

DISSONANT VOICES, ARCHETYPES AND IDENTITY IN SPANISH CINEMA*

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Most discussions of archetypes in cinema, especially in relation to female performers, begin with the linkage of physical features—body size and shape, facial structure, skin and hair color, youth versus age—with specific film roles. In her pioneering study of female stars and the women who watch them, *From Reverence to Rape*, Molly Haskell writes of the “tyranny of type”, embodied in “such instantly recognizable types as the ‘virgin’ (fair-haired and tiny), [and] the ‘vamp’ (dark and sultry, larger than the ‘virgin,’ but smaller than the ‘mother’)” (Haskell, 2016: 46). Less considered in studies of the development and imposition of film archetypes, until recently, is another physical attribute, the sound, texture and quality of the actor’s voice. The British critic, Martin Shingler, while affirming the continuing importance of beauty standards and “photogeny” as prerequisites for film stardom, also devotes attention to the question of “phonogeny”, highlighting the impact of the voice “as a distinctive and

defining feature of the star’s persona” (Shingler, 2012: 72-82), as evident in the careers of performers such as Bette Davis, Marlene Dietrich or Greta Garbo.

In the context of Spain, and Spanish film history, one area where the associations between voice, vocal type and archetypes have been codified and enforced is in the dubbing industry. Although viewed as an inheritance of Francoism, and the 1941 law that imposed the obligatory dubbing of all foreign language films into *castellano*, the practice has persisted to the present day, arguably the result of ingrained habit among spectators and the influence of an economically potent dubbing industry.¹ Alejandro Ávila, in his various publications on the history and practice of dubbing in Spain, offers a series of tables and typologies that illustrate the direct correspondence between film roles and vocal types and characteristics. Thus for the “male protagonist” casting conventions call for a voice that is “deep and seductive”, while the

ONE OF THE LASTING CONSEQUENCES OF THE PERVASIVE PRACTICE OF DUBBING IN SPAIN HAS BEEN THE IMPOSITION OF A VOCAL ORTHODOXY AND DEMONSTRABLE STANDARDIZATION AND TYPIIFICATION OF VOICES, ESPECIALLY ALONG GENDER LINES, IN SPANISH ORIGINAL LANGUAGE FILMS

voice of the “male antagonist” is deemed “deep” but “less attractive”. Likewise, for the “female protagonist” her voice is described as “sweet and feminine”, with her female antagonist counterpart said to possess a voice that is “somewhat deep and more affected” (Ávila, 1997: 67; Ávila, 2000: 124). Age and racial identities and types are also accounted for with the inclusion of descriptions of the qualities of “mature voices” and those of “men of color”, marked by a “deep and rough voice” (Ávila, 1997: 67; Ávila, 2000: 124). In her study of the dubbing industries in Germany and Spain, Candace Whitman-Linsen reports with some surprise about the predominance of such prescriptive conceptions of character and vocal type in the hiring decisions of dubbing studios, over requirements that the dubbing actor have a voice similar to that of the original actor. She writes that “the widespread tendency is to provide an original film character who embodies, for example, a strong, rough type with a deep, manly voice, regardless of whether the original actor possesses such a voice or not” (Whitman-Linsen, 1992: 42). She warns of the dangers of vocal stereotyping, with audiences “encouraged to see all beautiful actresses with similar (or even the same) sexy voices, all cowboys with husky, virile voices and types intended to be funny with a squeaky little voice” (Whitman-Linsen, 1992: 42).

In previous studies I have argued that one of the lasting consequences of the pervasive practice of dubbing in Spain has been the imposition

