalistic writing in both languages show three main directions: first of all, the tendency to use punctuation marks in a different way; secondly, the tendency towards directness and explicitness in English, and finally, the different uses of the tenses in one language and another. The use of punctuation marks is conditioned by the English tendency towards directness and concreteness, as sentences tend to be shorter, whereas Spanish is more prone to the use of subordination. As a consequence, in many occasions in the texts analysed it has been observed how commas were substituted by full stops, and one single paragraph in the ST may be divided into two in the TT. In the following example from text 3, a long quotation from Almodóvar ends a long paragraph:

(24) ST: Almodóvar habla de una paleta de colores verde, gris, humo y terracota. “Aunque sé que Sonia [Grande, directora de vestuario] y Antxon [Gómez, director de arte] siempre meten en la maleta algo rojo, a estas alturas me conocen y se guardan alguna opción acorde con mi pasado. Al fin y al cabo, y como suelo decir, por muy sobrio que me ponga la cabra siempre tira al monte”. (Appendix 1, page 11, lines 77-83)

The quotation is not only moved to a different paragraph in the TT, but it is also ‘broken’ into two parts, inserting a reporting verb (“says Almodóvar”) and a comment contextualising the quote:

TT: Almodóvar talks about a palette of green, grey, smoke and terracotta tones.

“But I know that Sonia [Grande, head of wardrobe] and Antxon [Gómez, art director] always throw in something red, because by now they know me well and will have an option that is more in keeping with my past,” says Almodóvar in reference to his highly colorful films of the past. “After all, as I like to say, no matter how much self-restraint I exercise, a leopard does not change its spots.” (Appendix 2, page 12, lines 88-97)

In relation to the English tendency towards directness and explicitness is not only reflected in the use of punctuation marks and in the examples above, but it is also reflected in the way some expressions are translated, being the following a clear example of this tendency towards directness:

(25) ST: A miles de kilómetros, Greg Mandel, desde Sitka, en Alaska (Estados Unidos), no puede evitar sentir cierto recelo ante la visión de “tantas personas uniformadas moviéndose al unísono en una atmósfera tan intensa” (Appendix 1, page 13, line 45)

TT: Greg Mandel, who has traveled from Alaska to spend time traveling in Spain, said his first impression was “largely negative at seeing so many people dressed the same moving in unison amid such an intense atmosphere.” (Appendix 2, page 14, line 31)

CONCLUSIONS

In the aim of reflecting in a systematic way how the process of news translation is carried out, an analysis of a corpus of news on culture translated from Spanish to English was carried out. In the process of selection of the corpus I analysed pieces of news on different topics that were published in different sections in the digital version of the newspaper *El País*. After that, I reached the conclusion that in order to get consistent results I needed to focus on news on just one subject, and I decided to focus on culture, as these kinds of texts may be more challenging for translators than texts focused on other topics. In addition, I decided to focus on this kind of news because its degree of reduction is lower than other kinds of news, and thanks to it processes can be better observed and interpreted. I organised the analysis always taking into account my research question, that is, how the process of news translation on culture is accomplished. In any kind of research, when trying to answer something many other questions emerge, so I have tried to follow the order in which the different questions have emerged in the process of answering my research question. The first question refers to the main problems a translator has to face in cultural news; once stated the main problems, I reached the conclusion that most of these problems were related to the adaptation of the new text to the TA, so this audience must be identified. The spelling and the election of lexis indicated that the audience could be identified as being North American people interested in the Spanish culture. Finally, taking into account this information, the question of which are the main translation techniques carried out in order to overcome the problems that emerged in the process of news translation was addressed.

The analysis of the corpus has unveiled some common trends which lead to the conclusion that the process of news translation is closely related to “transedition” and “acculturation” or “adaptation”.

The quantitative analysis of the techniques analysed largely agreed with Hernández Guerrero (2006) in the importance of elision and amplification, being the most widely used techniques in this kind of translation. These techniques were mainly used to solve problems related to the degree of knowledge of the new audience and their interests, but they were also used with some other purposes, such as dealing with controversial issues (such as those related to Gibraltar) or changing the point of view to make the text suitable for the TA. The use of these techniques is usually effective in solving problems but, as the analysis has shown, it is important to apply them in a careful way, as it can also create problems of incoherence in the TT. Therefore, my findings also agree with Hernández Guerrero (2011), who describes the role of translation as running parallel to that of edition, carrying out a process of *transediting*, that implies the selection of information, amplifying those aspects of interest for the TA and deleting those that may not be understandable or interesting for the new audience.

In addition, the quantitative analysis of the techniques used in the texts has also enhanced the process of adaptation or acculturation carried out by news translators. This process is mainly put into practice through the techniques of description and adaptation. These techniques are applied not only when the text is dealing with cultural events or issues, but also when dealing with idiomatic expressions whose meaning is not explicit or which are tied to the Spanish culture. In this sense, the meaning of these items is more explicitly expressed in the TT, becoming more understandable for the TA. In addition, this technique is also used to bridge the gap between the way news in English

and Spanish are written, as it is the main way in which the indirectness and implicitness of Spanish is turned more explicit and direct. It is through these techniques that the process of adaptation is carried out.

Finally, there are some other techniques that applied in some specific cases with a lower frequency of use and in a less systematic way, as they have been summarised above. However, there are some elements that have represented a special challenge for translators: the quotations, the words written in a language other than that of the text, and the preferences when writing. With respect to the quotations, it is remarkable how, despite the fact that *El País* stylebook (1990) establishes the way in which quotations should be translated, there has not been found any case in the corpus in which they were translated in that way, making a direct translation of the words without any mark of translation indicating that the words were uttered in a different language. This created some problems of ambiguity due to the fact that in some particular cases the direction of translation was not clear. In relation to the words written in a language other than that of the ST or TT a tendency was found, as the words that were written in English in the ST were adapted in the TT, and the words that were not translated to English in the TT and were left in Spanish also followed a tendency: if they were accepted in English, there was no mark, whereas if they had not been already accepted, they were written in italics. The fact that some words that were already in English in the ST also needed to be adapted for the new audience again put the emphasis on the process of adaptation these texts undergo, as they have to be adapted to the last detail in order not to sound artificial. Finally, the changes produced in the punctuation marks are also clear examples of this careful process of adaptation, as the changes from one text to another are a perfect reflection of the differences in punctuation between Spanish and English.

To conclude, the process of translation of news on culture can be summarised as a process of transfer of cultures, pointing towards the conclusion that the translation of words also implies the translation of the culture linked to each particular language. This analysis is not only a reflection of the process of translation, but also of the importance of this field for current societies, more interconnected than ever. It has also shown common trends between journalism and translation, in both areas, the ultimate end is to break barriers and make it easy for people to have access to information of all kinds regardless of the place or the language they speak. The analysis has shown that in many occasions the translator is invisible for the final reader. In this sense, it would be interesting to carry further research on other specific areas of news translation, so that contrastive analysis between them could be carried out, making it possible to highlight the differences between the languages and cultures involved in translation.

