

MultiMeDialectTranslation 7

Dialect translation in multimedia | Dialektoversættelse i multimedier |
Dialektübersetzung in Multimedia

Odense, 17. – 20. 5. 2017

Practical information | Praktiske informationer | Praktische Informationen

Venue | Sted | Ort

University of Southern Denmark | Syddansk universitet | Süddänische Universität
Campusvej 55, 5230 Odense M

Conference area near the main entrance | Konferencesektionen ved hovedindgangen |
Konferenzbereich am Haupteingang

Registration | registrering | Anmeldung: room | lokale | Raum O95

www.sdu.dk/service/vejviser (English & dansk)

Transport

Bus # 41, 42, 44 from | fra | ab Odense station | banegård | Bahnhof. 20 min.

Bus stop | stoppested | Haltestelle: SDU Hovedingang (main entrance / Haupteingang)

www.rejseplanen.dk (English, dansk & deutsch)

Bike | cykel | Fahrrad

<http://cibi.dk/dincykelby/odense-cykel/> (English & dansk)

Warming up

16.5. 19h Café Biografen, Amfipladsen 13, Odense C(enter) – www.cafebio.dk

Tourist info

www.visitodense.dk (English, dansk & deutsch)

Excursion | udflugt | Ausflug

20.5. Kerteminde – www.visitkerteminde.dk (English, dansk & deutsch)

Web page | website | Internetseite

<http://mmdtgroup.org> (English, dansk & deutsch)

Organsiation

SDU, Department of language and communication | Institut for sprog og kommunikation | Institut für Sprache und Kommunikation & Centre for Communication, Culture and Society

Klaus Geyer, Lone Villemoes, Simon Hedegaard, Marianne Grænge Jensen, Tiyaasha Sengupta, Julia Polczer, Carla Piehler

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Kontakt

Klaus Geyer, klge@sdu.dk, tel 0045 6550 3215, mobil 0045 71 75 56 69

Programme | program | Programm

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| Tuesday 16 May tirsdag 16. maj Dienstag 16. Mai | |
| 19.00-? | Warming up, place sted Ort: Café Biografen, Amfipladsen 13, Odense C www.cafebio.dk |

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|--|---|--|--|
| Wednesday 17 May Onsdag, 17. maj Mittwoch, 17. Mai | | | |
| 11.00-13.00 | O95 Registration registrering Anmeldung | | |
| 13.00-13.30 | O77 Opening åbning Eröffnung Steffen Nordahl Lund : Welcome velkommen Begrüßung Klaus Geyer : Organisation | | |
| 13.30-14.30 | O77 Keynote hovedtale Plenarvortrag 1 Chair ordstyrer Leitung: Klaus Geyer (DK) Henrik Gottlieb (DK) : The politics of audiovisual translation | | |
| 14.30-15.00 | O95 Coffee break kaffe pause Kaffeepause | | |
| 15.00-17.00 | <table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> O77 Session Sektion 1 Cartoon movie tegnefilm Animationsfilm Chair ordstyrer Leitung: Holger Mitterer (MT) 15.00-15.40 Tom Bossuyt (BE): Find an equivalent, or just ignore it? Strategies to (not) render dialectal variation in the German dubbed version of <i>South Park</i> 15.40-16.20 Parina Ghomi & Hussein Mollanazar (IR): Dubbing Dialects in Animations: Using Intralinguistic Variations to Affect Characterisation 16.20-17.00 Daniel E. Josephy-Hernández (CA): Dialect Translation of Anime </td> <td style="width: 50%; vertical-align: top;"> O96 Session Sektion 2 Film Chair ordstyrer Leitung: Mihaela Koletnik (SI) 15.00-15.40 Margherita Dore (IT): The Italian Dubbing of Dialects and Slang in the British Dark Comedy Drama <i>Misfit</i> 15.40-16.20 Marina Sneseva (RU): Subtitling slang and offensive language 16.20-17.00 Guillermo Parra López (ES): Translating disorderly speech: The effects of alcohol and drugs in cinema </td> </tr> </table> | O77 Session Sektion 1 Cartoon movie tegnefilm Animationsfilm Chair ordstyrer Leitung: Holger Mitterer (MT) 15.00-15.40 Tom Bossuyt (BE) : Find an equivalent, or just ignore it? Strategies to (not) render dialectal variation in the German dubbed version of <i>South Park</i> 15.40-16.20 Parina Ghomi & Hussein Mollanazar (IR) : Dubbing Dialects in Animations: Using Intralinguistic Variations to Affect Characterisation 16.20-17.00 Daniel E. Josephy-Hernández (CA) : Dialect Translation of Anime | O96 Session Sektion 2 Film Chair ordstyrer Leitung: Mihaela Koletnik (SI) 15.00-15.40 Margherita Dore (IT) : The Italian Dubbing of Dialects and Slang in the British Dark Comedy Drama <i>Misfit</i> 15.40-16.20 Marina Sneseva (RU) : Subtitling slang and offensive language 16.20-17.00 Guillermo Parra López (ES) : Translating disorderly speech: The effects of alcohol and drugs in cinema |
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| 17.30-19.00 | Department of language and communication Institut for sprog og kommunikation Institut für Sprache und Kommunikation: Reception Empfang | | |