of a vocal orthodoxy and demonstrable standardization and typification of voices, especially along gender lines, in Spanish original language films (Gubern and Vernon 2012; Vernon 2016). Perhaps the most extreme example of the application of such canons and norms is found in the career of Emma Penella. Celebrated as “the best and most famous Spanish actress of the present day” in a 1958 issue of the fan magazine, *Idolos de cine*, Emma Penella’s stardom and acting prowess were achieved despite a limitation that would seemingly have disqualified most performers. An article devoted to “The Voice of Emma Penella”, published the same year in *Radiocinema*, points to the fact that during the first decade of her film career Penella’s voice was routinely dubbed by professional dubbing actors. The author, Adolfo Gil de la Serna, alludes to the dual justification for the suppression of her voice: that her voice was judged incompatible with recording technology, as insufficiently “microphonic”; while its texture and timbre were considered unaesthetic and unfeminine, if dangerously attractive, “rapsy, and perhaps too deep for a woman but powerfully attractive” (Gil de la Serna, 1958). Although Juan Antonio Bardem notably restored her voice for her performance in *Cómicos* (1954), Gil de la Serna complains that the practice persisted, with “directors with proven artistic reputations, such as Mur Oti, Sáenz de Heredia, Ruiz Castillo, Ladislao Vajda, etc., [who] continued to require that Emma Penella’s voice be dubbed, thus giving us the star’s physical presence but depriving us of her unmistakable voice” (Gil de la Serna, 1958). Among mid-20th century Spanish female film stars Penella stood out for her womanly curves and exuberantly sensual physique. Hinting at other reasons behind the suppression of Penella’s voice, it may be that the convergence of an over-present body and a voice that defied conventional gender categories confronted cultural gatekeepers (and viewers) with a sensory overload.

RECLAIMING THE VOICE: CECILIA ROTH AND GERALDINE CHAPLIN

While Penella would eventually regain her voice in later films (at the price of persistent typecasting as a prostitute or other woman of easy virtue), the barriers to the emergence and development of performances and performers that would challenge the “tyranny of types”, in terms of non-standard voices and identities, remained. Although the constraints they faced were of a different order, the Spanish careers and filmographies of Cecilia Roth from the 1970s through the 1990s and Geraldine Chaplin in the 1960s and 1970s are revealing with respect to the shifting attitudes toward vocal diversity in cinema and its role in the telling of complex stories. Similar to Penella, Roth and Chaplin were the object, in a number of their Spanish films, of intralingual dubbing, described by Abé Mark Nornes as an “unusual and unusually domesticating” form of vocal replacement (Nornes, 2007: 193), in which the primary goal is not to assure the intelligibility of foreign language dialogue but to provide the “correct” fit between voice and body, vocal type and archetype, and actor and role. In line with the normative vocal conventions described by Ávila, female voices (“sweet and feminine”) in particular were held to a narrow range, with a preference for a smooth and polished sound from which any excess or noise has been eliminated.

In information theory, noise refers to any factor that filters, disturbs or interferes with the communication process, and in the cases of Roth and Chaplin, that factor was their native accents in Spanish. As an audible marker articulating the relationship between voices, bodies and identities, as well as the social, cultural, economic and hierarchies they express, accent has played a multilayered, if not always acknowledged, role in cinema history. Accents were a factor in spurring the initial development of the dubbing industry in Spain, as a response and solution to the challenges posed by the Spanish language films of the early sound

period produced in Hollywood and Joinville, France, with their multi-national and accentual casts of Spanish speakers, as Spanish Peninsular critics and audiences rejected the sound of Latin American accents.² Diego Galán (2003) writes of a temporary truce in the accent wars during the mid-20th century, given the surge in cross-Atlantic traffic in film stars, from Jorge Negrete and Carmen Sevilla to Sara Montiel, Hugo de Carril and Jorge Mistral, and the growth of Spanish-Latin American coproductions beginning in the late 1940s. By the 1970s, however, the situation had seemingly regressed, with accentual barriers back in place. During the 1980s and 90s, he reports, Latin American films had disappeared from Spanish screens and the few that did circulate were the object of intralingual dubbing.³

Thus, when Cecilia Roth arrived in Spain from Argentina in 1976, she confronted the challenge of making her way in a foreign film industry in an era in which, according to the actor, “the accent thing was so ingrained in Spanish cinema, that no one with less than perfect Peninsular Spanish could act” (Guerra, 1998: 39). According to the *el-doblaje.com* archive, Roth was dubbed in at least four of the films she made in Spain between 1976 and 1981.⁴ Although she spoke in her own voice in now celebrated cult film, *Rapture* (Arrebato, Iván Zulueta, 1980), her accent was made an issue in the story: first with reference to the demand to dub her performance in the protagonist’s B-movie horror *opera prima*; and later in his scornful imitation of her Argentine accent and elongated vowels. In a series of published conversations, she details her strenuous efforts to perfect the required accent: “It worried me a lot. I got diction lessons and I even became a bit schizophrenic. I started to mentally convince myself that I had been born here, trying to burn that idea into my brain, because all the characters I had to play were Spanish [...] They had nothing to do with my own story”. Being dubbed, she concludes, “was my fate. Even Pedro decided to dub me in *Pepi, Luci,*

