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SPANISH CINEMA TERMINOLOGY: FROM THE SILVER SCREEN TO THE STREET SCENE

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1. *LIGHTS!* THE SILVER SCREEN AS A CHANNEL FOR LINGUISTIC AND CULTURAL TRANSFER

Linguistic change naturally accompanies other types of social and cultural change experienced by a given speech community. As new objects are created and ideas conceived, languages must innovate to account for the changing realities and to fulfill the communicative needs of the speakers. In our modern society and particularly in the fields of science and technology, the most frequently used terms and expressions are easily transferred as speakers of the source language come into contact with those of other languages. Professionals in the fields of aviation, medicine or computer science draw from an international lexicon to facilitate communication as do specialists working in the cinema and television industry, namely producers, directors, scriptwriters, technicians, performers, film critics and even filmgoers worldwide. Terminology specific to this influential industry, much of which may be traced directly to American English (AmE), has been incorporated into borrowing or receiving languages to designate particular concepts, techniques, character types or genres¹.

The contact between AmE and contemporary peninsular Spanish is continually reinforced given the popularity of American television and cinema productions². On the one hand, Spanish-speaking professionals adopt

¹ Studying Spanish Anglicisms related to the film industry, Guzmán (1985: 175) affirms: "Movies are one of the most important sources of Anglicisms in Spanish. Besides their specific words we also consider those whose acquaintance and use by Spanish speakers is mainly due to movies, such as 'gangster' or 'cowboy'".

² Penny (1998: 25) highlights the role of American media and the cinema and television industry in the transfer of linguistic elements to Spanish: "Desde la década de 1950 en adelante, la fuente principal de este tipo de préstamos [los anglicismos] ha sido, en cambio, el inglés americano; todavía continúan divulgándose a través de los medios de comunicación escritos (especialmente

specific terms related to their industry, rapidly adding AmE linguistic expressions to the language spoken on Spanish streets. On the other hand, American cultural realities and their associated lexical manifestations are an integral part of the programming on Spanish television: music programs (MTV), documentaries (National Geographic), dramas (*S.W.A.T.*, in Spanish *Los hombres de Harrelson*), sit-coms (*Friends*), sports (NBA) and news broadcasts (CNN).

Importing American cinema and television productions implies that the Spanish television and film translator must rely on distinct strategies to designate the foreign linguistic and cultural realities: adopting the foreign term (*donut* for doughnut, donut); adapting the foreign term to the target language (*volei(bol)* or *balonvolea* for volleyball); using a target language equivalent (*gobierno* for administration); literally translating the foreign expression (*fuego amigo* for friendly fire) or extending the meaning of a native element (*canguro* for babysitter)³. In her study of Spanish Anglicisms, Sánchez (1993) pays particular attention to the translation of compounds referring to modern realities made popular by Americans such as *asesino en serie*, *asesino múltiple* for serial killer or *corredor de la muerte* for death row, concepts transferred through the global media network. Moreover, the transfer of AmE realities and expressions may go well beyond the lexical. Gómez (1998) offers examples of pragmatic interference from AmE in the Spanish dubbing of Hollywood films and television series, concluding that even though this type of interference is not particularly intense, it is the frequency of certain English-based constructions that is indeed noteworthy as evidenced by set formulas such as *eso es todo* (that's all) or *damas y caballeros* (ladies and gentlemen). Even in the naming of their children, there is evidence that Spanish parents have turned to American television for inspiration:

Los castellano parlantes han recurrido a menudo a un santoral alternativo: el de las estrellas mediáticas. En los años 80, de la serie 'Dallas,' los padres eligieron Suelen, en honor a la alcohólica Sue Ellen, un personaje que suscitaba odios y

periódicos, traducción de obras científicas, etc.), pero llegan a nosotros cada vez en mayor número gracias a los medios de comunicación orales (doblaje de películas estadounidenses, programas de televisión, etc.)". Spanish writers Moncada (1995) and Verdú (1996) rely heavily on AmE cultural references in their essays describing aspects of the American way of life and North American influence on Spain and the globalized world.

³ Inigo and Westall (1997 and 1998) investigate strategies used by Spanish translators when faced with linguistic, social and cultural realities exclusive to AmE expression and the American way of life.

simpatías a partes iguales. A 'Falcon Crest' se debe la multitud de Richard, bautizados en honor del malvado Channing⁴.

The American entertainment industry, therefore, must be considered as a major contributing agent in the spread of the English language, especially the American variety. Further, this industry has familiarized Spaniards with aspects of American culture and specific cultural realities. The mythology of the American west as exemplified by the Hollywood *western* is a case in point. Adopted directly from the source language, the *western* is the genre developed to immortalize the life of the quintessential American frontier hero and his world. Lorenzo (1996: 471) describes how this loanword has taken on a variety of forms in Spanish:

Tampoco parece encontrarse sustituto español para el género de películas conocido normalmente como un *western* y que hace más de medio siglo se llamaban "de vaqueros, de caballos" o simplemente "del Oeste" (para los más anglicados "del Far West").