| Thursday, 18 May torsdag, 18. maj Donnerstag, 18. Mai | | | |
|---|---|---|---|
| 8.30-9.00 | O95 Registration registrering Anmeldung | | |
| 9.00-10.00 | O77 Keynote hovedtale Plenarvortrag 2 Chair ordstyrer Leitung: tba. Holger Mitterer (MT): Multimodal integration in speech comprehension | | |
| 10.00-12.00 | <table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p>O77 Session Sektion 3 Film Chair ordstyrer Leitung: Henrik Gottlieb (DK) 10.00-10.40 Mariagrazia De Meo (IT): Subtitling dialect in <i>Inspector Montalbano</i></p> <p>10.40-11.20 Pascale Trenchia (ES): Pluricentric dubbing in French and Spanish: translating fictional orality and linguistic variation in films</p> <p>11.20-12.00 Stavroula Sokoli (GR): Researching the translation of multilingual films in Spain: the TRAFILM project</p> </td> <td style="width: 50%; vertical-align: top;"> <p>O96 Session Sektion 4 Film Chair ordstyrer Leitung: Oliver Herbst (DE)</p> <p>10.00-10.40 Herta Maurer-Lausegger (AT): Audiovisuelle Translation slowenischer dialektologischer Filme (Synchronisierung, Untertitelung, Voice-Over)</p> <p>10.40-11.20 Danguolė Satkauskaitė & Eglė Alosevičienė (LT): Fremdsprachliche Akzente in der synchronisierten Animation: ein Fallbeispiel</p> <p>11.20-12.00 Vlasta Kučič (SI): Translatorische Herausforderung der Übersetzung von bayrischen Dialektpassagen ins Slowenische in der Verfilmung des Romans <i>Buddenbrooks</i></p> </td> </tr> </table> | <p>O77 Session Sektion 3 Film Chair ordstyrer Leitung: Henrik Gottlieb (DK) 10.00-10.40 Mariagrazia De Meo (IT): Subtitling dialect in <i>Inspector Montalbano</i></p> <p>10.40-11.20 Pascale Trenchia (ES): Pluricentric dubbing in French and Spanish: translating fictional orality and linguistic variation in films</p> <p>11.20-12.00 Stavroula Sokoli (GR): Researching the translation of multilingual films in Spain: the TRAFILM project</p> | <p>O96 Session Sektion 4 Film Chair ordstyrer Leitung: Oliver Herbst (DE)</p> <p>10.00-10.40 Herta Maurer-Lausegger (AT): Audiovisuelle Translation slowenischer dialektologischer Filme (Synchronisierung, Untertitelung, Voice-Over)</p> <p>10.40-11.20 Danguolė Satkauskaitė & Eglė Alosevičienė (LT): Fremdsprachliche Akzente in der synchronisierten Animation: ein Fallbeispiel</p> <p>11.20-12.00 Vlasta Kučič (SI): Translatorische Herausforderung der Übersetzung von bayrischen Dialektpassagen ins Slowenische in der Verfilmung des Romans <i>Buddenbrooks</i></p> |
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| 14.50-15.20 | O95 Coffee break kaffepause Kaffeepause | |
| 15.20-16.40 | <p>O77 Session Sektion 7</p> <p>Film</p> <p>Chair ordstyrer Leitung: Mariagrazia De Meo (IT)</p> <p>15.20-16.00 Aishah Mubarak (UK): Translation of non-standard varieties in Egyptian films</p> <p>16.00-16.40 Leo tak tung Chan (HK): Dialect Translation as Power Play: Dubbing and Subtitling in China – The Case of Guangdong</p> | |
| 18.00-19:30 | <p>City walk Stadtrundgang</p> <p>English: guided by Tiyasha Sengupta Deutsch: geführt von Julia Polczer und Carla Piehler</p> <p>Meeting point Treffpunkt: Odense railway station Bahnhof</p> | |