Bom and Other Girls Like Mom (Pepi, Luci, Bom y otras chicas del montón, Pedro Almodóvar, 1980) (Guerra, 1998: 39). In that film, released in 1980, in a role identified as “girl from the ‘Bragas Ponte’ ad”, Roth appears in three brief sketches touting the marvelous properties of “Ponte Panties”. The first of several such parodies of the audio-visual codes and conventions of advertising discourse (Roth would appear in another for “Café el Café” in *What Have I Done to Deserve This?* [¿Qué he hecho yo para merecer esto?, Pedro Almodóvar, 1984]), the Ponte ads portray Roth as a thoroughly modern young woman whose various romantic and physical needs are well served by the transformative powers and capacity of her panties. While Roth supplies the suitably exaggerated, visually expressive performance, the voice and delivery—highly musical and laden with paralinguistic sighs and pauses—is supplied by voice actor Ana Ángeles García.⁵

For her next film with Almodóvar, *Labyrinth of Passion* (Laberinto de pasiones, 1982), Roth would graduate to the protagonizing role of Sexilia, the nymphomaniac daughter of a specialist in

assisted asexual reproduction. In it Roth generally succeeds in neutralizing her Argentine accent. As if to confirm her auditory Spanishness, Roth is positioned in contrast to the Argentine psychiatrist, Susana (Ofelia Angélica), as her comic and linguistic foil. In their study of Roth’s films in Spain before her return to Argentina in 1985, Carmen Ciller and Manuel Palacio are highly critical of the failure of the Spanish cinema industry to provide a receptive space for artists like Roth to develop their careers: “As a foreigner she is subject to the amputation of part of her body, namely her voice. In some films, with the excuse that Spanish cinema doesn’t accept accents that aren’t from Valladolid, she is dubbed; in others, including ‘art cinema’ productions, she is obliged to erase all traces of her Argentine accent and dialect and to adopt a neutral Spanish that to spectator ears could be from anywhere or nowhere” (Ciller and Palacio, 2011: 345).

Thus, the sound of Roth’s voice in Spanish cinema (that is, cinema made in Spain) is all the more striking in Almodóvar’s 1999 film, *All About My Mother* (Todo sobre mi madre). In reality, it

Image 1



was not the first time Spanish film-goers had the opportunity to listen to Roth's "original" voice, especially given the wide distribution of two Argentine-Spanish coproductions directed by Adolfo Aristarain, *A Place in the World* (*Un lugar en el mundo*, 1992) and the Goya-winning *Martín* (*Hache*) (1997), not to mention the case of María Luisa Bemberg's biography of Sor Juana Inés de la Cruz, *I, The Worst of All* (*Yo, la peor de todas*, 1990) in which Roth memorably lent her voice to the Vice-Reine played by Dominique Sanda. Nevertheless, it was certainly the first time audiences heard it in a film by Almodóvar.

Roth's voice is front and center in her character's first appearance in *All About My Mother*, as she identifies herself in a telephone call to her counterpart at the National Transplant Organization: "Soy Manuela, Ramón y Cajal". No last name is necessary, her identity immediately evident in the distinctive sound of her warm and husky voice, a mature vocal instrument miles, and years, away from that of the frothy ingénue heard in *Labyrinth of Passion*. In his study of the semiotics of the voice in cinema, Theo van Leeuwen (2009)

offers a useful descriptive and analytic framework for evaluating the impact and implications of different vocal types and textures. He questions the division established by Roland Barthes and Kaja Silverman between the communicative and sensorial functions of the voice, what Silverman identifies as "meaning and materiality", insisting that the voice and its meanings can only be understood as the product and expression of corporeal experience (van Leeuwen, 2009: 425). Nevertheless, there are voices and vocal types that more clearly embody that materiality as well as the traces of personal history. The husky or "rough" voice of an actress like Roth, or Penella, is generally read by listeners as the product of "wear and tear, whether as a result of smoking and drinking, hardship and adversity, or old age" (van Leeuwen, 2009: 429). As such it is the opposite of the more standard, smooth, polished and "clean" voice—an exact characterization of the conventional, feminine voices deployed in film dubbing and TV commercials in Spain, an example of which is heard in the "Bragas Ponte" segment in *Pepi, Luci, Bom*. In certain cultural contexts, notes Van Leeuwen

Image 2



(429), voices with grain and history are prized as bearers of wisdom and/or an especially potent emotional charge. We might point, by way of illustration, to the aurally charged moment of her son Esteban's death, marked by Manuela's shattering and visceral cry of pain. In *All About My Mother* these connotations of experience and hard won wisdom bind to Roth's performance, lending gravity to her portrayal of the sorrowful, but not resigned *mater dolorosa*.

