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How multilingual can a dubbed film be? Language combinations and national traditions as determining factors¹

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*This paper analyses the German and Spanish dubbed versions of *Inglourious Basterds* (Bender & Tarantino, 2009), two different translations of the same source text. In dialogue with relevant theory, we discuss the question of the extent to which a translated text can be heterolingual and how certain dubbing practices may prevent translations from being as heterolingual as their source texts. Our case study has also enabled us to find possible evidence of norms with regard to the translation of heterolingual films in Spain and in Germany. Linguistic variation is an important feature of *Inglourious Basterds* and it is both interlingual (different languages) and intralingual (dialects, sociolects and idiolects). Each dubbed version has its own initial situation and it is particularly interesting to see how linguistic variation is dealt with in translation. We propose the concept of ‘represented nationalities’ (similar to Delabastita’s 2010 “supposedly spoken” or “represented” languages) in the Spanish dubbed version of the film. As a theoretical contribution, we suggest that ‘intertextual translation’ is a more accurate term for translations of heterolingual texts (including dubbed versions) than Jakobson’s (1959) “interlingual translation”.*

1. Introduction

Film titles around the turn of the millennium, such as *Lost in Translation* (Katz & Coppola, 2003), *Spanglish* (Ansell, Sakai & Brooks, 2004), *The Interpreter* (Bevan, Fellner, Misher & Pollack, 2005) and *Babel* (Golin, Kilik & Iñárritu, 2006), to give only a few examples, made it more obvious than ever that fictional dialogue need not be monolingual. Linguistic homogeneity is a myth that has been associated with Hollywood productions for a long time, and has probably been kept alive in many areas of translation theory too, which is even more unfortunate. Although languages other than the text’s main language have often been present in films to a smaller or larger extent, they have not necessarily

been fully represented and they are frequently made invisible, leaving viewers with little more than a few extralinguistic hints of their existence, such as the international setting of the film (Bleichenbacher, 2008).

Fictional multilingualism does not have to be as obvious as the presence of English, Japanese, German and French in *Lost in Translation*. There are feature films which include intralingual variation (dialects, sociolects and idiolects) that stand out from one or more standard varieties; they may make use of foreign accents or invented languages (sometimes based on real languages), particularly noticeable in the early 2000s in *The Lord of the Rings* (Osborne, Walsh & Jackson, 2001–2003), *Star Wars* (McCallum & Lucas, 2002), and *Star Trek* (Lindelof & Abrams, 2009). If the term ‘verbal’ refers to the lexicosemantic dimension (graphemic and phonological) of communication, that is, the words strictly speaking, then all of the other non-verbal and paralinguistic components, both audio and visual, are important complementary features that make interpretation easier. They sometimes also lend greater credibility and (audiovisual) textual coherence than mere words, that is, the film transcript without the performance and cinematic elements. Different characters can be made to speak in their own characteristic ways – or in various languages – just as each one is provided with a specific physical appearance, wardrobe and behaviour, in different settings, such as outer space, fantasy worlds, ancient historical periods or foreign countries, or there may be (talking) alien characters visiting from any one of these settings. This aspect of fictional multilingualism is certainly not new, as different manners of speaking have often been present in feature films.

Although not the most historically accurate movie, *Inglourious Basterds* (henceforth IB) displays one undeniable characteristic: the scripted interplay of a number of different languages and various dialects, playing an important role in character portrayal and in certain key points of the narrative. What happens in translation to such an array of different languages and language variation? For Grutman (1998), the minimum requirement for a text to be identified as heterolingual is the presence of at least one foreign word. From the point of view of word count, IB is indeed a heterolingual film, given the large number of scenes and languages and the total number of words that are not in the main language of the film. This is what makes a case study based on a film such as IB particularly relevant, not least because we are not describing a one-off case but rather a prime example of an apparently growing tendency (Berger & Komori, 2010) which needs to be addressed by the scholarly community.

We set out to explore possible answers to the question of how the textual phenomenon of heterolingualism is addressed by translators for dubbed versions of heterolingual films, and the extent to which a target text preserves the degree of heterolingualism of its source text. What kinds of challenge are encountered when it comes to dubbing such films,

and what are the effects of tackling these issues one way or another, in each dubbed version? To what degree can we expect findings from this case study to provide pointers to other cases, or even general tendencies? A particularly challenging problem for translation is when the main language of the target text (TT) coincides with one of the languages of its heterolingual source text (ST).