The *western* is also used in compounds and sub-genres like the *spaghetti-western*, as registered in Spanish dictionaries by Hoyo (1995), Doval (1996), Rodríguez and Lillo (1997) and Seco *et alii* (1999). In their entry for *western*, Rodríguez and Lillo (1997: 543) mention a number of other interesting possibilities, proof of Spanish innovation based on the AmE original:

El *western* de producción o dirección no norteamericana a menudo recibe denominaciones muy variopintas formadas según el modelo de → spaghetti-western, en las que el primer elemento, de referencia gastronómica, funciona como gentilicio: → garbanzo-western y chorizo western (español), → frijol-western (mexicano), → soja western (chino). (→ spanish-western).

Further evidence of Spanish linguistic innovation is revealed by the array of AmE loanwords which designate realities associated with the tales of the *Far West*. A brief analysis of these items provides insight into the distinct strategies used in the borrowing process. Loanwords may be accepted directly from the source language (*blackjack*, *Colt*, *cowgirl*, *mustang*, *ranger*, *saloon*, *scout*, *sheriff*, *Stetson*, *Smith & Wesson*, *Winchester*) or adapted to the receiving language (*güínchester*, *linchamiento*, *linchar*, *mocasín*,

⁴ "¿Y cómo le llamamos?" *Quo*, n.º 77, febrero 2002, 30-35.

póquer/póker, rémington, revólver, rifle). Numerous concepts are represented by cultural equivalents in Spanish: *escopeta* (rifle), *explorador* (scout), *hacha (de guerra)* (tomahawk), *pantalones vaqueros/tejanos* (blue jeans), *pistolero* (gunman), *taberna* (saloon), *tienda/choza* (tepee/tipi). Further, Spanish speakers have created terms by translating the foreign model or extending the meaning of a native element: *alambre de púas/espinas* (barbed wire), *americano* (American as citizen of the United States of America), *cara de póker* (pokerface), *caza recompensas* (bounty hunter), *cuervo* (bird and Native Americans), *el lejano Oeste* (the Far West), *el salvaje Oeste* (the Wild West), *fiebre del oro* (gold fever, gold rush), *la ley de Lynch* (Lynch Law), *mujer india* (squaw), *piel roja* (redskin), *planta rodadora* (tumbleweed), *pueblo fantasma* (ghost town), *rostro pálido* (pale face). Finally, the *western* has served to introduce audiences to expressions and cultural realities like the typical *wanted* signs posted in frontier towns and, in the summer of 2002, in Recollet (Manacor, Majorca): *SE BUSCA. ESPECULADOR. Por destruir puestos de trabajo. Por crear crispación social. Por arruinar una empresa centenaria como MAJORICA*. Clearly, these realities and their linguistic manifestations were initially alien to the speakers of the borrowing language, but over time these AmE loanwords and their references have come to designate in the Spanish language each of the distinctive characters, features and elements of the classic tales of the American West.

Having now cast a few *lights!* on the influence exerted by the American silver screen, we shall now examine other AmE loanwords common in the lexicon of cinema and television discourse. To this end, we shall explain the materials and methodology (*¡camera!*) employed for compiling a corpus of AmE loanwords in peninsular Spanish and then examine (*¡action!*) the domains of cinema and television more thoroughly. Thus, the overall objective of the study is to explain how this particular industry has facilitated the Spanish borrowing of a myriad of American linguistic items and cultural realities in addition to providing much of the specific terminology currently used by Spanish professionals, in other words, how AmE and the American way of life have been transferred from the silver screen to the street scenes of modern Spain.

2. *CAMERA!* MATERIALS AND METHODOLOGY FOR THE STUDY OF AME LOANWORDS IN SPANISH⁵

To examine the Spanish borrowing of AmE loanwords, the first task consisted in building a working corpus of lexical elements found in the receiving language. To this end, it was necessary to identify and record AmE loanwords present in peninsular Spanish and discussed in the literature on Anglicisms. The initial corpus contained lexical borrowings registered in the recently published work of four Spanish lexicographers, namely:

- 1) *Diccionario de palabras y frases extranjeras* [DPFE]. Arturo del Hoyo. Madrid: Aguilar, 1995, 2nd edition [1988, 1st edition].
- 2) *Diccionario de expresiones extranjeras* [DEE]. Gregorio Doval. Madrid: Ediciones del Prado, 1996.
- 3) *Nuevo Diccionario de Anglicismos* [NDA]. Félix Rodríguez González (Director) and Antonio Lillo Buades. Madrid: Gredos, 1997.