There is, of course, another striking feature of the character's voice that owes to the recovery of the actress's "native" accent and with it Roth's Argentine identity. In his brilliant study of *All About My Mother*, Juan Carlos Ibañez (2013) traces the incorporation of Roth's (born Cecilia Rotemberg) own biography—her early formation in the flourishing experimental theater scene in Buenos Aires, her flight in 1976 from direct threats to her family in Argentina and subsequent exile in Spain along with her parents and brother—as an intertext in the film. Thus in the film Roth reclaims not just her voice and accent but also the links between personal identity and collective history. Accent, as Hamid Naficy notes, in addition to its role as a marker of "individual difference and personality", is also "one of the most intimate and powerful markers of group identity and solidarity" (Naficy, 2001: 23). Roth's vocal performance in *All About My Mother* exploits that intersection to powerful ends, creating a complex character that explodes the constraints of conventional female archetypes.

In contrast to the linear tale of the suppression and ultimate rediscovery of Cecilia Roth's voice in Almodóvar's films, that of Geraldine Chaplin's voice in the films she made with Carlos Saura is a more complicated and layered story. Chaplin appeared in eight films with Saura between 1967 and 1979, beginning with *Peppermint frappé* (1967) and ending with *Mama Turns 100* (Mamá cumple 100 años, 1979). She was dubbed into Spanish in four of them; in five she plays a non-Spanish character

and speaks in her own, accented, voice in Spanish—although there are overlaps, since in at least three of the films she plays dual roles. And in two, *Cría cuervos* (1976) and *Elisa, My Life* (Elisa, vida mía, 1977), she speaks in her own voice while playing ostensibly Spanish characters.

The Spanish press paid a good deal of attention to Chaplin and also to her accent, she the daughter and grand-daughter of Anglo-American cinematic and literary royalty and the ultimate cosmopolitan "mobile voice" (Whittaker and Wright, 2017: 3), acting in three languages, and fresh off her role in *Doctor Zhivago* (David Lean, 1965).⁶ Characterizations of her voice in interviews and critical appraisals of her vocal performances were, not surprisingly, mixed: "Geraldine, blonde voice between whisky and American tobacco" ("Película americana", 1978); "[She] speaks a USA-filtered Spanish, sweet, velvety, sometimes irritating" ('Hija de Charlot', 1974); "soft little accent that is almost Spanish" (Manzano, 1976).

Chaplin's own evaluation of her native English highlights a certain indefinability: "In the US they say my accent is too British, but then in England the opposite happens [...]. I think my accent is from nowhere" ('Hija de Charlot', 1974). If, as socio-linguist Rosina Lippi-Green observes, "accent can only be understood if there is something to compare it with", to the extent that your speech is different from my speech, and "your prosodic features and phonology mark you as someone from someplace else" (Lippi-Green, 2012: 44), then Chaplin provides an example of a permanent someplace, or even, no place, else. Questioned on her accent in Spanish, specifically her self-dubbing in her final post-synchronized sound film with Saura, *Honeycomb* (La madriguera, 1969), she replies: "I've been told that the dubbing I did for *Honeycomb* wasn't very good, but I do not have a very good ear for Spanish, so I think it's pretty good" (Olid, 1971).

Chaplin and Saura would put these dislocating and disruptive qualities of her accent to work in

films such as *Peppermint frappé* and *Anna and The Wolves* (*Ana y los lobos*, Carlos Saura, 1973) where her voice accentuates the characters' unsettling allure and exotic threat that provoke the male protagonists to destroy and expel the foreign body from the national organism. These effects are on clear display in her dual performance in *Peppermint frappé* in which as the duplicitous Elena she keeps her voice while donning a blonde wig, while being dubbed in the role of the mousy office assistant Ana.⁷ Julián, (José Luis López Vázquez), a provincial radiologist and Elena's husband Pablo's (Alfredo Mayo) childhood friend, is dazzled by the latter's glamorous and much younger foreign bride, whose fashionable clothing, false eyelashes and other enhancements correspond to his own fetishistic obsession with the images and objects of an idealized female beauty. With Elena remaining beyond his reach, he instructs Ana in a seemingly willing makeover that positions her to replace Elena after Julián's murder of the couple. If Roth's Argentine accent functions as a marker of authenticity and the immutable bonds between voice and identity, Chaplin's accent points toward more ambiguous meanings.