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CORPUS

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APPENDIX I

SOURCE TEXTS

(TEXT 1)

España cerrará la sede del Instituto Cervantes en Gibraltar

Margallo alega que en la colonia británica "todo el mundo habla español, salvo los simios"

5 MIGUEL GONZÁLEZ Madrid 11 FEB 2015 - 21:17 CET



Jose Manuel Garcia-Margallo antes de su comparecencia ante la Comision de Exteriores. /KIKO HUESCA (EFE)

España cerrará la sede en Gibraltar del Instituto Cervantes y, en su lugar, abrirá otra en Singapur. El ministro de Asuntos Exteriores, José Manuel García-Margallo, ha justificado la clausura alegando que “nadie crea un Instituto Cervantes en lo que considera que es territorio español” y que la principal función de estos centros es fomentar el aprendizaje de la lengua española, “y en Gibraltar todo el mundo la habla, salvo los simios”. La apertura de una sede del Instituto Cervantes en la colonia fue uno de los acuerdos alcanzados en 2006 en la reunión en Córdoba del denominado Foro Tripartito —Reino Unido, Gibraltar y España— que Margallo da por finiquitado, por considerar que suponía reconocer al Gobierno gibraltareño como interlocutor en pie de igualdad con dos Estados soberanos.

En su comparecencia ante el Congreso, el jefe de la diplomacia española ha negado este miércoles que presionara a los organizadores de Nueva Economía Fórum para que

suspendieran la conferencia que tenía previsto dar el 3 de febrero el ministro principal del
20 Peñón, Fabian Picardo. Pero sí ha reconocido que les hizo saber que no le parecía “útil que
el embajador británico acreditado en Madrid presentase al señor Picardo para exponer tesis
rotundamente falsas, como que Gibraltar no es una colonia” y que “ningún español acepta el
título de ministro principal”, que deriva de una Constitución cuya validez no reconoce
España. Al final, Picardo pronunció la conferencia en la misma fecha en un lujoso hotel de
25 Madrid, con financiación de las autoridades gibraltareñas.

El próximo día 19 hará su primera visita a Madrid el secretario del Foreign Office, Philip
Hammond. El Gobierno gibraltareño se ha apresurado a aclarar que Hammond ya ha
visitado 21 capitales europeas y que “no puede interpretarse de ningún modo como una
reunión bilateral sobre Gibraltar”.

(TEXT 2)

Cómo reprogramar RTVE

Deuda galopante, denuncias de manipulación, bajos índices de audiencia... La crisis sistémica de Televisión Española reclama un debate urgente sobre qué hacer con ella

5

JOSEBA ELOLA Madrid 8 MAR 2015 - 00:00 CET



Panel de control de programas en la sede de Torrespaña, en Madrid. / GORKA LEJARCEGI

10

Un director, Ignacio Corrales, destituido en junio del año pasado. Una deuda de 716 millones de euros, colosal hemorragia que se intenta contener con 130 millones que salen del bolsillo del contribuyente. La amenaza de disolución del Consejo de Administración por las catastróficas cuentas. Un grupo de profesionales, el Consejo de Informativos, que denuncia manipulación en julio. Una dimisión del presidente, Leopoldo González-Echenique, en septiembre. Unas cuotas de audiencia del 10 %, menos de la mitad de lo que se registraba hace diez años (23 %). En diciembre, una defensora del espectador, Carmen Sastre, que transmite la queja de que personas como Isabel Pantoja y Ortega Cano salen demasiado en antena. Profesionales que denuncian una caza de brujas, en enero, dudas sobre qué modelo implantar, acusaciones a principios de mes de la creación de una redacción paralela de cara a unas elecciones cruciales por parte del nuevo director de informativos, José Antonio Álvarez Agudín. ¿Qué organización es capaz de aguantar semejante baile?

El problema de una televisión pública es que no desempeñe el papel que se le supone a una televisión pública. Así de evidente, sí, y así de sencillo. Se supone que la televisión pública debe ayudar a construir democracia. Debe garantizar acceso a una información equilibrada y de calidad. No debe resultar excesivamente onerosa para el bolsillo de los ciudadanos. Si no es un elemento vertebrador de una sociedad, si acaba siendo un instrumento al servicio del partido de turno, sea este el que sea, despierta las protestas, y los debates.

“Una televisión pública funciona si no genera polémica y los ciudadanos entienden que es un servicio público como lo son los hospitales, las carreteras, o la educación”. Así se pronuncia Alfonso Sánchez-Taberner, catedrático de Empresa Informativa y rector de la Universidad de Navarra. Si este mismo debate se produjera en el Reino Unido, dice el rector, que vivió por temporadas en este país, no habría tantas dudas.

LA TELEVISIÓN PÚBLICA EN EUROPA.

“Hemos creado un monstruo excesivamente grande para el servicio que da, esa es la trampa de elefantes en la que hemos caído”, manifiesta Lalo Azcona, presentador del telediarario en los años de la Transición. “En el resto de Europa las televisiones públicas no son un desastre económico; por eso no se crea un debate sobre su existencia”.

La compleja situación económica de la corporación comandada por José Antonio Sánchez, director que tomó posesión el pasado mes de octubre, obedece, en gran parte, a un doble hachazo en sus ingresos. El primero se produjo en el verano de 2009, cuando el gobierno de José Luis Rodríguez Zapatero suprimió la publicidad en televisión: 450 millones de euros al año menos. Se pactó que las privadas contribuyeran a la financiación del ente público como compensación por hacerse con todo ese pastel publicitario; pero su contribución ha ido menguando, año a año. El segundo hachazo fue la reducción de la subvención pública en un 30 % de 2010 a 2013, en el marco de los

50 recortes presupuestarios de la era austera inaugurada en tiempos de crisis. La doble jugada dejó a la corporación en los huesos.

¿Cómo se soluciona el entuerto? El Partido Popular llevó en noviembre pasado al Congreso una propuesta para rescatar la publicidad, pero la cuestión está en el aire. Reinstaurar la publicidad resulta impopular. Pero encontrar un modelo estable de
55 financiación es urgente para cortar la sangría: en los últimos tres años el desfase presupuestario fue de 112, 113 y 132 millones de euros (para los años 2012, 2013 y 2014).

En los últimos tres años el desfase presupuestario fue de 112, 113 y 132 millones de euros (para 2012, 2013 y 2014)

60 La implantación de un canon, que el consumidor pagaría al comprar un televisor, como ocurre el Reino Unido —aunque está siendo cuestionado en los últimos tiempos—, sería una posibilidad. “Pero aquí nunca se han atrevido a hacerlo”, señala Alejandro Perales, presidente de la Asociación de Usuarios de la Comunicación, que defiende un modelo mixto que recurriera a dinero público, publicidad y canon.

65 Emili Prado, catedrático de la Universidad Autónoma de Barcelona, descarta el canon en una era en la que se accede a la televisión por múltiples dispositivos y apunta que se debería explorar la fórmula de los peajes. Pagar por contenidos (como partidos de fútbol), o por el acceso a servicios (como el archivo, por ejemplo). “Pero no para hacer negocio”, puntualiza, “sino como algo subsidiario”.