| Friday 19 May fredag, 19. maj Freitag, 19. Mai | | |
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| 9.30-10.50 | <p>O77 Session Sektion 8</p> <p>Humor</p> <p>Chair ordstyrer Leitung: Daniel Josephy (CA)</p> <p>9.30-10.10 Kwiryna Proczkowska (PL): The translatability of accent humour: Canadian English in <i>How I Met Your Mother</i></p> <p>10.10-10.50 Shaily Zolfaghari (CA): Transfer of Cultural Humour through Minority Dialects: Dubbing <i>The Emperor's New Groove</i></p> | <p>O96 Session Sektion 9</p> <p>Sound lyd Laut</p> <p>Chair ordstyrer Leitung: Danguolė Satkauskaitė (LT)</p> <p>9.30-10.10 Klaus Geyer (DK): <i>Jawoll, Herr Obersturmbandführer!</i> – Prosodie in der Untertitelung am Beispiel von „gebelltem Deutsch“</p> <p>10.10-10.50 Reinhard Goltz (DE): <i>Bax, Klitsch, Wrucks</i>. Bericht aus der Werkstatt: Dat maakt wi platt!</p> |
| 10.50-11.30 | O95 Coffee break kaffepause Kaffeepause | |
| 11.30-12.30 | <p>O77 Keynote hovedtale Plenarvortrag 3</p> <p>Chair ordstyrer Leitung: tba.</p> <p>Horst Simon (DE): Glocalising Trans[form/]ations – Playing around with global culture in German dialects</p> | |
| 12.30-13.00 | <p>O77 Closing afrundning Abschluss</p> <p>Klaus Geyer (DK), Mihaela Koletnik (SI), Herta Maurer-Lausegger (AT), Danguolė Satkauskaitė (LT)</p> | |
| 13.00-14.00 | Lunch frokost Mittagessen | |

| Saturday 20 May lørdag, 20. maj Samstag, 20. Mai | |
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| 9.00-17.00 | Excursion to udflugt til Ausflug nach: Kerteminde www.visitkerteminde.dk |

Abstracts A – Z

Tom Bossuyt, University of Ghent, Belgium

17.5. 15.00-15.40 O77

Find an equivalent, or just ignore it? Strategies to (not) render dialectal variation in the German dubbed version of *South Park*

Sociolinguistic studies of dialectal variation in fictional TV-shows and their dubbed counterparts are a recent phenomenon and still rare. A useful object to study the problems and strategies involved in rendering linguistic variation crossculturally is the U.S. animated TV-series *South Park*, containing a wide range of accents which prove difficult to reproduce in dubbing.