2. Intratextual translation in IB and intertextual translation as translation proper

More than 50 per cent of the 108-minute dialogue in the 153-minute film is in either German or French, and there is one scene in Italian (less than 1 per cent of the total dialogue). Pursuing ‘authenticity’,² Tarantino has each actor/character speak his/her native language (English, German and French). He also represents dialects, special stylistic devices and non-native varieties at different levels of proficiency. All of these have specific functions in the ST, which could be used as criteria for the TT, too.

It is important to point out that fictional audiovisual texts are constrained by the conventions of scripting and film language; consequently, the basic principle of a sociolinguistically faithful representation of how people actually speak is by and large wishful thinking (as is the case for written literature). So if linguistic authenticity is an unreachable point on the horizon, we use the term here as quoting Tarantino.

Rendering different varieties of English in a translation is also a challenge for interlingual dubbing. In IB, the American characters clearly speak differently from the British ones. Even when such diatopical differences are not portrayed in the translated dubbed versions, the target text audiences can still identify the characters’ national backgrounds, due to the particular settings of the scenes, numerous metalinguistic references and extralinguistic clues. The posh RP accent and high register used by the British characters stand out from US American dialects. Raine (Brad Pitt) has a strong Southern accent and Donowitz (Eli Roth) has a Boston accent, for the benefit of those spectators who are able to appreciate such details.

Variations among the German- and French-speaking characters are subtler and intralingual variation is often displayed through voice texture and individual speech style, such as the mimicking of Hitler’s speech. A native German speaker probably notices that Landa (Christoph Waltz) comes from somewhere in Austria and that Goebbels (Sylvester Groth) has a Rhinelandic accent. The two ‘Basterds’, Stiglitz (Til Schweiger) and Wicki (Gedeon Burkhardt), whose regional background is quickly identified by the character Hellstrom (August Diehl), do not speak in a noticeable regional variety. This may point to incoherence in the script, or

it may be that language variation is signalled by being explicitly mentioned rather than portrayed. It might have been Tarantino's intention to impress the audience (even those with a good knowledge of German) with the Major's knowledge of accents. Actually, the actors playing the parts were born or raised in the regions that Hellstrom identifies.

Tarantino also includes non-native varieties in his film. Seven German characters talk at some point to the British or American characters. Most of them can speak some English, ranging from Landa's near-native command of English to film star von Hammersmark's thick German accent. A German private, who knows no English, needs one of the 'Basterds' to interpret for him. This is done by Wicki, played by Gedeon Burkhardt, raised bilingually in German and English just like his character.

The technique of resorting to different languages in a film (or book) is either necessary or justified when the director (or writer) wishes to include an interpreting scene, i.e. one character translating for others who do not speak the same language. This kind of textual artefact within a source text (Cronin, 2009; Delabastita & Grutman, 2005) is quite a different phenomenon from what is commonly perceived as translation, performed by professional translators. Translation is typically understood to involve a translator producing a version (rewritten or respoken) of a text for the benefit of new audience, setting or communicative purpose; thus, one can speak of two texts, the source text and its translation (in a bitextual relationship as explained in Toury, 1995, p. 95). An author produces a source text, and subsequently a translator produces the translated version. In self-translation the author and the translator are the same person, which makes one think of roles, rather than individuals. For Jakobson (1959, p. 232) "translation proper" involves taking a message expressed in one (and only one) language and reproducing the same meaning in another (single) language (see section 3). He called this interlingual translation ($L1 \rightarrow L2$) as he envisaged linguistic synonymy in two different languages. Jakobson's notion of interlingual translation (of monolingual messages; Jakobson was not concerned with texts) cannot account for heterolingual texts of all sorts, including multimodal and audiovisual texts. But the definition of translation outlined above, involving a source text and its translation, can encompass all texts, including heterolingual source texts and heterolingual translations ($ST \rightarrow TT$) if we take 'intertextual translation' to mean what is typically understood as translation.

On the other hand, the case of one and the same author writing a translation scene into his/her script involves no actual translator (as defined above) and produces no new text (except perhaps a text within the text). So, authored translation within a text can be called "intratextual translation" (Corrius & Zabalbeascoa, 2011), and it is a common feature of films though not the only way in which heterolingualism or language variation may appear. One important insight, then, is that

heterolingualism is a feature of texts. Thus, like other textual features and elements, intratextual translation can be singled out and targeted as a translation problem to be rendered somehow in a TT resulting from intertextual translation (Zabalbeascoa, 2012). Correlated to the concept of intratextual translation is the concept of the visibility of the presence of heterolingualism. Of course, if there is a translation scene (in the sense of intratextual), the very presence of languages other than the main language of the film becomes more conspicuous, even if they are very similar and hence the differences between them less visible.