70 El otro gran problema es el de la instrumentalización de un servicio público para ganar elecciones. “Desde el franquismo, y también en la Transición, ha sido utilizada por el partido en el poder”, afirma Agustín García Matilla, catedrático en la Universidad de Valladolid. En esta cuestión, la etapa más esperanzadora fue el periodo del último Gobierno socialista, en el que el presidente de la corporación se elegía por consenso, en
75 virtud de la necesidad del voto de dos tercios de la Cámara para aprobar su nombramiento. Fue un paréntesis en la historia del ente público en el que parecía que, por fin, la televisión española se aproximaría a la referencia de siempre, la BBC. Pero la contrarreforma del Partido Popular en 2012, implantando de nuevo la elección del candidato por mayoría simple, reabrió la puerta a la televisión de partido.

80 Los críticos piden que se reimplante la mayoría de dos tercios de la cámara para elegir al presidente y un Consejo despolitizado

El desembarco de José Antonio Sánchez para ponerse al frente de RTVE tampoco contribuyó a sembrar esperanza. Procedente de Telemadrid, donde su gestión obtuvo críticas por el dirigismo informativo, fue director general en la etapa en que RTVE fue
85 condenada por la Audiencia Nacional por no informar con objetividad sobre la huelga general de 2002 —aquel célebre “cé cé o o” leído al final de un Telediario—. “Es fundamental que haya una independencia editorial”, reclama Enrique Bustamante, catedrático de Comunicación Audiovisual de la Universidad Complutense de Madrid y miembro del *Comité de Sabios* que entre 2004 y 2006 intentó reformar la televisión
90 pública. Reimplantar la mayoría de dos tercios de la cámara para elegir al presidente, sostiene, es clave.

El grupo de estudios Teledetodos, formado por profesionales y académicos de la comunicación, reclama también la formación de un consejo de administración que sea reflejo del pluralismo social; un órgano reducido, con competencias de dirección
95 estratégica y control.

"El consejo de administración funciona como una comisión de control parlamentario bis, debería tener un perfil profesional", afirma Alejandro Perales, de la Asociación de Usuarios de la Comunicación.

Países como Francia o Reino Unido cuentan con una autoridad independiente, de prestigio, desvinculada del poder político, que supervisa que la televisión pública cumpla con objetivos de servicio público y como garantes del pluralismo. Esta figura aparecía en la reforma de 2006 del Comité de Sabios, pero no se llegó a ejecutar. Los catedráticos de la UAB Emili Prado y Miquel de Moragas defienden en su trabajo *Repensar la televisión pública en el contexto digital* un Consejo despolitizado
100 formado por expertos procedentes del modelo audiovisual y por "intérpretes sociales" que aporten el punto de vista de los distintos grupos sociales. El órgano de control actual, está subsumido dentro de la Comisión Nacional de los Mercados y La Competencia y desempeña un papel muy limitado, dicen sus críticos.
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110 “Además, la comisión de control parlamentario actual solo se ocupa de ver si un partido ha salido cinco minutos más en televisión que otro”, declara Prado, “nunca ha habido un auténtico control parlamentario independiente de fondo”.

El modelo también está en cuestión. "Es muy peligroso que los directivos de la televisión pública sientan que su éxito o su fracaso se mide únicamente por la audiencia", dice Álex Martínez Roig, director general de contenidos de Canal Plus. 115 Sánchez-Tabernerero invoca el modelo sueco, con una programación que complementa la de las cadenas privadas; donde, por ejemplo, la televisión pública no compite por los derechos deportivos. Agustín García Matilla, catedrático de Comunicación de la Universidad de Valladolid, recuerda que es fundamental una vinculación de la televisión con el sistema educativo, como en la BBC.

120 La situación actual también reaviva ecos que demandan la privatización. "De ese modo no habría despilfarro, ni comisarios políticos", señala Carlos Rodríguez Braun, catedrático de Historia del Pensamiento Económico de la Universidad Complutense de Madrid. “Pero mientras no sea políticamente rentable, jamás se va a privatizar”.

Al final, el debate sobre la televisión pública depende de qué televisión pública se tenga. 125 “En Europa”, sostiene Emili Prado, “es un instrumento que funciona y es apreciado”. Considera que con la digitalización, una televisión independiente del poder político es más necesaria que nunca. Si la gente recibe la información solo a través de su círculo de redes sociales, acaba teniendo una visión muy parcial de la realidad. “Es fundamental para construir un repertorio de contenidos que compartamos como país”.

(TEXT 3)

‘Silencio’, rueda Pedro Almodóvar

Las actrices Emma Suárez y Adriana Ugarte protagonizarán la nueva película del cineasta, un drama “femenino y sombrío”

5 ELSA FERNÁNDEZ-SANTOS Madrid 27 MAR 2015 - 11:22 CET



Almodóvar, con Emma Suárez, en las pruebas previas al rodaje de 'Silencio'. / EL DESEO

10 “Una mujer recorre de manera extenuante las calles de Madrid. Camina un poco a la deriva, pero por lugares que conoce. Busca algo, quiere que la vean...”. Son solo unas pinceladas, advierte Pedro Almodóvar, sobre la primera secuencia de su nueva película, *Silencio*, cuyo rodaje arrancará el próximo 6 de mayo y cuyos detalles finales se deciden estos días en El Deseo, las oficinas con lejanos ecos del estilo Memphis
15 donde se cuecen desde finales de los años ochenta todos los filmes del cineasta. A partir de esa fecha, y durante casi 12 semanas, Almodóvar dará forma definitiva junto a su equipo a este nuevo reto de una larga filmografía que, con esta, llega ya hasta las 20 películas.

20 Un drama “sombrio”, dice, “de universo femenino, pero en absoluto en el estilo manchego, menos barroco, con menos opciones para el humor”. La película transcurre desde los años ochenta hasta la actualidad. Dos actrices que nunca han sido *chicas*

Almodóvar, Emma Suárez y Adriana Ugarte, protagonizan la historia. Interpretan a la misma mujer en la madurez y juventud de su vida respectivamente. “No me gustan nada los trabajos excesivos de maquillaje para envejecer o rejuvenecer actores; prefiero dos
25 intérpretes diferentes y jugar con la imaginación del espectador”, afirma el director sobre este desdoblamiento interpretativo.

A lo largo de tres décadas, el espectador conocerá el presente y el pasado de una mujer marcada por el dolor, el abandono y una serie de viajes trascendentales en su biografía, “porque en cada viaje abandona a alguien importante de su vida o algo importante de su
30 vida. Y entre todos, un abandono esencial: el de su hija adolescente, a la que deja atrás inexplicablemente, sin una razón conocida. De repente, alguien que para ti lo es todo, se desentendiende de ti sin más. El silencio del título hace referencia al de la madre primero y al de la hija después”.