Still, those roles and vocal practices remain within the norm, domesticating dissonant voices and accents through dubbing or the alibi provided by the character's foreign origins, consistent with the archetype, in Chaplin's

words, of "the typical, dangerous foreign woman" (Manzano, 1978). Instead I will focus here on the two films/performances where Chaplin's characters "read" as Spanish but speak as "someone from someplace else". In the first film we again see and hear Chaplin in two roles, as the film's child protagonist Ana's (Ana Torrent) memory image of her deceased mother, María, and also in a series of recurring monologues giving dubbed voice to the thoughts and recollections of the adult Ana,

Images 3 and 4





Image 5

some 20 years into an unspecified future. Most of the mother's appearances in the film have a ritual quality, based in repetition, the mother always in the same dress, with the same pulled-back hair style. Similarly, the dialogue between mother and child consists of variations on a mock-serious exchange over the late hour and the little girl's inability to sleep, her own Proustian *drame du coucher* that is ultimately playful and reassuring. Other scenarios present the child as witness to harsh, adult realities: an unhappy marriage to a neglectful, philandering husband, the physical torture of painful illness and death. In each of these six (five with dialogue) scenes, Chaplin's character speaks in her own, English-accented voice. The question of why she does not sound like the other characters and family members, such as her sister, Paulina, played by Monica Randall, is never addressed.

The disruptive effects of Chaplin's voice arguably lie elsewhere, ultimately independent of its foreignness, as evident in the three monologues delivered by Chaplin as the adult Ana. Both the performance and staging of the monologues propose an unsettling reflection on notions of same and different, self and other. Although the roles of mother and daughter are played by the same actor, the adult Ana's discrete make-up, shoulder length-bob and frank address to the camera convey a sophisticated modernity that contrasts with her portrayal of the mother María, a clear marker of generational change perhaps more acute in the context of (a projected) post-Franco Spain.⁸ The first monologue notably follows a kind of dissociative fugue experienced by the child Ana and conveyed visually by her literal splitting in two, with one Ana standing on the park-like grounds of the

family home watching another tiny Ana positioned on the roof of the tall apartment building across the busy and noisy street. In the second half of the sequence, the girl descends a stone stairway on the property to a subterranean storeroom where she extracts of a tin of baking soda that she believes to be poison from its hiding place. She puts a pinch of the powder on her tongue and quickly spits it out, carefully closing the container and in that moment a female voice rises on the soundtrack, initially unsourced and unidentified. The voice recounts a memory of the day she first saw the tin, uncovered during a session of house cleaning with her mother ('mi madre') whose instructions she quotes: "Ana, tira esto a la basura". As if responding to the command, the child turns to look directly at the camera as it pans right, coming to rest on a close-up of Chaplin as the adult Ana, shot before a plain gray wall. Against the visual continuity established by the camera work, everything else about the scene is disjunctive. We witness the collapse of temporal boundaries, as present and future converge in the narration of a remembered past, and identities too are scrambled as a future Ana assumes her mother's voice to directly address her present self. The illusion of a unified filmic space fractures in the wake of the unexplained transition between the dark space of the jumbled storeroom and the gray, context-free background reminiscent of a portrait studio; between the traffic sounds and crackle of the paper in the baking soda tin in the first half of the scene and the subsequent drop off in ambient sound that foregrounds the closely miked voice of the onscreen speaker. Another discordant note is struck in the sound of that native Spanish voice, strongly sibilant, somewhat theatrical, that bears no resemblance to either the voice of Chaplin as the mother or the naturalistic vocal performance of Torrent as the child Ana. There is no dubbing credit for the role listed in in the standard filmographies for *Cría cuervos* or in eldoblaje.com but the source and identity of the adult Ana's voice,

THE DISRUPTIVE EFFECTS OF CHAPLIN'S VOICE ARGUABLY LIE ELSEWHERE, ULTIMATELY INDEPENDENT OF ITS FOREIGNNESS, AS EVIDENT IN THE THREE MONOLOGUES DELIVERED BY CHAPLIN AS THE ADULT ANA

provided by Julieta Serrano, were hiding in plain sight on the latter's IMDb listing. Serrano had appeared in a handful of films by the mid-1970s—most notably the brilliant *Mi querida señorita* (Jaime de Armiñán, 1972), and she featured in a small role in Saura's *Cousin Angelica* (*La prima Angélica*, 1974)—but was known primarily for her work in the theater. Serrano is not a professional voice actor and the voice she lends to Chaplin's character notably departs from conventional vocal typologies described by Ávila, and reflects instead the experience and confidence of an artist accustomed to occupying center stage. Rather than proposing a seamless fusion of voice with character, the performances acknowledge the artifice inherent in the film's layered play of identities and the mediations embedded in the dubbing process itself, that, according to Michel Chion, "produces a palimpsest beneath which there runs a ghost text" (Chion, 1999: 154).