An earlier study of *South Park* in English and German was conducted by Keseberg (2010). However, Keseberg focuses more on the translation of culture-specific elements and puns than on linguistic diversity as such. To fill this gap, my presentation will (a) take stock of the most frequent accents in both the original version and its German dubbed counterpart and (b) systematize the translation strategies applied to different accents.

Regarding the translation of different accents, we distinguish two strategies (cf. Zabalbeascoa/Corrius 2014: 256 on the translation of multiple languages in a single source text):

- (1) $A1 + A3^{ST} \rightarrow A2$, where both “unmarked” (A1) and “marked” (A3) accents in the source text (ST) are rendered into one variety (A2) in the target text (TT), basically ignoring the linguistic diversity of the original;
- (2) $A1 + A3^{ST} \rightarrow A2 + A3^{TT}$, where the accent used in the TT to translated the “marked” variety of the ST is also “marked”, in an attempt to preserve diversity. $A3^{ST}$ does not necessarily equal $A3^{TT}$.

Four *South Park* seasons (= 21.3% of all episodes) are analyzed for dialectal variation and the most frequently occurring “marked” accents in both versions are compared, distinguishing between English accents (British, New Yorker, and Southern U.S.) and ethnolectal accents (Chinese, Japanese, and German).

The data shows that different strategies are used for different accents. All English accents are simply translated into Standard German (1st strategy), whereas ethnolectal accents are rendered by “marked” varieties in the dubbed version (2nd strategy). These different translation strategies reveal which accents have functional equivalents in the two cultures, making them “transferable”, and which ones don’t. Thus, German has functionally equivalent accents indexing Chinese and Japanese stereotypes, but none indexing British, New Yorker, and Southern U.S. stereotypes. Finally, for the German accent, either the original audio is transferred to the dubbed version, or a nonsensical “pseudo-German” is used to evoke the sense of a generic “linguistic other”.

Keywords: accents, dialectal variation, “South Park”, dubbing & translation studies, stereotypes

References

- Parker, Trey / Stone, Matt, et al. (production, 2001, 2002, 2011, 2012): *South Park: Seasons 5, 6, 15, and 16* [TV-show]. USA: Parker-Stone Studios, Comedy Partners. Accessible online at: southpark.cc.com and www.southpark.de.
- Keseberg, Johannes (2010): *Possibilities and limitations within the German dubbing of 'South Park'. Oh my God, they killed the show!* Hamburg: Dr. Kovač.
- Zabalbeascoa, Patrick/Corrius, Montse (2014): "How Spanish in an American film is rendered in translation: Dubbing *Butch Cassidy and the Sundance Kid* in Spain." In: *Perspectives* 22/2, 255-270.

Leo tak-hung Chan, Lingnan University, China

18.5. 16.00-16.40 O77

Dialect Translation as Power Play: Dubbing and Subtitling in China – The Case of Guangdong

That audiovisual translation plays into the power relations between the national and the local in the case of a vast country like China is seen in the uses of dubbing and subtitling in Guangdong, its southernmost province. The present study looks at the current situation there as it developed over the past years or so. There is a huge amount of dubbing into the dialects (DD), as contrasted with the almost ubiquitous use of subtitling from the dialects into written Putonghua (PS), in TV programs aired there. The use of dialect dubbing must be seen against the context of a reinvigorated interest in the use of dialects in media productions in the country since the turn of the century, whereas the use of Putonghua subtitling should be viewed as a facet of the rigorous promotion by the government of the national language since 1956. The case of Guangdong is special in that, unlike other provinces, several of the TV stations have been allowed to broadcast in Cantonese (the dominant dialect of the province) since the founding of the PRC. Generally speaking, three analytical frameworks have been deployed to analyze audiovisual translation: the ideological, the commercial, and the pedagogical. While the official ideology in China emphasizes how national unity can be fostered through "proper" use of Putonghua, the commercial TV stations are more concerned about audience ratings, which relate directly to the income they can generate, and ordinary TV viewers often use programs, both dubbed and subtitled, as a learning aid in their acquisition of either a dialect they do not speak, or of Putonghua. The delicate interplay of these factors will be examined in relation to specific examples in Guangdong, to see the role played by audiovisual translation in a country dealing with troubling central-local conflicts.