Entre la nómina de actrices —además de Emma Suárez y Adriana Ugarte— se
35 encuentran Inma Cuesta, Nathalie Poza, Michelle Jenner, Susi Sánchez, Pilar Castro, Mariam Bachir, la joven Blanca Parés y Rossy de Palma, la única veterana de la casa. “Algunas son caras muy conocidas de la televisión, pero yo casi no veo la tele, así que solo puedo decir que me han ganado en las pruebas de *casting*. Con otras, como Nathalie Poza, llevaba mucho tiempo con ganas de trabajar y después de ver su trabajo en la obra
40 de teatro *Berlín* no pude retrasar más tiempo esa cita”. Los actores —con menos peso específico en la historia— serán Daniel Grao, Darío Grandinetti y Joaquín Notario.



Adriana Ugarte, en una posible caracterización para la película. / EL DESEO

45 Pero la novedad de *Silencio* no afecta solo a los rostros de los intérpretes, sino que se extiende al paisaje. Más allá de ese obsesivo paseo inicial por las calles de Madrid, el director de *Todo sobre mi madre* también cambia radicalmente su habitual orografía: Galicia, la sierra de Huelva y los Pirineos aragoneses le roban esta vez el plano al horizonte castellano. La vieja meseta abre paso a montañas y acantilados. “Serán paisajes como metáfora y personaje; aquí las distancias son muy importantes”, añade el
50 director. Trayectos físicos y emocionales entre el sur y el norte de España.

“Esta es una historia que tenía en el cajón desde 2011. La dejé entonces y ahora ha vuelto para florecer. Quizá no es el mejor momento para rodar una película que requiere tantos desplazamientos; quizá era el momento para una película de estudio, pero esta es la que ha llamado con más fuerza”. El cineasta —que habla de sus guiones como
55 embriones vivos empujándose unos a otros para salir del cajón— se refiere así al largo parón (más de un año) que ha supuesto para él una compleja operación de espalda y una larga rehabilitación que aún no ha terminado. Asegura que en plena crisis física se planteó dejar el cine: “Se me pasó por la cabeza eso que ahora está tan de moda, reinventarse. Pensé en dedicarme solo a escribir, intenté imaginarme en la piel de un
60 cronista de experiencias vitales, en plan periodista de viajes, o como un novelista. Físicamente, no me veía capaz de rodar. La operación me provocó mucha más

inseguridad de la que ya de por sí tengo. Pero, para bien o para mal, me di cuenta de que otra cosa no es lo mío. Quiero seguir rodando; me alivia y a la vez me condena; me guste o no las cosas son así”.

65 Este último pacto con el destino se gesta en ese laboratorio vivo que es hoy El Deseo, donde el equipo de producción, el de vestuario, el de dirección artística y los actores se cruzan por los pasillos con ese aire de confidencialidad que antecede a toda película de Almodóvar. Preparan un equipaje pesado. Sin querer desvelar mucho más de *Silencio*, el cineasta lleva semanas cerrando el reparto y ultimando cada pormenor.

70 Trabajo orgánico

“El trabajo de Pedro es muy orgánico; por eso es difícil hablar de la película ahora. Partimos de un sitio, pero no sabemos adónde vamos”, explica Agustín Almodóvar. Eso sí, tener el reparto ya cerrado supone un paso de gigante. “Con Emma hablamos en el Festival de San Sebastián, hace ya meses. Pero ahora ya lo tenemos todo. ¡35 personajes con frase!”, exclama sonriente el productor y hermano. Para él, *Silencio* es una historia de emoción “seca”, de una sensibilidad “muy femenina, muy íntima”.

En un instante, el director tiene que decidirse entre 10 posibles tonos de paredes y otros tantos de asfalto para esa secuencia inicial de Emma Suárez vagando por Madrid. Es una pieza más del rompecabezas. Almodóvar habla de una paleta de colores verde, gris, humo y terracota. “Aunque sé que Sonia [Grande, directora de vestuario] y Antxon [Gómez, director de arte] siempre meten en la maleta algo rojo, a estas alturas me conocen y se guardan alguna opción acorde con mi pasado. Al fin y al cabo, y como suelo decir, por muy sobrio que me ponga la cabra siempre tira al monte”.

(TEXT 4)

Oh, my God! Estos españoles están locos''

Esto piensan en Dinamarca, Japón o Mozambique de nuestra gran fiesta religiosa. Avanzamos que prima el desconcierto

5

EVA CARNERO CHAMÓN 2 ABR 2015 - 10:26 CEST



Sol, toros, paella y siesta. Son algunos de los tópicos que nos acompañan cuando a los extranjeros se les pregunta por España. Sin embargo, en los últimos tiempos, se ha añadido (y con fuerza) otro genuino *typical spanish*, la crisis, completando la imagen que tienen los foráneos de la España de 2015. Así se desprende del último Barómetro de la Imagen elaborado por el Instituto Elcano.

De todas formas, algo hemos mejorado. Según la encuesta elaborada en una decena de países de Europa, América, Asia y el Magreb, la calificación a la hora de valorar la imagen global de nuestro país ha pasado de 6,5 puntos sobre 10, en 2012, a 6,9 en 2015. Esta encuesta permite medir cómo nos ven en el exterior a partir de las respuestas dadas a una pregunta muy concreta: "¿Qué es lo primero que se le ocurre al pensar en España?".

Pero, ¿qué hubieran contestado sobre algo más específico de estas fechas, como una procesión de Semana Santa? ¿Cuál habría sido la respuesta de un americano, una danesa, un mexicano o una japonesa? ¿Qué piensa alguien que vive en Sitka (Alaska)

cuando contempla una procesión de penitentes ocultos bajo sus capirotos? ¿Y cómo reacciona un residente en Maputo (Mozambique) ante unos pasos que recorren las calles españolas al son de los tambores?

Nos hemos permitido hacer una pequeña encuesta recogiendo la opinión de ciudadanos procedentes de países con culturas tan dispares con la intención de descubrir, o al menos vislumbrar, qué pensamientos y emociones afloran en un extranjero al contemplar una procesión de Semana Santa y el ambiente que la rodea. Esta vez, en lugar de viajar, abrimos las puertas. Y aunque no es posible llegar a una conclusión dado el reducido tamaño de la muestra, sí podemos afirmar que, en general, coinciden en calificar la Semana Santa como un espectáculo misterioso. Hay quien incluso siente algo de miedo.

Recelo ante el dispendio

"La primera vez que fui a una procesión de Semana Santa sentí una mezcla de rechazo y emoción", afirma Pia Davidsen, una danesa de 50 años que reside en Plana Novella (Barcelona) desde hace más de 20 años. "Rechazo porque me pareció un espectáculo tétrico, más propio de tiempos pasados, y emoción porque veía cómo la gente se entregaba totalmente", explica.

Maura Quatorze, gestora de 34 años en una empresa de comunicación en Maputo (Mozambique), creyó durante unos instantes "que había viajado en el tiempo retrocediendo varios siglos". Pero también reconoce que se trata de "una ceremonia impresionante, extremadamente cuidada y con elementos visuales bellísimos". Le impactó mucho. A miles de kilómetros, Greg Mandel, desde Sitka, en Alaska (Estados Unidos), no puede evitar sentir cierto recelo ante la visión de "tantas personas uniformadas moviéndose al unísono en una atmósfera tan intensa".