Two scholarly monographs on Anglicisms in Spanish (Pratt, 1981; Lorenzo, 1996) were also consulted for pertinent information regarding Spanish lexical innovations originating in AmE. Using these five sources, some 900 loanwords were identified as being 1) created in AmE, 2) given new meaning due to AmE influence, or 3) transferred via AmE. These lexical borrowings were recorded and then contrasted as needed with entries from three monolingual dictionaries:

- 1) *Webster's Encyclopedic Unabridged Dictionary of the English Language* [W]. New York: Gramercy Books/Random House, 1996.
- 2) *Diccionario del Español Actual* [DEA]. Manuel Seco Reymundo, Olimpia Andrés Puente and Gabino Ramos González. Madrid: Aguilar, 1999.
- 3) *Diccionario de la Lengua Española* [DLE]. Real Academia Española [RAE]. Madrid: Espasa, 2001.

Focusing on the specific terminology of the motion picture and television industry, the resulting corpus contains three types of loanwords registered in peninsular Spanish: 1) words coined or invented in AmE (*cyborg*, *gangster*); 2) terms whose meaning or use developed in AmE (*gorilla*, *underground*); and 3) terms originating in other languages and transferred through AmE; in

⁵ The methodology described here is that proposed by Westall (2003) to identify and analyze AmE loanwords of a cultural nature registered in contemporary peninsular Spanish.

other words, AmE served as a channel of transmission into Spanish (*poltergeist* from German, *yacuzi* from Japanese). Further, different strategies are noted in the Spanish borrowing of AmE loanwords: 1) loanwords adopted directly from the source language (*Latin lover*, *vamp*), 2) terms adapted to the Spanish linguistic system (*cómic*, *linchar*), 3) concepts translated using native elements (road movie > *película de carretera*, remote control > *mando a distancia*, *control remoto*) and 4) native elements whose meanings are broadened to accommodate the source language references (*romance*, *alien*). With this working corpus, it was then possible to identify AmE loanwords related to the star system of Hollywood and explain the role of cinema and television in the transfer of linguistic items from one speech community to the other.

3. ACTION! SPANISH BORROWING OF AME CINEMA AND TELEVISION TERMINOLOGY

Once a working corpus is built, one can easily detect the variety of domains where AmE loanwords abound: politics, gastronomy, clothing, sports, music, and so on. To illustrate the influence of the silver and small screens, objective of the present study, AmE loanwords were selected from the corpus using search words as *hollywood*, *cinematográfico/a*, *cine*, *film*, *filme*, *televisión*, *movie* and so forth. Some 125 items were then classified into more manageable sub-groupings or domains within the lexicon of television and cinema⁶.

1) Character Types: *cowboy*, *cyborg*, *Fatty*, *gangster*, *gorilla*, *Latin lover*, *Marines*, *serial killer*, *vamp*

2) Techniques and Trademarks: *Cinemascope*, *Cinerama*, *close-up*, *Dolby*, *microphone*, *movie*, *Moviola*, *Nickelodeon*, *talkie*, *Technicolor*, *Vistavision*

⁶ The reader can no doubt think of other terms which could be included here, and certainly Anglicisms common in cinema and television discourse are mentioned (but with no reference to their specific origins) by scholars such as Banda (2003), who notes *preestreno*, *telebasura*, *vampirizar*, or Medina (1996), who cites *fading*, *scriptgirl*, *travelín*. We naturally suspect AmE influence in the Spanish use of *cameraman*, *casting*, *docudrama*, *flashback*, *miniseries*, *prime time*, *set*, *soundtrack* or *thriller*. Likewise, AmE may have paved the way for Spanish creations with particular affixes, like the prefix *co-* (*co-producción*, *co-dirigir*, *co-guionista*, *co-realizador*, etc.). Using the aforementioned methodology, Westall (2003) compiled a corpus of cultural terms specified in the literature as originating in AmE (examples of which are cited in this paper) and stresses that further investigation should be conducted to determine origins and channels of entry of these and many other loanwords of a cultural kind.

3) Expressions: *all-American, as time goes by, begin the beguine, cheek to cheek, ¡Esto es Hollywood!, good-bye, happy birthday, 'la cagaste, Burt Lancaster', massa, nominate, nomination, ok/okay, That's entertainment!, top secret*

4) Hollywood Production and Entertainment Industry: *Disneyland, glamour, glamorize, glamorous, head or talent hunter, Hollywood, indie, McCarthyism, Oscar, roadie, sex, sex appeal, sexy, show business, star, star system, stuntman, superproduction, superstar, underground, witch hunt*

5) Film Titles: *Alien, (American) Graffiti, Baby Doll, Bonnie & Clyde, Deep Throat, Dirty Dancing, Easy Rider, E.T., Ghostbusters, Godspell, Gold Rush, Gremlins, Halloween, King Kong, Love Story, Mutant Ninja Turtles, The Muppets, Poltergeist, Pulp Fiction, Rambo, Robocop, Superman, Tarzan, Terminator, Scarface, Star Wars, The Yacuzi*

6) Genres: *biopic, boy meets girl, buddy movie, cult movie, happy end(ing), love story, musical, road movie, romance, science-fiction, spaghetti-western, teen movie, western*