In IB, Raine is only able to talk to the Germans thanks to Wicki's interpreting (intratextual translation), but there is one English-speaking character who does speak German: Hicox, played by the German-born actor Michael Fassbender. Hicox's German is almost perfect, but at one point his British accent comes out and his disguise is revealed. It might be important to render this accent (or somehow compensate for it) in any dubbed version, as otherwise a key scene of the film becomes nonsensical.

Several German characters communicate in French in various scenes. Zoller and Landa both speak near-native French, with slight accents. Goebbels and Hellstrom have no knowledge of this language and are only able to talk to Shosanna through an interpreter, Mondino (Julie Dreyfus), or the chauffeur and assistant Hermann. The accents the German-native characters have in French are a result of the actors not being bilingual or native speakers of French, so we will not include them in our analysis, on this occasion.

Italian as a foreign language is central to the plot, as Raine, Ulmer and Donowitz reveal their identity in the last chapter by not being able to speak even a few words without a giveaway American accent. Landa proves his polyglot skills once more, by telling them in very good Italian (only a native speaker could tell he has an accent) how welcome they are, and by torturing them as he repeatedly asks them to pronounce their (false) Italian names. Again, a character's ability to speak several languages is a key narrative item and other characters' lack of language skills adds a humorous effect while exploiting certain stereotypes (e.g. gesticulating Italians).

Certain film scripts provide characters with a personal speech style by using specific grammar and vocabulary choices, pronunciation, or a very particular voice quality. There are films that strive for the closest possible speech portrayal when depicting historical figures, besides similarity in physical appearance of their cast, for example, *The King's Speech* (Canning, Unwin, Sherman, & Hooper, 2010). In IB, this applies to Hitler's characteristic strong style of speech and Churchill's mumbling voice. Voices are often deliberately used as a stylistic device. Good scripts and performances manage to make an impression on the viewers by creating empathy, sympathy or antipathy for each important character, either as an individual or as a representative of a group. Voices, as bearers

of oral communication and evidence of a person's character, consequently play a key role in the portrayal of film characters (Whitman-Linsen 1992). Any relationship between a character's type of voice (as well as what is said and in which language) is not only a matter of authorial intention but also of the translator's interpretation (and, in turn, the researcher's interpretation of both the author's intention and the translator's interpretation). For example, one might need to take into account the existence of possible stereotypes of one language community viewing speakers of certain foreign languages as having harsh or melodious voice types.

While the features of voice texture and timbre may not appear to be the most important aspects in our analysis of the translation of different languages in a heterolingual text, two points should be made on this issue. First, willing suspension of disbelief may fail to work depending on the general awareness of the audience with respect to, for instance, how Hitler spoke. Secondly, suspension of disbelief can also suffer when voices or voice-types are used inconsistently in one and the same film, or when the same voice actor dubs different characters or different voice actors dub the same character.³

3. Challenges to a theoretical account

How professional translating and the academic discipline of translation studies can deal with such a linguistically complex text is a question scholars do not have many answers for. Meylaerts (2010) even refers to "blind spots" (p. 227) in translation theory. But the topic has recently gained considerable attention. Moving beyond the longstanding view that translation involves two languages: L1, the language translated from, and L2, the language translated into,⁴ generally regarded as *interlingual translation* or *translation proper* (Jakobson, 1959), is a first step for translation theory to start accounting for heterolingual texts. The traditional L1-to-L2 view implies that texts and their translations are monolingual, and regards non-verbal (and even paralinguistic) items as unimportant contextual features rather than as essential textual elements. Such an implication obviously clashes with the reality of heterolingual audiovisual texts.

The concept of L3 in translation, proposed by Corrius and Zabalbeascoa (2011), provides for languages that are different from L1 (L3ST, in an ST) and from L2 (L3^{TT}, in a TT) and constitutes a model for translation analysis. It must be noted that L3 does not refer at all to *translationese* (Duff, 1981; Newmark, 1988) or *dubbese*, terms used to label the accumulative effect of non-normative language, nor to the notion of the *third code* (Frawley, 1984), a "sub-code of each of the codes involved" (p. 168) which "arises out of the bilateral consideration of the matrix [source] and target codes" (p. 168). L3, as used in this paper, is a

“distinct, independent language or an instance of relevant language variation, sufficient to signal more than one identifiable speech community being portrayed or represented within a text” (Corrius & Zabalbeascoa, 2011, p. 115). Therefore, contrary to the concepts of translationese and third code, L3 is first and foremost a characteristic of STs. It then remains to be seen exactly how L3 is rendered, if at all, in translations. In a sense, it is possible to view all texts as being potentially heterolingual or having some degree of linguistic variation. This is because, to a large extent, it depends on the subjectivity of the translator, or the criteria of the scholar, to determine the boundaries between L1 and L3, and L2 and L3, respectively. L3^S is non-existent only in texts which are deemed to display a completely uniform type of language use.