Vicky, norteamericana de 53 años, se pregunta desde Massachusetts por qué no se destina todo el dinero que se invierte en otros fines, como, por ejemplo, en comida para el que lo necesita. La referencia a la ostentación y al gasto excesivo se repite en la opinión de Magda, una administrativa de 43 años de origen rumano. "En mi país también hay procesiones en Semana Santa, pero no tienen nada que ver con las de España. Se hacen de manera más discreta, sobre todo, sin tantos gastos, ni tanta opulencia", expresa.

El Barroco en las calles: qué más da ser agnóstico

55 María José Lance, psicóloga argentina de 32 años afincada en Madrid, viaja cada Semana Santa al sur del país para apreciar lo que define como "el Barroco tomando las calles". Aunque se declara agnóstica, siente verdadero placer al disfrutar del "ambiente lúdico del acontecimiento, que se mezcla con la fe estremecedora de muchos, y una música bella de fondo, como las saetas en Granada".

60 Safaa (Kenitra, Marruecos), una administrativa de 30 años, añade: "Que un grupo de personas o un pueblo entero se organice para hacer algo tan bonito es positivo". Y donde Safaa percibe devoción, Yuka, traductora japonesa de 29 años, solo ve terror: "Siento mucho miedo, por no decir pánico, al ver las esculturas ensangrentadas de Cristo". Al otro lado del globo comprobamos que en Portugal, Helena Costa, nacida en
65 Lisboa hace 34 años, también se asusta: "El fanatismo político o religioso me produce escalofríos". "Pero esto no es fanatismo", se queja Soraya Infante, colombiana de 40, que asevera que reivindica la libertad religiosa, "sobre todo de un modo tan tolerante como la Semana Santa española, donde caben todos".

El productor audiovisual Luís Alberto López, de origen mexicano y católico por
70 herencia materna, dice repartirse entre la incredulidad y la confusión al preguntarle acerca de los sentimientos que despierta en él la visión de los pasos. "Me parece una situación contradictoria, extraña. Ya que a veces veo expresiones demasiado extremas [como Los Empalaos, en Extremadura], que difieren de lo que yo entiendo como los valores de Semana Santa".

75 Por cierto, las torrijas les gustan a todos. Feliz Semana Santa.

(TEXT 5)

Fanzara, capital del grafiti

Un pequeño pueblo de Castellón se convierte en referente del 'street art'

El movimiento contra un vertedero de residuos peligrosos alumbró la idea

5 LORENA ORTEGA Castellón 7 ABR 2015 - 13:33 CEST



Integrantes del colectivo MIAU contemplan algunas obras pintadas en las fachadas de Fanzara. / ÁNGEL SÁNCHEZ

Hubo un tiempo en el que los niños de Fanzara, un pueblo de 320 habitantes del interior de Castellón, jugaban a manifestarse. Eran los años en los que el vecindario protestaba
10 contra un proyecto de vertedero de residuos peligrosos. De eso hace casi una década. El vertedero no se hizo, pero de aquellas protestas quedó una conexión vecinal que ha sido la base para hacer de Fanzara un pueblo museo. “Aquello nos sirvió para que, cuando propusiéramos nuestra locura, la aceptaran casi a ciegas”, relatan Javier López y Rafa Gascó, que encabezaron aquellas marchas y que han desarrollado la idea que ha
15 cambiado la localidad.

La locura consistió en pedir a una población envejecida que cediera sus paredes para que unos desconocidos grafiteros las pintaran, sin saber qué iban a hacer. “Pensamos que, con suerte, vendría algún artista urbano a pintar un mural, pero nunca lo que habíamos soñado: vivir como dentro de un museo”, dice Javier. El año pasado 23
20 virtuosos del *street art* como Deih, Hombrelópez, Susie Hammer y Julieta Xlf convivieron con los vecinos durante cuatro días, durmiendo donde podían y comiendo lo que les preparaban. A su marcha dejaron 44 intervenciones. Es prácticamente

imposible caminar más de un minuto sin ver un mural. Fanzara se ha convertido en el MIAU, el Museo Inacabado de Arte Urbano.

25 Virtuosos como Deih, Hombrelópez, Susie Hammer y Julieta Xlf dejaron en la localidad 44 intervenciones

“No son conscientes de lo que han hecho, no solo por las firmas que han llevado, sino por conseguir que todos se hayan involucrado”, explica Belén García, investigadora de la Universitat de València y especialista en *street art*. Ella cuenta que lo de Fanzara es una idea original sin referentes previos. “Es novedoso”, dice, “porque ha nacido de un movimiento social alejado de otras formas de entender el *street art opografiti*, como se llaman estos murales. Es diferente de lo que ocurre en ciudades como Valencia, donde los artistas *invaden* el espacio público sin permiso [municipal]”. Y diferente de las ferias que organizan los Ayuntamientos para embellecer zonas degradadas. “Una cosa es el lavado de calles, donde les pagan, y otra es esto. Aquí nació como movimiento vecinal y sin un duro”, recalca la investigadora. El arte urbano propio de grandes zonas ha conquistado este pequeño entorno rural.



Un vecino de Fanzara frente a una de las intervenciones de 'street art'. /ÁNGEL SÁNCHEZ

40 Pero el apoyo del Ayuntamiento es fundamental. Por los 2.000 euros de aportación —el resto se sufraga con donativos y venta de productos— y porque fue con el aval municipal cómo se presentaron ante el colectivo Mur-murs para que contactaran con los artistas. En poco tiempo localizaron a 20 jóvenes dispuestos a venir. El proyecto se disparó. Los artistas llegaron, se pasearon, eligieron la pared que quisieron y se pusieron a dibujar. El resultado fue tan satisfactorio que otros vecinos acabaron pidiendo que pintaran sus casas.

Los artistas han dejado una huella que en Fanzara sienten propia. Algunos ejemplos: Hombrelópez ha llenado las calles de expresiones típicas, Pol Marban plasmó en un

- inmenso muro una foto antigua de ancianos del pueblo... La repercusión ha llegado a
- 50 países como Italia. Un colectivo de artistas supo del pueblo y se desplazó para agrandar el museo con tres intervenciones más. “Fanzara en unos años podrá ser un referente internacional, creo que ya lo es”, dice Joan Feliu, doctor en Historia del Arte en la Universitat Jaume I de Castellón. El pueblo es objeto de estudio en ámbitos académicos, apunta Belén García.
- 55 Ahora Fanzara prepara un segundo encuentro, del 16 al 19 de julio. ¿No teméis quedaros sin paredes? “Pues borramos y comenzamos de nuevo”, dice Javier.