Saura's and Chaplin's next film shifts from a focus on the mother-daughter (or daughter-mother) relationship in *Cría cuervos* to the bonds between father and daughter. Eschewing the use of dubbing, *Elisa, My Life* nevertheless continues to explore the dramatic possibilities of vocal sound, parsing the multiple meanings and effects of the voice via a series of alternating voice-over sequences that vocalize the "memoirs" of Elisa's father, Luis, played by Fernando Rey. The film opens to the off-screen narration voiced by Rey over the shot of a rural road traversed by a single car, but the words—detailing the daughter's (Geraldine Chaplin) alienation from her father and failing

marriage—express the perspective of Elisa, whose visit is the pretext for the story to follow. A similar form of ventriloquism characterizes a subsequent scene in which Elisa enters her father's study and approaches his desk and the hand-written pages lying there. The audio-visual staging is artful and unsettling: the piano melody of Erik Satie's *Gnossienne No. 3* on the soundtrack; the camera eye ranging over the objects and photographs on the desk; and Chaplin's voice rising from a barely heard murmur to full intelligibility as she reads from the pages, her words unmatched to moving lips until we glimpse her reflection in the framed photo of Elisa and sister as children, with the child Elisa played by Ana Torrent. Marsha Kinder proposes the evocative term re-voicement, which she borrows from Bakhtin, when dealing with related instances in Almodóvar's cinema. Defined by the Russian theorist as the act of combining "voices of authority" with "one's own internally persuasive voice" (cited in Kinder 284), the concept also illuminates the contest, both artistic and existential, between father and daughter to claim the voice and control the story of a family and its individual members' past, present and future.

A writer and translator, Luis wields the voice as the expression of his creative agency, and the film likewise enlists a host of classic Spanish literary authorities, including Calderón, Gracián and Garcilaso de la Vega, the latter the source of the film's title and the co-protagonist's name. In the figure of Fernando Rey, one of Spanish cinema's most recognizable voices, the character

activates the dual power of the voice as vehicle for language and source of meaning and also as embodied vocal sound. (Regarding the actor's voice, the director alludes to his own attempts to control the means of vocal production: "The first day I told him [Rey] to forget that professional, serious and aristocratic tone that he usually conveys in his performances" [Hidalgo, 1981: 82]). Elisa/Chaplin's struggle to sustain and project her "own internally persuasive voice" is complicated by the power differentials inherent to familial and gender hierarchies, on the one hand, and on the other by the highly specific aural reality of her accented voice in Spanish. In fact, in both *Cría cuervos* and *Elisa, My Life* we observe in Chaplin's performances the split between the uncanny power and authority of Chion's "acoustic" effect, the voice unmoored, if momentarily, from a visible source, and the accent that ties it to a particular body and bodily image. In Silverman's account, these positions designate diametrically opposed binaries, the first identified with the male voice-over, situated outside the diegesis, "privileged to the degree that it transcends the body", and thus in close proximity to the enunciating cinematic apparatus, and the female voice, enclosed and subordinated within the narrative, distant from power and authority (Silverman, 1988: 49). Posing a challenge to this gendered scenario of disempowerment, the penultimate scene of the film stages the daughter's apparent triumph, following the death of her father, in wresting control of the narrative voice-over. A slow pan of the empty rooms of the house leads to the study where Elisa sits writing at her father's desk. As her pen inscribes the words on the page her voice is heard repeating the opening monologue, reclaiming the control of the voice and the right to shape and tell her own story. This authority would appear to extend to the film itself, as her narration further presides over a reprise of the opening shot of an empty road and a single car on the open horizon.