L1 is to be regarded conceptually as the main language of an ST, but a text may happen to have more than one main language, with each language being of relatively equal importance, regardless of the presence of any other ‘lesser’ language (L3ST). Thus, an evenly balanced bilingual text could be said to have two L1s. Mirroring L1 and L3ST within ST, the same definition applies to L2 and L3^{TT} in the TT. L3 is defined as having far fewer words than the main language(s) and/or there is far less of a need for the audience to understand it. This applies especially to those cases where the text producer does not intend the L3 words to be understood at all – when, for example, L3 is used with a view to creating a certain ambience or humour, or to cause suspense. Zabalbeascoa (2012, p. 328) outlines six distinct variables for L3, and the authorial intention for the L3 words to be understood (or not) is just one of them. Thus, heterolingual (source) texts characteristically have either more than one main language or one or more “token” languages (L3), or both features combined. This also includes texts with significant (dialectal, stylistic or discourse) language variation within a language. The distinction between “main” and “token” language has nothing to do with how these languages differ from each other, with their nature or relationship. It is more a question of the extent to which each is present in a given text. A typical example of two main languages (L1a+L1b) would be a conversation between bilinguals with a lot of code-switching. As is the case for L1, there can also be more than one L3 in a given text (e.g., an ST with L1+L3a+L3b+L3c). L3, then, need not be a single language, but a concept related to language variation, textual heterolingualism, and intratextual translation. In this sense, more than one language in a text might have an L3 quality.

The concept of L3 is not meant to include bilingual publications that involve repeating the same message in two different languages, one a translation of the other, as in the bilingual edition of the Constitution of Canada, which is in French and English. It accounts for texts in which some parts of the message are in one language and other parts are in another. L3 analysis also involves tackling issues such as stylistic language variation, the presence of different discourses, and strategies for

portraying foreignness and otherness. Within Translation Studies, it is necessary to account for L3 presence, omission, or compensation (shifts and techniques) and ways in which the TT may differ overall from the ST as a result of strategies and policies (Toury, 1995, Chapter 4). And it is just as important to conduct case studies as it is to design projects involving a larger corpus.

In IB, there is so much (i.e., so many words and utterances) German and French in the English-language version (IBST) that they could be considered main languages (L1) along with English. These two languages are clearly conspicuous and recurrent and deserve attention, whether they are considered as “main” or “token” languages (L1s or L3s). Italian, on the other hand, appears quantitatively very little in IBST and clearly falls in the L3 category. We are confident that the factors, features and variables that are characteristic of L3 can be used as analytical tools in dealing with source texts involving more than one L1.

In our analysis of the German (TT^{Ger}), Spanish (TT^{Spa}) and Italian (TT^{Ita}) dubbed versions (IB^{TT}) of Tarantino’s film, in which we test the theoretical model, we regard IBST as a heterolingual audiovisual ST with the English+German+French+Italian language combination, in descending order of total number of words in the script. And although four seems to be a lot of languages, this number does not even include the many other varieties present in the film, such as English-language dialects and utterances by non-native speakers.

4. Dubbing practices in Spain and Germany

In both Spain and Germany dubbing became a government censorship tool shortly after its introduction. In Germany, the moralism of the 1920s and, later on, nationalism took over and controlled popular culture and film content. The influence of the language, culture and ideology of the United States was greatly feared in both countries and, in Spain, laws against the screening of films in foreign languages were introduced (Chaume, 2004, p. 50). During Franco’s dictatorship, there was a ban on the use of foreign languages in films, as well as regional languages such as Basque, Galician and Catalan. According to Danan (1991), “Spain, Italy and Germany had similar language policies” through which they “insisted on having one standardised national language for the sake of national unity” (p. 612). Nowadays, dubbing is not the only option, nor is it a government tool in either country. It is, nevertheless, often perceived as an instrument of falsification, especially by certain scholars and viewers from subtitling countries. In the dubbing countries a large number of films are shown in both their dubbed and their subtitled versions, although they are not always equally available. However, one could argue that using the official national language in dubbing is a legacy of those times (in a sense, even the dubbed versions in Basque,

Galician, and Catalan provide continuity to the dubbing tradition in Spain). Many cinemagoers still prefer to watch dubbed versions, although they often criticise this kind of translation and link it to dictatorship and censorship. In Germany, dubbing is held in low esteem, often described a necessary evil or a dark profession (Brunner, 2003). Nevertheless, in a survey coordinated by the European Commission on “Europeans and their Languages”, only 22% of the respondents answered “yes” when asked whether they would rather watch a film with subtitles than dubbed. In Spain the percentage is slightly higher, 24% (Eurobarometer, 2012, p. 118), with a greater preference for subtitling among spectators aged 15 to 24 and over 20 with a university degree.