APPENDIX II

TARGET TEXTS

(TEXT 1)

Spain to close Cervantes Institute branch in Gibraltar

10 Foreign minister: “Everyone there speaks Spanish, apart from the apes”

MIGUEL GONZÁLEZ Madrid 12 FEB 2015 - 12:26 CET



José Manuel García-Margallo during his appearance before the foreign relations committee in Congress. / KIKO HUESCA (EFE)

15 Foreign Minister José Manuel García-Margallo stirred up the diplomatic waters on Wednesday when he announced the closing of the Cervantes Institute in Gibraltar, saying it did not make sense having a center promoting Spanish language and culture in an area that is considered “Spanish territory.”

“In Gibraltar everyone speaks Spanish, apart from the apes, ” the foreign minister said.

20 The government opened a branch of the Cervantes Institute in the British colony in 2006 as part of an agreement by the so-called Tripartite Forum that for the first time brought together representatives of Spain, Britain and Gibraltar at a meeting in Córdoba.

25 Speaking before the foreign relations committee in Congress, García-Margallo said he had decided to close the institute because he considered the Tripartite Forum to be concluded, as it had meant treating Gibraltar on an equal footing with Spain and Britain, which he called unacceptable.

In its place, Spain will now open a Cervantes Institute in Singapore. The non-profit centers are located in 20 different countries.

30 Spain's top diplomat also denied that the government had pressured to prevent Gibraltar Chief Minister Fabian Picardo from speaking earlier this month at the New Economic Forum. But he did acknowledge that he had let organizers know that he did not think it "useful" to allow the British ambassador in Madrid, Simon Manley, to introduce Picardo so he could deliver his "categorically false theories, such as Gibraltar is not a
35 colony."

Picardo finally addressed the event at a Madrid hotel paid for by Gibraltarian authorities.

"There isn't one Spaniard who accepts the title of chief minister," García-Margallo told lawmakers.

(TEXT 2)

What now for Spain's public broadcaster?

Rising debts, political interference and plummeting audiences. RTVE needs urgent attention

JOSEBA ELOLA Madrid 30 MAR 2015 - 11:25 CEST



5

A control panel at the RTVE headquarters, in Madrid. / GORKA LEJARCEGI

RTVE, Spain's public broadcaster, is in the midst of an unprecedented crisis. Its chairman, Leopoldo González-Echenique, resigned in September, three months after the company's director, Ignacio Corrales, was sacked and its board told they risked joining him. The state entity has debts of more than €700 million and continues to lose money, even after the government agreed to a €130-million lifeline, funded by the taxpayer. In turn, many of the organization's own journalists accuse the government of political interference, isolating reporters and staff it sees as hostile, and in this, an election year, of creating its own news team. Meanwhile, the audience share of RTVE's two TV channels has fallen by more than half to around 10 percent over the last decade.

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RTVE is not playing the role normally associated with state broadcasters: to provide impartial news and programming at a reasonable cost to the taxpayer

In short, RTVE is not playing the role normally associated with state broadcasters,
20 which in a democracy is above all to provide impartial news and programming at a
reasonable cost to the taxpayer.

“State television works if it avoids controversy and the taxpayer understands that it is a
public service, just like hospitals, roads, and education,” says Alonso Sánchez-
Taberero, a professor of Information Enterprises, and rector of the University of
25 Navarra, who points to the BBC as the model for public broadcasting.



Europe's state broadcasters.

“We have created a monster that is simply too big for the service it provides,” adds Lalo
Azcona, a former newsreader at RTVE. “In the rest of Europe, state broadcasters are not
30 an economic disaster, which is why nobody there is arguing about whether they should
be closed down.”

The difficult financial situation at RTVE, which is now under the stewardship of José
Antonio Sánchez, is in large part due to a massive drop in income. The first came in
2009 when the then prime minister, José Luis Rodríguez Zapatero decided it would no
35 longer be able to show advertisements, taking away some €450 million in one fell
swoop. The idea was that the private channels would contribute to funding RTVE from
the extra advertising it was assumed they would pick up. But over the last five years,
their contribution has steadily fallen. The second blow came when RTVE's state
funding was cut by 30 percent between 2010 and 2013 as part of government austerity
40 measures.

The problem becomes more urgent by the month. Between 2012 and 2014, its deficit
grew from €112 million to €132 million. In November, the government proposed
allowing RTVE to show advertising again.

Another possibility would be to follow the British and French model of paying some
45 kind of license fee. “But nobody has ever dared to do so here,” says Alejandro Perales,
president of the Association of Communication Consumers, and who says a mix of
license fee, state funding, and limited advertising is the best solution.

*The board is little more than a parliamentary commission; its members
need to have a more professional profile”*

50 Emili Prado of Barcelona’s Autonomous University says that a license would no longer
work, given that people watch television on a variety of devices, and suggests some
kind of pay-per-view system. “But not to make money,” he adds. “Only as a kind of
subsidy.”

The other issue that has long plagued RTVE is its use by successive governments for
55 their own political ends. The director of RTVE has traditionally been proposed by the
government of the day, requiring only a simple majority of votes in Congress. “Since
the times of Franco, and right through the transitional years to democracy and beyond, it
has been used by the government of the day,” says Agustín García Matilla, professor of
Audiovisual Communication at the University of Valladolid.

60 In a bid to break that pattern, José Luis Rodríguez Zapatero introduced legislation that
required a two-thirds majority in Congress to elect the director of RTVE, thus requiring
a candidate that was suitable to all parties. But this brief episode of impartiality à la
BBC didn’t last long, and when the Popular Party took office in 2012, it reverted to the
previous system.

65 *The parliamentary commission is only interested in making sure that one party doesn’t get five minutes
more air time than another”*

Critics have called for the government to reinstall the two-thirds majority requirement
for approval of the director of RTVE and its board. The appointment of José Antonio
Sánchez has done little to instill any hope of impartiality. Formerly the head of
70 Telemadrid – the capital’s regional channel, which has long been accused of being little
more than a propaganda vehicle for the Popular Party, which has run Madrid for two
decades – Sánchez has already run RTVE, and was criticized by the High Court for the
broadcaster’s failure to cover the 2002 general strike during his time at the helm of the
broadcaster.

75 “Editorial independence is essential,” says Enrique Bustamante, professor of Audiovisual Communication at the Complutense University of Madrid and a member of the committee set up in 2004 to come up with proposals to overhaul RTVE. He says that reinstalling the two-thirds vote in Congress is essential.

Teledetodos, which describes itself as a research group made up of media professionals and audiovisual communication experts and academics, says that RTVE’s board needs
80 to be smaller, and to better reflect the interests of Spanish society, at the same time as exercising more strategic and direct control over the company.

“At present, the board is little more than a parliamentary commission; its members need to have a much more professional profile,” says Alejandro Perales, of the Association of
85 Communication Consumers.

France and Britain’s state broadcasters have their own, independent boards whose job is to oversee service goals and to guarantee pluralism. This approach was behind the reform of the committee set up in 2004, but which was then dropped in 2006. Emili Prado and Miquel de Moragas of Barcelona’s Autonomous University argue that RTVE
90 needs a board made up of experts from the world of television, along with what they call “social interpreters,” who would represent different groups in society. The current board, say the pair, is overshadowed by the National Markets and Competition Commission (CNMV), and has very little decision-making capacity.