7) Television: *ABC, anchorman, cartoon, CBS, CNN, conference (basketball), Dreamteam, Emmy, Harrelson, majorette, Mickey Mouse, Miss, NBA, NBC, Popeye, quiz show, reality show, remote control, sit com, soap opera, space opera, telemarathon, (Texas) Ranger, toon, trekkie, zapping*

These AmE creations have been borrowed into Spanish not only to designate concepts specific to cinema and television discourse, but also to identify references common in scenes from everyday modern life in Spain. A closer examination of specific loanwords may enable us to understand the processes undergone over time in the borrowing of AmE linguistic elements related to this industry as well as verify the current use of these loanwords and expressions by Spanish speakers and writers. To this end, we selected eight specific terms: *all-American, close-up, glamorize, soap opera, stuntman, superstar, talkie, zap*. These loanwords were registered in at least one of the aforementioned Spanish dictionaries of foreign terms and Anglicisms (DPFE, DEE, NDA) and they were also specified as being of AmE origin in the *Webster's English Dictionary (W)* consulted for this research.

3.1. *All-American*

All-American is a general adjective or noun used to denote an athlete, player, performer or even a composition considered to be “the best of the USA” (W54). Dating from 1885-90 in AmE, as a Spanish loanword it is

registered only by Rodríguez and Lillo, who cite use in 1993, indicate that it is pronounced [ól amérikán] and that the adjective is used to refer to cinema productions, specifically those whose content is “típicamente norteamericano” (NDA41). Thus, in borrowing the AmE term, the Spanish meaning is somewhat more restricted than in the source language. In describing American films, *all-American* seems to be an alternative to the more colloquial Spanish *americanada*, registered as derogatory in the DLE136 (“película típicamente estadounidense,” and “dicho o hecho propio de los angloamericanos”) as well as in the DEA276-277 (“película típicamente norteamericana”), where the following quote provides insight to its use: “Las comedias americanas (o ‘americanadas’ como solían llamarlas con desdén las personas mayores) eran, sobre todo, divertidas e intrascendentes (M. Gaité *Usos* 82)” (DEA277).

3.2. *Close up*

First coined between 1910-15 in AmE cinema and photographic jargon, *close up* is defined as “a photograph taken at close range or with a long focal-length lens, on a relatively large scale” (W390). The film historian Rhode affirms, “the close-up, probably the richest discovery of the silent screen, reached its most impressive use as the silent age ended (...)” (1976: 268). In their dictionaries of foreign terms and expressions, both Hoyo (DPFE100) and Doval (DEE86) attribute its creation to the American film director of that time David Wark Griffith. Further, Hoyo cites use in the Spanish press in 1928 (*Blanco y Negro*). Curious is their wording to define *close up*; Hoyo refers to a “procedimiento cinematográfico” (DPFE100) while Doval specifies a “recurso narrativo cinematográfico” (DEE86). Both offer the Spanish synonym *primer plano*, as do Rodríguez and Lillo, who indicate the English antonym “long shot,” provide an approximate pronunciation [klóusap], and define *close up* as “plano tomado desde muy cerca de un objeto o persona con el fin de proporcionar una imagen más detallada” (NDA136). Though it does not include *close up* in the source language, the RAE does provide the following definition for *primer plano* as used in the lexicon of cinema and television: “El que centra la atención en el rostro y los hombros de un personaje o un objeto aislado, ocupando casi todo el espacio escenográfico” (DLE1779). In the DEA entry for *americano*, the accompanying quotation provides reference to the Spanish concept *primer plano*: “Durante este momento de la realización de la obra [el rodaje], el director o realizador pide un primer plano, un plano americano” (R. Gualda *Cine* 230, in DEA277). However, the authors’ previous definition of (*plano*)

americano is somewhat different: “[Plano] medio en que la figura aparece cortada por las rodillas” (DEA277), and this best corresponds to the English *middle-distance shot*, as suggested by Rhode (1976: 628). Apart from the acceptance in cinema and television lexicon, Rodríguez and Lillo record a second use for *close up* as in Spanish journalism. They propose *perfil* as a native equivalent and define the AmE loanword as “Artículo documental en el que se expone, de manera sintética y en estilo cuidado, lo esencial sobre una personalidad, institución, acontecimiento, etc.” (NDA136). However, the AmE origin of this particular acceptance has not yet been documented.