However, in Germany and the German-speaking area, it is common practice to dub films, and the market for German-language dub is the largest in Europe. Probably due to the constant criticism and the consequent pressure on the dubbing teams, a great deal of effort is put into providing solutions that are acceptable to the target audiences. Translator and dubbing director Pollak, for example, had voice-actor Meister train pronunciation with a gypsy for the dubbing of Brad Pitt’s character in *Snatch* (Vaughn & Ritchie, 2000), and translator Klöckner consulted linguists in order to convey the *ch’ti* accent for the German dubbed version of *Bienvenue chez les Ch’tis* (Hubert & Boon, 2008). Thus, varieties and accents are often rendered with similar varieties and accents or compensated for in the dubbed versions. Foreign accents are usually conveyed rather easily (as long as the accents are well known to the voice actors and easy to imitate); for example, a Mexican or French character may speak (L1 English) with the same foreign accent in the target language (L2 German). Rendering language varieties is usually a greater challenge for dubbing teams (Lossie, 2011). First of all, it is difficult to find a German variety that is similar in function to the language variety in the ST it is meant to replace; secondly, the German spectator is not used to dialects in dubbing, since they are generally restricted to attempts in fandubbing, dubbed versions done by aficionados who dub into their dialect classic Westerns, characters of animation films or dialect versions of a film that can be included in a DVD (e.g., cartoons in Swabian, Saxon or Berlin dialect). In general, the German audience is used to the standard variety, High German, or even to the so-called “stage German”, an almost artificially correct, overdone High German; dialects are not deemed acceptable for television, radio news or dubbing. They are tolerated only in settings such as vernacular theatre (Lossie, 2011).

Unlike Germany, the dubbing industry in Spain occasionally resorts to dialectal varieties which tend to be from Latin America or the South of Spain. The latter is the case in *Snatch*, in which the gypsy was dubbed as an Andalusian, and also in *Shrek 2* (Lipman, Warner, Williams & Adamson, Asbury, Vernon, 2004), for the cat character. Less frequently, a completely different language (from L2 or L3ST) is chosen, if the script seems to demand linguistic variation and the picture allows

for it. For example, pseudo-French and non-native Spanish using a French accent can be heard in the dubbed Spanish version of *Butch Cassidy and the Sundance Kid* (Monash & Hill, 1969) as a rendering of L3ST Spanish. This is precisely because Spanish happens to be L3 in the ST as a distinct language from L1 English and, crucially, because two of the main characters cannot speak or understand it. So, for the dubbed version in Spanish (L2), a language other than Spanish was needed in order to retain L3^{TT} visibility, and the L2 / L3 contrast. This was also the strategy used for the BBC TV series *Fawlty Towers* (Davies, 1975–1979) Spanish L3ST, adapted and changed into Italian L3^{TT} in the Spanish-language version shown in the Madrid area.

Deciding how to render L3ST is heavily influenced by visual or contextual constraints since resorting to other languages is not always a plausible solution. Regional varieties in an ST that show some kind of linguistic peculiarity can be conveyed with a similar feature, without resorting to an L2 dialect – for example, in the dubbing of *Bienvenue chez les Ch'utis*. Varieties of the English language are often neutralised, as they are dubbed into standard Spanish and rendered through a specific lexis or even sociolect, as in the Spanish dubbed version of *Trainspotting* (MacDonald & Boyle, 1996), where the characters' speech became a sort of teenage slang, but the Scottish accent and pronunciation was neutralised (González-Iglesias & Toda, 2011). When foreign characters speaking their native language appear in a film, they are often dubbed into standard Spanish, since subtitles tend to be rejected within dubbing. An example of this would be the Spanish dubbed version of *Slumdog Millionaire* (Boyle & Tandan, 2008), in which the dialogues in English and the ones in Hindi (subtitled in the ST) were dubbed into unmarked standard Castilian Spanish (González-Iglesias & Toda, 2011).

5. How does the heterolingual dimension of IB fare in translation?

In the Spanish dubbed version of IB (TT^{Spa}), none of the varieties and possible L3s coincide with the main language of the target text (L3ST≠L2), whereas in the German dubbed version of IB (TT^{Ger}) one of the languages of the ST coincides with the main language of the target text (ST-German=L2). TT^{Spa} opts for dubbing both German and French into Spanish (besides English) and only leaves a few scenes undubbed. TT^{Ger} faces the problem that, by dubbing English, both the most frequent and the second most frequent language of the ST become the same language. French is left undubbed (or is dubbed into French in order to change a metalinguistic reference, e.g. when referring in French to the English language, this is changed in TT^{Ger} to a reference to the German language). The choice of whether to dub or not to dub the various L3ST was thus heavily restricted in TT^{Ger}, as any further substitution would have erased linguistic hints of a heterolingual film almost entirely.