IN THE FIGURE OF FERNANDO REY, ONE OF SPANISH CINEMA'S MOST RECOGNIZABLE VOICES, THE CHARACTER ACTIVATES THE DUAL POWER OF THE VOICE AS VEHICLE FOR LANGUAGE AND SOURCE OF MEANING AND ALSO AS EMBODIED VOCAL SOUND

It is significant that the best known studies of Saura's cinematic corpus are generally silent on the matter of Chaplin's voice.⁹ It would appear that for the majority of scholars, voice and vocal sound continue to be considered surface phenomena and mere support to verbal expression and meaning, divested of their material links to personal or collective identity, experience and origin. One striking exception is an essay on the director by Spanish critic Juan Hernández Les (2013).¹⁰ Focusing on what might be termed Saura's "Chaplin period", he identifies a shift in both subject matter and style which he attributes in large part to the influence exercised on the director by "the existence of an actress like Geraldine Chaplin" (Hernández Les, 2013: 131). In considering the sources of that impact, he singles out the effects of "her ambiguously delocalized accent [...], the singular, different and monstrous speech of Geraldine Chaplin" (Hernández Les, 2013: 131), a way of speaking, he continues, that is "an invitation to the void, to that yet to be seen, to the unknown [...] to horror" (Hernández Les, 2013: 132). Although the critic does not fully develop the implications of this characterization, what his comments foreground is the power of Chaplin's voice—and the vocal practices generated around it—to unsettle stable notions of temporal and spatial coherence, as well as narrative identity and authority.

While keying on the threats posed by Chaplin's dangerous allure, thematized, as we have seen, in several of her film roles, Hernández Les (2013) also taps into a more generalized dread of the "monstrous" feminine archetype. Such hyperbolic forms of "othering" of the female voice echo a common response to women who challenge established norms and boundaries, "their voices categorized as 'noise' or unwanted sound [that] disrupts the sonic environment and [...] is often perceived as dissonant and jarring" (Ehrick 2015, 14). In the cases of Chaplin and Roth, accent carries the marker of foreign origins but its sonic difference pulls us away from pure meaning to

materiality: "It appears as a distraction, or even an obstacle, to the smooth flow of signifiers and to the hermeneutics of understanding. [...] [A]ccent suddenly makes us aware of the material support of the voice" (Dolar 2006, 20). As another form of vocal excess, accent, like the sensual texture of Pennella's voice, resonates through and in spite of the constraints imposed on the actors' performances to generate readings that challenge well-worn narratives of gender and identity.

NOTES

- * This article is part of the Spanish Government Ministry of Economy, Industry and Competitiveness research and development project "Representations of Female Desire in Spanish Cinema during Francoism: Gestural Evolution of the Actress under the Constraints of Censorship" (REF: CSO2017-83083-P).
- 1 The normalization of other national languages in the Peninsula has expanded the practice of dubbing of both films and TV series from exclusively in *castellano* to include *català*, *euskera* and *galego*.
- 2 See Vernon, 2019 for a discussion of the so-called 'war of accents' in the Spanish language versions of the late 1920s and early 1930s and the first decades of Spanish TV.
- 3 Galán cites the egregious examples of Torres Nilsson's 1968 film *Martin Fierro* or Raúl de la Torres's 1970 film *Crónica de una señora* in which Graciela Borges, 'the typical woman from Buenos Aires [...] spoke in an orthodox accent from Valladolid (la típica porteña [...] hablaba en un ortodoxo vallisoletano)' (Galán, 2003).
- 4 For an analysis of a selection of Roth's early films in Spain, see Ciller and Palacio (2001).
- 5 The entry for García on *eldoblaje.com* indicates that she is the *voz habitual* of Kristie Alley and more recently Christine Baranski and Jane Lynch. There is also a voice sample of her reading for an advertisement for 'Lentes progresivas Varilux'.
- 6 The oldest child of Charlie Chaplin and Oona O'Neill, Geraldine Chaplin is also the granddaughter of playwright Eugene O'Neill.