3.3. Glamorize

The AmE *glamorize* dates between 1935-40 (W809), the verb being created from the noun *glamour*, and both forms being transmitted by the alluring world of Hollywood, as explained by Rodríguez and Lillo:

El término [*glamour*] cobró fuerte arraigo en Europa Occidental después de la Segunda Guerra Mundial a través de las películas americanas, y su significado guarda relación con el encanto y hechizo producido por el singular atractivo físico y sexual de muchas de sus actrices. (NDA245)

These scholars also register the verb *glamourizar*, written infrequently as *glamurizar*, the latter being cited in references from 1985 and explained as *hacer glamuroso*; *dar glamour* (NDA245). The nuance of *glamour* in Spanish is well stated by Doval: “Se dice especialmente del halo de hechizo, natural o artificial, que envuelve a las estrellas cinematográficas y especialmente a las de la época dorada de Hollywood” (DEE155-156). This being said, upon consulting any one of the weekly Spanish tabloids such as *Hola*, *Pronto*, *¿Qué me dices?* and the like, it is clear that the loanword and its derivatives are commonly used to add a special touch to the description of the famous, their attire and their lifestyles as seen in Spanish adaptations of the AmE *jet set* in the late 1970s and *beautiful people* in the late 1980s. The following description of Marbella illustrates the modern use of *glamouroso*:

La capital de la Costa del Sol no puede esconder al visitante su condición de refugio de monarcas, (...) de *paparazzis* a la caza y captura de famosos que acuden a la llamada de esta hoguera de vanidades que es Marbella, (...) boutiques (...) y discotecas (...) en las que se dan cita cuerpos esculturales cincelados a

golpe de gimnasio. (...) Pero debajo de esta cubierta dorada y glamourosa, Marbella esconde un sano corazón (...)⁷.

However, according to the Spanish journalist Pérez-Reverte in his critical essay entitled “Eso del glamour,” this AmE loanword has become increasingly associated with the hit reality show known as “Hotel Glam,” broadcast on national television (spring 2003). This association has seemingly resulted in a certain deterioration in meaning, as this author emphatically argues:

Glamour es otra cosa. No es, desde luego, el majarón de Pocholo Martínez Bordiú –hay que tener huevos, por cierto, para llamarte Pocholo con cuarenta tacos– corriendo por el escenario como en el chiste del conejo que se tragó un tripi (...). Ni siquiera los esfuerzos de Jesús Vázquez que lo hace muy bien, de guapo en la tele y es un simpático fulano digno de mejores causas, repitiendo una y otra vez que están en el hotel Glamour o Glam, o lo que sea, bastan para justificar el palabra –usarlo en semejante contexto infame es insultar a los cinéfilos de toda la vida. El glamour es otra cosa. El glamour es otra cosa, niños y niñas, señoras y señores. A ver si nos enteramos de una puta vez. Glamour, tomen nota, es Audrey Hepburn, elegantísima, descalza y con los zapatos en la mano, delante del escaparate de Tiffany’s en *Desayuno con Diamantes* (...) Eso es glamour, y lo otro es Hotel Caspa. A ver si nos enteramos (...)⁸.

3.4. Soap Opera

The informal expression *soap opera*, dated in AmE between 1935-40, was coined to designate “a radio or television series depicting the interconnected lives of many characters often in a sentimental, melodramatic way” (W1810). This ironic name was given to the first radio serials and later to daytime television programs because soap and detergent manufacturers were among the original sponsors as indicated in Doval’s entry for *soap opera*: “la expresión fue acuñada en 1930 en Estados Unidos, refiriéndose específicamente a la radio-novela *Amos and Andy* (1927), patrocinada por la empresa fabricante de jabón *Procter & Gamble*” (DEE351). Doval also offers the Spanish equivalent *serial radiofónico*, though this alternative does not seem the most appropriate for the modern television format, nor does the literal translation *ópera de jabón*. Lorenzo (1996: 408) notes the pure

⁷ “Marbella: La costa del sol, el dinero y la vanidad,” *Viajar: La primera revista española de viajes*, junio 2003, 7.

⁸ “Eso del glamour,” *El Semanal*, 4-V-2003, 12.

loanword, a literal translation and its origins in Spain as based on American television productions:

En un glosario de anglicismos televisivos de *El País* semanal (24-4-94) se explica el término inglés *soap operas* (lit. 'óperas jabonosas') como "Teleseries, generalmente de amor y lujo, tipo *Dallas*, *Falcon Crest* y *Dinastía*, de gran éxito hace un lustro (...)".

Although the format was originally North American, *Dallas* has long been replaced by a host of Latin American television productions that are broadcast throughout the day on Spanish television. The Spanish equivalents are clearly *telenovela* or *culebrón*, as indicated in the sources (DPFE418 and DEE351). Making illusion to the twisting and writhing of a serpent and thus broadening its original meaning in the receiving language, *culebrón* is registered in the DEA1372 and the DLE712. In the latter, *culebrón* is defined as "Telenovela sumamente larga y de acentuado carácter melodramático" and in a second derogatory sense, "Historia real con caracteres de *culebrón* televisivo, es decir, insólita, lacrimógena y sumamente larga" (DLE712). Needless to say, Spaniards are not only offered the *soap opera* format on national television, but they are also introduced to and made familiar with other genres and their initially foreign designations invented in Hollywood such as *game* or *quiz shows*, afternoon or late night *talk shows* as well as the wildly popular *reality shows* (e.g., *Hotel Glam*) televised on Spanish stations and followed by millions of viewers nationwide.