As far as L3s other than German are concerned, the dubbed versions TT^{Spa} and TT^{Ger} have different priorities. TT^{Ger} makes a great effort to distinguish British English from the other varieties: through register, lexical and grammatical choice, as well as voice tone and intonation (Zabalbeascoa & Voellmer, 2014). It would be interesting to examine other films with a view to finding out whether a trend appears to be in operation. Table 1 below shows how L3 visibility is diminished in TT^{Ger} , because German is the main language (L2) of the translation and the German from the source text is not substituted or compensated for in the TT. On the other hand, the translation operations in TT^{Ger} when $L3^{ST}$ is not German follow a clear pattern and a very traditional standard approach to translation, that is, L3 is left untouched as it seems alien to the interlingual L1-to-L2 model of translation. English is dubbed, given that it is the main language and the language of reference for the intended ST audience. ST-German happens to coincide with L2, so its visibility as a distinct $L3^{TT}$ disappears. In this particular case it would be very difficult to adapt, since the plot and the image are quite restrictive (it would be strange for the German officers to speak a language other than German). All other languages are left undubbed and, hence, untranslated. This might be due to either a traditional L1-to-L2 approach (with no “strategy” for L3) or a decision to maintain the highest degree of heterolingualism possible. Table 1 also includes the language patterns of the dubbed versions for Italian and Catalan, for a broader perspective of the possibilities available (even within descriptive studies).

Table 1: Main transfer operations for TT^{Ger} , TT^{Spa} , TT^{Ita} and TT^{Cat}

	IB^{ST}	TT^{Ger}	TT^{Spa}	TT^{Ita}	TT^{Cat}
English	L1	Dubbed	Dubbed	Dubbed	Dubbed
German	Subtitled	Undubbed & dubbed into German	Dubbed & subtitled	Subtitled	Subtitled
French	Subtitled	Subtitled	Dubbed & subtitled	Dubbed & subtitled	Subtitled
Italian	Subtitled	Subtitled	Subtitled	Dubbed into Sicilian	Subtitled

In TT^{Spa} , on the other hand, no such restriction as the $L3^{ST}=L2$ (German) coincidence applies because Spanish is not included anywhere in the source text. Consequently, all of the film’s original L3s are present (visible) at least in certain short scenes but the number of L3 words is noticeably reduced, given the fact that all of the languages included in IB^{ST} are translated and dubbed, at least in part, which diminishes L3 visibility. There is one L3 which is added in translation, that is, non-

native Spanish with a thick German accent. This $L3^{TT}$ is, interestingly, used for all characters of German nationality, regardless of the language they are actually using in the ST (German, English or French) in any given scene. Part of our analysis of IB is based on transfer options for L3 as proposed by Zabalbeascoa and Voellmer (2014). These translational options (1–8 below) focus exclusively on L3 in relation to L1 and L2. The numbers of the list of options are applied in Tables 2 and 3 as types. Taken together, TT^{Spa} and TT^{Ger} for IB notably display six of the eight options envisaged for any film:

- (1) Traditional L1-to-L2 interlingual translation, where there is no L3 presence.
- (2) Conveyed accent (stronger or weaker, but recognisable); for example, German with a French accent in TT^{Ger} for ST-English with a French accent. This would be a case of transference.
- (3) Language variation becomes invisible, either by leaving $L3^{ST}$ unchanged when it is the same language as L2 or by translating it into L2, or by deleting or silencing the $L3^{ST}$ passages. This would be a case of neutralisation.
- (4) Some degree of awareness of language variation by compensation within L2, such as conspicuous pronunciation or vocabulary. This option is unlike (2) because in this case $L3^{ST}$ actually spoken is somehow represented through L2, whereas in (2) L3 presence is merely implied by an accent, both in the L1 and the L2.
- (5) Verbatim transcription – or even different words within the same L3 – when $L3^{ST}$ is different from L2, thus retaining visibility. This would be a case of transference.
- (6) Signaling that a character has a certain ethnic profile – or nationality – within L2, through conspicuous vocabulary or non-native pronunciation. An example of this is the constant use of German accents in TT^{Spa} : the thick accent seems to signal that a character is from Germany rather than which language is actually being spoken (represented nationality).
- (7) $L3^{TT}=L1$. Given that L1 and L2 are different, L1 is a possible choice for $L3^{TT}$. This would be a case of adaptation. Valdeón (2005, p. 289) describes such a case in the French dubbed version of the American TV series *Frasier* (Beren & Hackel, 1994), in which $L3^{TT}$ is English to portray a pedantic use of a foreign language (foreign as opposed to L2 French) by one of the characters. This renders what was a French $L3^{ST}$ utterance in the ST.
- (8) $L3^{TT}$ is not L1, L2 or $L3^{ST}$. This would also be a case of adaptation. Sicilian in IB dubbed for Italy illustrates this option, provided it is regarded as a distinct language. The borderline separating one language from another is not always a straightforward matter, in practical political terms or in academia. Whether Sicilian constitutes a language or an Italian dialect and, in any case, whether or not it is