- 7 Her appearance as Ana proposes a kind of visual reprise of her breakout role two years earlier in *Doctor Zhivago* (David Lean, 1965) as the young wife of the title character cast aside for the blonde and captivating Lara played by Julie Christie. But in her split performance in *Peppermint frappé* she seemingly assumes both roles. Ángela González is identified in eldoblaje.com as the voice of Ana. There is no voice credit provided on the site for *Stress es tres tres* but a participant on the site's Forum (<http://www.foroseldoblaje.com/foro/viewtopic.php?t=44309>) identifies González as the likely dubber for that film as well.
- 8 Despite the parallels with the use of a similar, dual role device in *Peppermint frappé*, the contrasts between the two characters played by Chaplin in *Cría cuervos* are subtle in contrast to the more exaggerated archetypal positioning of the seductive blond foreigner Elena versus the provincial *soltera*, Ana in the earlier film.
- 9 Among the monographs, Brasó (1974), D'Lugo (1991), Oms (1981), Sanchez Vidal (1988). In contrast, as we have seen, the daily and weekly press were more attuned to these questions. Specifically with regard to *Cría cuervos* opinions were divided on the effect of Chaplin's accent. While generally celebrating the actor's performance Joaquín Arbide finds 'the magnificent acting of Geraldine Chaplin may be somewhat tarnished by her distancing accent (la espléndida interpretación de Geraldine Chaplin quizás se vea empeñada a veces por su acento distanciador)' (?). In contrast, Lorenzo López Sanchez, writing in *ABC*, laments the loss of her original voice, when 'dubbed in the shots in which she plays young Ana, Chaplin trades a confident diction for the charming sweetness of her accent in other scenes ([d]oblada en los planos en que interpreta a Ana-joven, trueca la seguridad de la dicción por la encantadora ternura de su acento en las otras escenas)' (López Sánchez, 1976).
- 10 One further exception is the 2014 article by French critic Arnaud Duprat de Montero. He reads the multiple and varying instantiations of Chaplin's voice in Saura's films—original or dubbed, heard in dialogue or voice over and off—as the textual traces of their

evolving creative collaboration, and the expression of 'frictions creatrices' (Duprat de Montero, 2014: 3), by turns harmonious or discordant.

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DISSONANT VOICES, ARCHETYPES AND IDENTITY IN SPANISH CINEMA

Abstract

Most discussions of archetypes in cinema, especially in relation to female performers, begin with the linkage of physical features with specific film roles. In her pioneering work on female film stars, Molly Haskell writes of the "tyranny of type," embodied in the figures of the blond and innocent virgin and dark haired, seductive vamp. Less studied in discussions of film stardom and performance is the role of voice and vocal types. In Spain the associations between vocal type and archetypes have long been codified and enforced in the nation's potent dubbing industry. The result has been the imposition of a strict vocal orthodoxy and demonstrable standardization and typification of voices, especially along gender lines, that extends from dubbed foreign language films to Spanish original productions. In line with normative vocal conventions, female voices in particular were held to a narrow range, with a preference for a smooth and polished sound from which any excess or noise has been eliminated. Nevertheless, the Spanish careers and filmographies of Cecilia Roth from the 1970s through the 1990s and Geraldine Chaplin in the 1960s and 1970s are revealing with respect to the shifting attitudes toward vocal diversity in cinema and its role in the telling of complex stories.

Key words

Stardom; Voice; Gender; Dubbing; Cecilia Roth; Geraldine Chaplin.

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VOCES DISONANTES, ARQUETIPOS E IDENTIDAD EN EL CINE ESPAÑOL

Resumen

La mayoría de los análisis sobre los arquetipos en el cine, especialmente en relación con intérpretes femeninas, parten de la asociación de los rasgos físicos con roles cinematográficos concretos. En su innovador trabajo sobre las estrellas de cine femeninas, Molly Haskell habla de la «tiranía del tipo», encarnada en las figuras de la virgen rubia e inocente y la *vamp* morena y seductora. Algo menos estudiado en los análisis del estrellato y la interpretación cinematográficos es el papel de la voz y de sus diferentes tipologías. Desde hace tiempo en España, las asociaciones entre los tipos de voz y los arquetipos han sido codificadas y aplicadas en la potente industria nacional del doblaje. El resultado ha sido la imposición de una ortodoxia vocal estricta y de una demostrable estandarización y tipificación de voces, especialmente en términos de género, que abarca tanto las películas extranjeras dobladas al castellano como las producciones nacionales. En línea con las convenciones vocales normativas, se ha confinado a las voces femeninas en particular a una gama muy limitada, dando especial preferencia a un sonido suave y refinado del que se ha eliminado cualquier exceso o ruido. Aun así, las carreras y filmografías españolas de Cecilia Roth desde los 70 a los 90 y de Geraldine Chaplin en los 60 y 70 revelan un cambio de actitud con respecto a la diversidad de la voz en el cine y su papel en la narración de historias complejas.

Palabras clave

Estrellato; voz; género; doblaje; Cecilia Roth; Geraldine Chaplin.

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