“What’s more, the parliamentary commission is only interested in making sure that one
95 party doesn’t get five minutes more air time than another,” says Prado, adding: “there has never been truly independent parliamentary control.”

RTVE’s programming model is also under question. “It is very dangerous when the directors of public broadcasters feel that their success or failure is measured solely in terms of viewing figures,” says Álex Martínez Roig, head of content at satellite
100 broadcaster Canal Plus. Sánchez-Tabanero points to the Swedish model, where the state broadcaster’s programming is seen as complementing the private stations, and doesn’t have to bid to show major sporting events such as soccer. Agustín García Matilla of the University of Valladolid, also highlights the BBC’s longstanding links to education.

The lingering crisis has prompted some calls for RTVE to be privatized

- 105 The lingering crisis has prompted some calls for RTVE to be privatized. “This would bring an end to the waste, and there would be no more political interference,” says Carlos Rodríguez Braun, professor of History and Economic Thought at Madrid’s Complutense University. “But as long as it is not politically profitable, it will never be privatized.”
- 110 In the final analysis, the debate over public television depends on each country’s model. “In Europe, says Emili Prado, “state television works and is popular.” He says that in the digital age, politically independent television is more important than ever. If people only receive information from their circles within the social networks, their vision of reality is necessarily limited. “It is essential to build a wide range of content that we can
- 115 share as a country,” concludes Prado.

(TEXT 3)

Silencio': Pedro Almodóvar is filming

Spanish filmmaker discusses his new movie, a drama about leaving loved ones behind

ELSA FERNÁNDEZ-SANTOS Madrid 27 MAR 2015 - 12:31 CET



5

Pedro Almodóvar with actress Emma Suárez before the filming of 'Silencio'. / EL DESEO

“A woman makes her weary way down the streets of Madrid. She is walking kind of aimlessly, but in parts of the city that she is familiar with. She is looking for something, trying to get noticed...”

10 Pedro Almodóvar outlines this quick sketch of the opening scene in his new movie, *Silencio*, which begins shooting on May 6.

The final production details are currently being hammered out at El Deseo, the filmmaker's production company. This place, which has a faint Memphis air to it, is where all of Almodóvar's movies have been concocted since the late 1980s.

15 *This movie is not at all in the Manchego style, it is less Baroque, with fewer options for humor”*

Film director Pedro Almodóvar

For nearly 12 weeks after filming begins, the creator of *All About My Mother*, *Talk to Her* and *Volver* will give shape to his 20th feature film, which poses new challenges for the 65-year-old.

Although this “dark” drama focuses, like many of his other works, on the female universe, it is “not at all in the Manchego style, it is less Baroque, with fewer options for humor,” notes this authentic man from La Mancha, who was born in the village of Calzada de Calatrava.

The movie, which follows a character’s life from the 1980s to the present, features two actresses who have never been “Almodóvar Girls” before, Emma Suárez and Adriana Ugarte. Suárez plays the older Julieta, Ugarte the younger one.

“I really don’t like those excessive makeup jobs to age or rejuvenate actors; I would rather use two different actors and play with the viewer’s imagination,” explains the two-time Oscar winner.

Over the three decades spanned by the story, audiences will get to know the present and the past of a woman whose life is marked by pain, abandonment and several meaningful trips.

“Meaningful because in each one of them she leaves behind someone or something that is important to her,” notes Almodóvar. “And chief among these is one fundamental act of abandonment: her teenage daughter, whom she leaves behind inexplicably, for no known reason. All of a sudden, someone who meant everything to you wants nothing more to do with you, just like that. The silence in the title is a reference to the mother’s silence first, and to the daughter’s silence later.”

The female cast also includes Inma Cuesta, Nathalie Poza, Michelle Jenner, Susi Sánchez, Pilar Castro, Mariam Bachir, the young Blanca Parés and Rossy de Palma, the only veteran with several Almodóvar movies under her belt, including the arch-famous *Women on the Verge of a Nervous Breakdown*.



45 Adriana Ugarte as she might look in the movie, where she plays young Julieta. /EL DESEO

“Some faces are very familiar to TV audiences, but I hardly ever watch television, so all I can say is that they convinced me through their auditions. Some, like Nathalie Poza, I’d been meaning to work with for a long time, and after seeing her work in the play *Berlín*, I couldn’t wait any longer.”

50 The male characters, who carry less weight in the story, are played by Daniel Grao, Darío Grandinetti and Joaquín Notario.

But *Silencio* will not only feature new faces. The landscape will be different as well. After that initial, obsessive walk through Madrid, Almodóvar will radically change his regular movie setting – the plains of Castilla – for the rolling hills of Galicia and the
55 mountains of Huelva and the Pyrenees.

“The landscapes will be at once a metaphor and a character; distance takes on added meaning here,” says the filmmaker, talking about the physical and emotional journeys between the north and south of Spain.

“I’d had this story on the back burner since 2011. I dropped it for a while, but now it’s
60 back and flourishing. Perhaps this is not the best time to shoot a movie that requires so

much moving around; perhaps this would have been the time for a studio movie. But this is the one that appealed to me more strongly,” he confesses.

Almodóvar, who talks about his scripts as though they were living embryos vying with one another to come out of the drawer, is making a sideways reference to the long
65 resting period of over a year that followed his complex back surgery. With physical rehabilitation sessions still underway, he admits that during the worst of it he even considered quitting his career.

*I really don't like those excessive makeup jobs to age or rejuvenate actors; I would rather use two different actors and play with the viewer's
70 imagination”*

“It occurred to me to do that thing that’s all the rage now: reinventing myself,” he says. “I thought of devoting myself to writing; I tried to see myself as a teller of vital experiences, a travel journalist, a novelist. Physically I felt incapable of making another movie. The surgery caused me a lot more insecurity than what I already have naturally.
75 But for better or for worse, I realized that I would be no good at anything else. I want to keep making movies; it is a relief and a curse at the same time: whether I like it or not, that’s just the way it is.”

And so this latest deal with destiny is being gestated inside that living laboratory, El Deseo, where the cast and the members of the production, wardrobe and art direction
80 teams all share the hallways with that air of confidentiality that anticipates every Almodóvar production.

Organic work

“Pedro’s work is highly organic; that is why it is hard to talk about the movie right now. We have a departure point, but we don’t know where we’re headed,” says his brother
85 Agustín. Just having the final list of cast members is already a major achievement.

“We spoke with Emma at the San Sebastián film festival, months ago already. But now we have everyone: 35 characters!” exclaims the producer.

At one point, the director is asked to make a choice between 10 possible shades of wall color and as many for the pavement, all with a view to that opening scene in which
90 Emma Suárez is seen wandering through the streets of Madrid. It is just one more piece in the puzzle. Almodóvar talks about a palette of green, grey, smoke and terracotta tones.