L3, is not for the theorist to prescribe but for the translator to decide upon.

We would like to propose the concept of a ‘represented nationality’ in dubbed versions, that is, characters speaking L2 with a noticeable accent intended to belie their native language. Represented nationality is analogous to the concept of L3 that is supposedly spoken (Delabastita, 2010), but actually represented through another language. Thus, for example, von Hammersmark’s native German and her non-native English utterances are both rendered in TT^{Spa} as German-accented Spanish to portray her as a German national regardless of the language spoken in the ST. This is probably intended as a show of consistency in the application of a translation strategy, and/or to compensate for the loss of some L3 quantity-wise, in order to maintain a similar degree of “foreignness”.

Table 2 shows that the translation operations for TT^{Ger} are quite systematic. The standard L1-to-L2 operation is performed where possible, and the other languages are left unchanged. Landa’s French is dubbed in part (into different French words) in order to change metalinguistic references to the English language into references to German and “vous parlez un anglais tout à fait correct” [you speak English quite well] becomes “vous parlez un allemand tout à fait correct” [you speak German quite well] and likewise “je vous demande la permission de passer à l’anglais” [I ask for your permission to switch to English] “je vous demande la permission de passer à l’allemand” [I ask for your permission to switch to German] (conversation between 00:06:55 and 00:07:19).

Table 2: Transfer types for TT^{Ger}

IB ST	⇒	TT ^{Ger} – <i>Inglourious Basterds</i>	Transfer types
English	⇒	German	1
non-native	⇒	non-native German with corresponding foreign accents	2
German	⇒	German (most parts not dubbed)	3
non-native	⇒	German with one or two odd pronunciations	4
French	⇒	French (only Landa is dubbed)	5
Italian	⇒	Italian (not dubbed)	5
non-native	⇒	ST English accent changes to TT German accent	5

It is worth mentioning here that in certain cases it makes sense to rephrase or rewrite L3 utterances as part of the strategy of retaining the same L3 in the translation (see transfer option 5). For the TT^{Ger}, actor Christoph Waltz was required to dub his lines, so as to maintain voice consistency. German was also partly dubbed for Hicox’s character, for the same reason. Since the British character speaks both English and German (with a slight British accent), voice consistency becomes an issue when the L1-

to-L2 operation is performed. Fassbender does not, however, dub his own part, since his German has a slight British accent that could be noticed in the TT^{Ger} for the scenes in which he speaks English in the ST, whereas the other English characters speak fluent native German in the TT^{Ger}. His British accent in the ST-German is then rendered in the TT^{Ger} as one or two odd pronunciations. As for the other non-native utterances in the film – except for non-native varieties of French, which are contingent upon the cast in the ST – non-native English becomes non-native German with the corresponding foreign accent; the same happens with non-native Italian, for which the American accent becomes a German accent in the dubbed version.

Table 3 illustrates the strategy of representing nationalities in TT^{Spa} (row 2), but it also shows that there seems to be no clear strategy throughout the film and choices concerning use of accent seem to be made *ad hoc*. The non-native varieties are rendered as non-native Spanish with the corresponding foreign accents. For German and French, several transfers are carried out and voice consistency is a constant issue. While it seems to be a main priority for TT^{Ger} to avoid hearing different voices for the same character, TT^{Spa} resorts to the ST soundtrack and dubs, and has the Spanish dubbing actors speak in foreign languages (probably due to technical constraints and to local voice consistency) whereas in other scenes, for the same character, the IBST actor’s voice can be heard and the difference is clearly audible.