3.5. *Stuntman*

Spanish writers and speakers have adopted the forms *stunt* and *stuntman* as registered in the sources (DPFE431, DEE363, NDA488-489), the former, *stunt*, being the abbreviation of *stunt man* or *stunt girl* and the equivalent of the French *cascadeur* (DPFE431). The AmE noun compound *stuntman* dates between 1925-30 and is defined, within the context of motion pictures and television, as "a man who substitutes for an actor in scenes requiring hazardous or acrobatic feats" (W1889). The base noun *stunt* is documented as being of AmE origin and is dated between 1890-95, yet the meaning is quite general to refer to the feats performed, but the use is not necessarily equivalent to that of Spanish as we shall see (W1889, definition 2). Finally, the related compound *stuntwoman* dates from 1945-50 and is registered only in the etymology of *stunt* in the NDA488; its AmE origin is not yet documented (W1889).

Stuntman is defined using similar wording in the two Spanish dictionaries of foreign words and expressions: “En cine, persona que en escenas de mucho riesgo o habilidad, sustituye al actor verdadero” (DPFE431) and “En cine, profesional que, en escenas de mucho riesgo o dificultad de ejecución, sustituye al actor verdadero” (DEE363). These dictionaries offer the common Spanish equivalents *especialista* or *doble*. Both the masculine and feminine forms for *especialista* are noted in the DEA1965 as well as in the DLE975 in reference to cinema terminology. This cultural equivalent is defined in a very similar fashion to *stuntman* in the source language. As for the adopted loanword, Rodríguez and Lillo (NDA488) include the compound AmE form *stuntman*, also written *stunt man*, pronounced [estúnman] in Spanish; and the definition for the loanword is similar to those provided by Hoyo and Doval. Moreover, only Rodríguez and Lillo include the abbreviated form *stunt*, adding the approximate pronunciation [estún(t)]. They indicate a distinction between Spanish and English in usage, that is, *stunt* in Spanish is the equivalent of the English *stuntman* (NDA488-489). In other words, *stunt* is not used in the borrowing language to refer to the action or performance itself, but rather to the individual performing such feats.

3.6. *Superstar*

Like other formations with affixes such as *superman* or *superproduction*, the AmE compound *superstar*, dated between 1920-25, has been widely accepted in Spanish. In English there are two main definitions: 1) “a person, as a performer or athlete, who enjoys wide recognition, is esteemed for exceptional talent, and is eagerly sought after for his or her services” and 2) “any very prominent or successful person or thing” (W1911). *Superstar*, without any adaptation, is registered by Lorenzo (1996: 435), who, in his discussion of the Spanish calque *supermercado*, comments on the numerous compounds formed with this prefix and the role of AmE in their diffusion abroad:

Es difícil calibrar con exactitud, siquiera sea aproximada, la importancia del inglés en la creación y difusión de neologismos derivados con el prefijo *super-*. Entre los más de 160 recogidos por el DVUA, es decir, no incluidos en el DRAE, son claros algunos de los ya comentados, como *supervisar*, *supermán*, *superproducción*, *superventa*, etc., y otros son de clara estirpe anglosajona, aún sin adaptar, como *superstar* (“la prensa ‘superstar’”, V. de la Serna, *El Mundo*, 8.5.94), *superagente* (del título de una serie de televisión americana),

superfortaleza volante, superpotencias, supertanque, superlight, superjumbo, superwoman, etc. Pero resulta difícil adjudicar paternidad a ciertas voces acuñadas modernamente y aceptadas por la comunidad universal sin preguntarse quién fue el primero en utilizarlas o ponerlas en circulación.

Doval suggests the Spanish calque *superestrella* and defines the source language term as follows: “se aplica a la estrella (*star*), *vedette* o artista muy célebre de cualquier género” (DEE366). Rodríguez and Lillo note two possible pronunciations: [superstár, superestár], the latter being cited in the DEA4214 as well. As a masculine or feminine noun frequently used in show business language, the authors of the NDA define *superstar* first as an “actor, músico, etc. que goza de gran renombre,” then as an adjective: “perteneciente o relativo a este artista” (NDA490). These scholars not only provide the two most frequently used Spanish synonyms, *superestrella* and *gran estrella*, but they also document references from the early 1980s till the mid-1990s. Specifying the cinema context, the authors of the DEA also include *superstar*, defining this loanword as “Pers. de fama excepcional en el mundo del espectáculo, esp. en el cine” (DEA4214). Finally, Martínez de Sousa comments on the English *superstar*, noting its use as well in sports contexts: “Anglicismo por *estrella, superestrella* (de un espectáculo, deporte, etcétera)” (2001: 532). However, though native alternatives are recommended, the source language terms are often used, especially in reference to the members of Hollywood’s star system as verified in this description of *Bay Watch*’s Pamela Anderson: “La moza tiene un físico que está entre chica *pin-up* y *barbie superstar*, pero no creo que sea capaz de caminar y mascar chicle al mismo tiempo”⁹.