“But I know that Sonia [Grande, head of wardrobe] and Antxon [Gómez, art director] always throw in something red, because by now they know me well and will have an
95 option that is more in keeping with my past,” says Almodóvar in reference to his highly colorful films of the past. “After all, as I like to say, no matter how much self-restraint I exercise, a leopard does not change its spots.”

(TEXT 4)

“My God! These Spaniards are crazy”

What do visitors from Europe, Japan and Africa make of Spain’s religious holidays?

EVA CARNERO CHAMÓN 2 ABR 2015 - 18:53 CEST



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Hooded penitents during one of Spain’s many Holy Week processions.

Sun, bullfighting, paella and of course the siesta.... Those are just a few of the more persistent stereotypes foreigners still associate with Spain, but according to the latest survey compiled by the Madrid-based Instituto Elcano thinktank, that list now includes *la crisis*.

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Paradoxically, despite Spain’s more than half-a-decade of economic woes, perceptions of the country in the rest of Europe, the Americas, Asia, and North Africa have improved. The survey poses questions such as: “What is the first thing that comes to mind when you think of Spain?”

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But how about delving a little deeper, and asking what foreigners think, for example, of Holy Week in Spain. What would an American, a Dane, a Mexican, a Mozambican, or a Japanese have to say about a procession of hooded penitents? While it’s not possible to reach any firm conclusions from such a small sample, we can confirm that in general, foreigners see Holy Week as mysterious, and in some cases, scary.

20 A mixture of emotion and rejection

“The first time I saw a Holy Week procession I felt a mixture of rejection and emotion,” says Pia Davidsen, a 50-year-old Dane who has been living in Plana Novella, a quiet town about half-an-hour’s drive from Barcelona, for the last 20 years. “Rejection because it seemed a sinister spectacle, something belonging to the past, and emotion
25 because I could see that people embraced it totally.”

Maura Quatorze, a 34-year-old manager from Maputo, the capital of Mozambique, says the first time she saw a religious procession in Spain she wondered if she had “traveled back in time several centuries.” Nevertheless, she admits that the ceremony was “impressive, very carefully done, and very beautiful visually.”

30 Greg Mandel, who has traveled from Alaska to spend time traveling in Spain, said his first impression was “largely negative at seeing so many people dressed the same moving in unison amid such an intense atmosphere.”

Vicky, writing from Massachusetts, wonders if the money spent on the processions might not be better employed on providing food for the hungry, for example. Magda, a
35 43-year-old Romanian working in Spain, shares the same view. “We have processions in my country as well, but they can’t be compared to Spain’s. They are more discreet, and above all they aren’t as opulent, or as expensive.”

Taking baroque to the streets: it doesn’t matter if you’re agnostic

María José Lance, a 32-year-old psychologist from Argentina who lives in Madrid,
40 travels to Andalusia each Easter to see what she calls “baroque on the streets.” She says that despite being agnostic, she genuinely enjoys “the festive atmosphere of the event, which is mixed with the ferocious faith of many, and with wonderful music such as the *saetas* in Granada.”

Safaa, a 30-year-old from the southern Moroccan city of Kenatra, adds: “It’s very
45 positive that a group of people, or an entire village get together to do something nice.” But where Safaa sees devotion, Yuka, a 29-year-old Japanese translator, sees only fear. “I was very afraid, not to say panicked, when I saw the statues of Christ covered in blood.”

Helena Costa, a 34-year-old from Lisbon, Portugal, was also frightened when she first
50 saw a religious procession at Easter in Spain. “Political or religious fanaticism scares
me,” she says. “But this isn’t fanaticism,” says Soraya Infante, a 40-year-old Colombian
who calls for more religious tolerance. “Particularly at a time like Holy Week.”

Luis Alberto López, a television producer from Mexico, and a Catholic on his mother’s
side, says he is torn between incredulity and confusion when asked how he feels about
55 the processions of Holy Week: “It’s a strange, contradictory feeling. Sometimes there
are violent aspects to the celebrations [some penitents whip themselves or crawl on their
knees during the processions], which to me seem to contradict the values of Holy
Week.”

One thing that all those interviewed agreed on is that *torrijas*, a typical Easter dish of
60 sliced bread soaked in milk, honey, or wine, are delicious. Happy Holy Week wherever
you’re from.

(TEXT 5)

How a tiny Castellón village became Spain's street art capital

The 320 inhabitants of Fanzara have invited graffiti artists to decorate the entire town

5 LORENA ORTEGA Castellón 13 ABR 2015 - 10:02 CEST



Members of the MIAU collective admire some of Fanzara's artworks. / ÁNGEL SÁNCHEZ

10 Around a decade ago, the children of Fanzara, a village of 320 inhabitants in the mountainous interior of Castellón province in eastern Spain, used to play at staging protests. This was back when residents were mounting frequent demonstrations against a project to install a toxic waste incinerator here. “That experience taught us that when we put our minds to something, we can bring people round,” say Javier López and Rafa Gascó, who led the marches against the waste plant, and have now channeled their energies into a new initiative that has changed the face of this remote community.

15 *We never imagined it would reach the point where we're living in a huge open-air art gallery”*

MIAU organizer Javier López

The pair have convinced the mainly elderly residents of Fanzara to allow graffiti artists to cover the walls of the village with street art. “We thought that with a bit of luck, one

20 or two urban artists would come and paint a mural, but we never imagined it would reach the point where we're living in a huge open-air art gallery," says Javier.

Last September, 23 leading Spanish street artists, including names such as Deih, Hombrelópez, Susie Hammer, and Julieta Xlf, descended on Fanzara for four days, leaving behind 44 murals in what they have dubbed the MIAU, or Museo Inacabado de
25 Arte Urbano (Unfinished Museum of Urban Art).

"They're probably not really aware of how important what they've done is," says Belén García, a specialist in street art at the University of Valencia, about the residents of Fanzara. "This is unique, because it comes out of a social movement that has nothing to do with other forms of street art or post-graffiti, as these kind of murals are called.



30 A Fanzara resident stands in front of one of the works of street art. / ÁNGEL SÁNCHEZ

"This is different to what is going on in cities like Valencia, where artists paint in public spaces without permission," she adds. It is also different to when municipal authorities decide to pay artists to decorate the walls of a run-down area: "This was born out of a
35 residents' movement and with no funding."

That said, Fanzara's local council threw itself behind the initiative, contributing €2,000 to the four-day paintfest. The rest of the costs were covered by the artists themselves, who raised money online and by selling merchandising to visitors at the event. Fanzara town hall contacted the Mur-murs street artists collective, which soon found more than
40 20 people interested in taking part. After the artists had finished, a number of residents asked them to decorate their own houses.

Word of the event soon spread internationally through the social networks, and a group of Italian artists traveled to Fanzara, contributing three more works to this ongoing project. "In a couple of years, Fanzara will be known internationally, in fact I think it

45 already is,” says Joan Feliu, an art historian at Jaume I University in Castellón. Belen García says the village is already the subject of study in academic circles.

Fanzara is now preparing for a second sitting, which will take place over four days starting on July 16. “And if we run out of walls, we’ll just paint over and start again,” says Javier.

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