Table 3: Transfer types for TT^{Spa}

IB ST	⇒	TT ^{Spa} – <i>Malditos Bastardos</i>	Transfer types
English	⇒	Spanish	1
non-native	⇒	{ non-native Spanish (German characters) Spanish (French characters)	2 3
German	⇒	{ Spanish Spanish + pseudo-German accent German (most parts not dubbed)	3 6 5
non-native	⇒	non-native Spanish with corresponding foreign accents	2
French	⇒	{ Spanish Spanish + pseudo-German accent (German characters) French (most parts dubbed)	3 6 5
Italian	⇒	Italian (dubbed)	5
non-native	⇒	English (ST) accent changes to Spanish (TT) accent	5

The priority for TT^{Spa} seems to be to provide the audience with as many dubbed sequences as possible, without losing the essence of the film and some samples of its heterolingualism.

6. Conclusions: How heterolingual can a dubbed film be?

In this article, we have looked primarily at how heterolingualism in Tarantino's *Inglorious Basterds* is dealt with in two different national contexts, both using dubbing as the main mode of audiovisual translation (subtitling is resorted to as a strategy within the paradigm of dubbing). Of course, if L3 is seen as an alien element of any text it appears in, and L1-to-L2 is seen as translation proper, then there is not much that can be said about heterolingualism and translation using traditional conceptualisations and terminology such as strategies and shifts. The presence of L3 in (audiovisual) texts can hardly be overlooked or denied any longer, and scholarly theory needs to rise to the challenge of providing models to account for this phenomenon.

Recognising that L3 is part of an author's particular style – a deliberate choice in view of achieving certain effects and not something alien from the rest of the text – is an important first step. If L3 is part of linguistic variation and style, then it is worthwhile to look at how possible shifts from greater presence and visibility of L3 in the ST towards omission and invisibility in the TT could be providing further evidence for hypotheses according to which translations tend towards linguistic standardisation, in comparison to their STs or even to other texts written in the target language (Toury, 1995, 2004).

The data from our case study enables us to conclude that translations *may* be as heterolingual as their source texts, provided there is no coincidence between the target language for the translation and one of the languages of the heterolingual ST. The latter is the case with the German dubbing of IB, which might warrant formulating a working hypothesis that dubbing in Germany tends to leave L3 untouched (even if it is German, but in this case the language is rendered invisible by becoming the same as L2). The Spanish dubbed version of IB (*Malditos Bastardos*) displays an alternative strategy, reaching a sort of compromise by which the hint of L3 presence is kept while, at the same time and in the same TT, large chunks of L3 become much less visible by being rendered as L2. In this case, the norm seems to be to maintain the L3 presence and visibility without interfering with a smooth monolingual comprehension of the verbal message of the audiovisual text. Given the relevance of heterolingualism in Tarantino's film, in the Spanish TT a thick foreign accent for all German characters is added which represents their nationality clearly in order to convey heterolingualism and foreignness, given the fact that they are important features of the ST.

For Toury (1995), "translations so often manifest greater standardisation than their sources" (p. 268). A translation might indeed be stylistically poorer, or its language more standardised than the source text. Standardisation may concern the degree to which L3 tends to be omitted or naturalised into L2 in the TT. We have shown that there are several different options for rendering L3, depending on textual and

extratextual factors. One of these factors is that establishing part of a text as L3 involves subjective interpretations by translators and researchers, and there is a danger that a scholar may not recognise the translator's point of view if different criteria are used. Furthermore, there is the issue of the range of transfer options available, theoretically and historically (in the tradition of professional practice and the nature of the operative norms). In any case, it seems important to raise awareness of the practical and theoretical implications of translating heterolingual film and to collect more data in order to compare national dubbing traditions.

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- 2 If linguistic authenticity in audiovisual (and written) fiction is an unreachable horizon, we use the term 'authenticity' either as belonging to someone else's viewpoint, or as a matter of heading in the direction of such a horizon, according to certain features of 'real' speech.
 - 3 We point out the two most relevant issues for our case study. Of course, there are other factors that challenge suspension of disbelief, such as overacting and underacting, pointed out by Whitman-Linsen (1992, p. 47), as well as any other shortcoming in complying with what we may regard as established dubbing standards (Chaume, 2006, pp. 5–12).
 - 4 We are fully aware that L1 and L2 have specific meanings in language acquisition, as first language or mother tongue, and second language or language learnt or acquired, related to speakers. This article is not meant as a contribution to language acquisition, so there should be no confusion regarding what is meant by L1 and L2, given that we are using the notion within translation studies and we offer a clear definition by which L1 is associated not with a speaker but with a text, the source text and, likewise, for L2 as the main language of the translation.
 - 5 Throughout the article L3 is used to refer to L3 regardless of whether it appears in a source text or a translation. When the distinction is relevant, L3ST and L3^{TT} are used to refer to L3 in the source text or the target text, respectively.