3.7. *Talkie*

In these modern times of Hollywood *superproductions*, the AmE *talkie*, dated between 1910-15, is considered now as rather old-fashioned (W1938). *Talkie* is a blend of *talk* and the ending of *movie*, and it is a shortening of the older phrase *talking picture*, defined as “a motion picture with accompanying synchronized speech, singing, etc.” (W1938). Hoyo provides the Spanish calque *película sonora* and notes use in 1930 (Pérez de Ayala) (DPFE439). In his definition, Doval contrasts the *talkie* from the earlier silent movie: “Se dice de las primeras películas habladas o sonoras, diferenciándolas de las mudas” (DEE373). Noted as now being rarely used, the authors of the DEA

⁹ “La alegre comadre del windsurf”, *El País*. 14-XIII-1995, Televisión/Radio/33.

also register the masculine loanword *talkie*, pronounced /tálki/ and translated as “película sonora,” citing use in 1970 (DEA4240)¹⁰.

Finally, modern inventions naturally involve lexical invention, as recorded by Rodríguez and Lillo, who make no reference to the filming technique, but only include a second meaning of *talkie*, pronounced [tálki, tólki]. According to these authors, *talkie* has been assigned a new meaning in Spanish to refer to another AmE creation: “Abrev. de → walkie-talkie” (NDA497). Documented in a reference from 1993, this abbreviated use in Spanish telecommunications discourse is clearly different from the AmE *walkie talkie*, thus indicating its acquired place in contemporary Spanish lexicon.

3.8. Zap

The onomatopoeic verb *zap*, dated in AmE between 1940-45, is used informally as “to kill or shoot” in allusion to the sound of machinegun fire (W2208). Doval registers *zapping* and discusses the base verb *zap* in terms of its semantic evolution from comic book sounds to soldier’s talk to computer jargon:

(...) fue inventada por los dibujantes de *comics* para representar onomatopéyicamente el sonido de los disparos de armas. Se popularizó y pasó a ser de uso general durante la Guerra de Vietnam, en la que los soldados estadounidenses la usaban como eufemismo por ‘matar’. El lenguaje informático la adoptó con el significado de ‘borrar’ o ‘eliminar errores’. (DEE414)

Nonetheless, it is the sixth acceptance for *zap* in English that has been adopted in Spanish: “to skip over or delete (TV commercials), as by switching channels or pushing a fast-forward button on a playback device: *We recorded the show on our VCR but zapped all the commercials*” (W2208). No dates are provided for this meaning in this English dictionary; however, the 1994 *Oxford English Dictionary* (CD-Rom) does document a 1983 use of *zapping* in this same sense. Hoyo registers the various forms adapted in Spanish and dates use from the early 1990s, indicating a relatively rapid incorporation of this loanword and pastime:

¹⁰ Regarding the *talkie* and the influence of American cinema, there also is mention in the literature of certain terms and expressions being transferred through early cinema productions. For instance, *good-bye* (Lorenzo, 1996: 633) and *happy birthday* (DPFE191) are thought to have been introduced through silent films while *okay* is documented as being heard in the original language (not dubbed) talking movies first exhibited in Spain in 1933 (DPFE319).

‘zapin’, ‘zapeo’ (Ac.), ‘cambio (de cadena o programa de TV mediante el mando a distancia)’, lit.: ‘matar’, ‘disparar’ (contra alguien para matarlo)’. Se encuentran las adapt. ‘zapar’ (1990: Haro Tecglen) y ‘zapa’ (1991: Haro Tecglen). (1990: *El Sol.*) Telecom. (DPFE493)

Rodríguez and Lillo include as well a number of adapted forms and derivatives: *zapar*, *zapear*, *zapeo*, *zapinear*, *zapin*, *zapear*, *zapper*, *zapping*, *zapin*, *zapinguismo* (NDA560-562). Perhaps the most common form of the loanword *zapping*, also written *zapin*, is pronounced as [zápin] and is defined with three acceptations, the latter two figurative uses being distinct from the source language (as indicated by ♦) and infrequent in Spanish:

1 *m, tel, frec* Acción de cambiar de un canal de televisión u otro, sobre todo para evitar los anuncios publicitarios. (...) 2 *m, fig* ♦ Vistazo rápido (como la ojeada que se da a la prensa). (...) 3 *m, fig, pol, pr* ♦ Cambio repentino de ideología. SIN: *transfugusimo, cambio de chaqueta*. || Cambio brusco producido en el sistema político. (NDA561)

In the etymology, details are provided regarding the word’s formation and the English alternative:

A partir del verbo onomatopéyico *zap* (lit: ‘mover rápidamente’), que queda reforzado por la aceptación de ‘matar’, ya que el mando a distancia es usado como si fuera un arma electrónica con la cual se destruye la eficacia de los anuncios. En inglés el término más usual es *channel surfing*. (NDA561)

Also worth mentioning are three other forms registered by Rodríguez and Lillo: 1) the infrequent blended form *zapinguismo* to describe the “Afición desmedida a la práctica del → zapping,” 2) the noun reference to *zapper*, pronounced [záper] and defined in a quotation as “mando muy sencillo y económico que manejan las funciones básicas (...),” and 3) the infrequent intransitive verb possibilities *zapinear*, *zapar* and *zapear* (NDA560-562). Like Lorenzo (1996: 480, 559), the authors of the NDA note Spanish attempts to provide a native alternative to the loanword, *zapeo* being accepted by the RAE: “Cambio reiterado de canal de televisión por medio del mando a distancia” (DLE2340). On the one hand, as an adaptation of the English *zapping*, with the influence of the Spanish *zape*, this form is usual in the national press as the following illustrates: “La televisión pública ha

programado para esta noche un experimento, que supone un ejercicio de *zapeo* entre La Primera y La 2 (...)"¹¹. On the other hand, Lorenzo (1996: 559) discusses the Academy's recommendations and affirms that no native solution has taken hold:

El caso de *zapear* y *zapeo*, voces aprobadas recientemente por la Academia española, merece comentario. Aunque dentro, por la forma, del grupo de calcos favorecidos por la parónima, no debe nada, como en los demás casos, al común origen latino o románico de la voz deudora ni de la acreedora. A dos o tres académicos –ignoro quién fue el primero– se les ocurrió consultar en el DRAE el verbo *zapear*, como posible sustituto del anglicismo crudo *zapping*, al que no ha conseguido desplazar todavía.

Similar comments are provided by Rodríguez and Lillo, who offer a more explicit account of the Spanish borrowing of this AmE loanword:

Zapeo y *zapear* son las dos voces sugeridas por el académico Gregorio Salvador para reemplazar a *zapping* y hacer *zapping* respectivamente, pues el verbo *zapear*, además de tener el significado de 'ahuyentar a los gatos', "existe con un valor genérico ['ahuyentar a cualquiera que estorbe o que moleste'], y lo único que precisa es, con el uso, vincularlo a esa específica significación. De hecho, lo que se pretende con tal empleo del mando a distancia no es tanto buscar algo mejor como ahuyentar lo que tiene uno enfrente, borrar del televisor lo que le está estorbando o molestando" (G. Salvador, *La Verdad*, 7-2-93, Suplemento/6). (NDA569)

Despite the similarity in form and meaning, the source language term is often maintained perhaps for stylistic effects as demonstrated by popular authors such as Verdú (1996: 157):

Para descansar, navegando en el monitor o haciendo *zapping*, pero también para trabajar existe una habitación cuyo centro lo ocupa ya otra pantalla. Esta vez la del ordenador. Un nuevo cuarto del hogar que importa del exterior una parcela del mundo laboral o pequeña oficina incorporada que exime, cada vez en más supuestos, de acudir a otro lugar de trabajo.

And thus, we end this session of *zapping* through the Spanish borrowing of AmE cinema and television terminology, examples of which highlight

¹¹ *El País*. 14-IX-1995, TV/Radio/63.

how particular loanwords have been adopted or adapted as required by the communicative needs of contemporary Spanish speakers.

4. *THE END: FROM THE AMERICAN SILVER SCREEN TO THE SPANISH STREET SCENE*

As part of our on-going research into cultural and linguistic transfer, the purpose of this study has been to cast light on how certain American realities, like the *cowboy* or *superstar*, have been adopted in contemporary peninsular Spanish. AmE creations, like the *western* or the *talkie*, have been enumerated and analyzed in the context of the Spanish language and culture. Evidence confirms that over 100 AmE linguistic items, including expressions and customs such as *wanted* or *zapping*, have indeed been transferred from the American silver screen to become part of Spanish street scenes. In brief, American-made concepts (*all-American*), techniques (*close-up*), genres (*soap opera*) and professionals (*stuntmen*) have over time been incorporated into the discourse of the industry and broadcast through the silver screen for viewers nationwide.

In conclusion, the Spanish language has incorporated perhaps hundreds of AmE loanwords which are common in cinema and television terminology while a menagerie of other AmE terms and expressions of a cultural nature have been projected through the silver and small screens. Through the borrowing process, Spanish speakers and writers transfer into their own language the AmE designations that accompany the creative and new or distinctly foreign realities, thus enriching the lexicon and facilitating international exchange of ideas, impressions and innovations. As demonstrated through this study, these loanwords indeed represent and denominate in Spanish a wide range of aspects of contemporary life and areas of human activity influenced by both American English and American culture. Their referents are constantly and vividly projected through the American silver screen to become an integral part of the Spanish street scene. *Cut! That's a take!*

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