Localizing Frontiers: Translating American University Websites in the Bilingual Mexican-American Borderlands.

Historically, the South Texas Border has been a Spanish-Speaking region with a long history of diglossia 1. For several decades after the annexation of the Northern territories of Mexico to the United States, the American cultural and linguistic presence in the Lower Rio Grande Valley was anecdotal at best. At present, in the four border counties that comprise the Deep South Texas Mexican-American border of the Lower Rio Grande Valley, more than 80% of a population of over 1.3 million people² speak Spanish at home³ on a regular basis and consume Spanish language media. Many of them are considered to have Limited English proficiency (LEP). However, English is the de-facto language for official business, government administration, higher education and academia.

On September 1st. 2015 The University of Texas System (state-funded & state-wide public university system) enacted the inauguration of the University of Texas Rio Grande Valley (UTRGV), by merging the existing assets and academic legacy of three previously existing universities in the region, scattered on a narrow stretch of land along the border and 100 km apart from each other. This entailed the creation of a regional university with a distributed-campus that offers graduate, postgraduate and doctoral degrees in all or most traditional disciplines in academia.

Among others, the Guiding Principles established by The U.T. System Board of Regents called for the promotion of “arts and humanities programs to produce state, national and world leaders who are bi-cultural, bi-lingual, and bi-literate” and to “become one of the largest and most successful Hispanic-serving institutions in the U.S.A.”, thus serving as “Gateway to the Americas” 4. In accordance to this calling, the university undertook a systematic effort to bilingualize its operations, starting by the localization into Spanish of its website.

This presentation will analyze the work carried out by UTRGV’s Translation and Interpreting Office (T&iO) in bilingualizing its institutional website, with an especial focus on the challenges posed by the lectal traits of the region. These include issues of core cultural and historical identity, linguistic hegemony, and the status of a global majority language (Spanish) spoken by a minorized linguistic community.

In particular, by scrutinizing and contrasting specific lexical and idiomatic choices in different genre (informational, advertising, regulations) within the translated corpus, this presentation will seek to answer the following question: What intrinsic (im)balances can/may be assumed/reached in the process of establishing a consistent terminological pool that is both informative to a multi-dialected local audience in Spanish and, also, satisfying of reception expectations by a larger international audience in the Americas?

References

Hidalgo, Margarita (1993). “The dialectics of Spanish language loyalty and maintenance on the U.S.-Mexico border”. Roca and Lipski (eds). *Spanish in the United States*. Mouton de Gruyter.

U.S. Census (2014). Retrieved from <http://factfinder.census.gov> (Oct. 2016).

Modern Languages Association Language Map, retrieved from https://apps.mla.org/map_main (Oct. 2016).

Projec South Texas (2013). "Guiding Principles". Retrieved from

<http://www.utsystem.edu/sites/utsfiles/news/project-south-texas/guiding-principles.pdf> (Oct. 2016)

Mariagrazia De Meo, University of Salerno, Italy

18.5. 10.00-10.40 O77

Subtitling dialect in *Inspector Montalbano*

Multilingual films occupy an increasing portion of recent film production in a world where mixed cultures and language contact have become significant issues. Multilingualism refers not only to the switch between different languages but also to the frequent presence of dialects and slang that strongly define the local identity of characters. Furthermore, the presence of dialect signals the centrality of the act of translation as embedded in the nature of communication itself. Translation becomes crucial not only for interlingual understanding but also as an intralingual form of language transfer.

The aim of this paper is to analyse the English subtitles of the creative mixture of Standard Italian and Sicilian dialect that represents a constitutive component of the language of *Inspector Montalbano*. Translated in over 35 languages, Camilleri's novels have achieved both national and international recognition, inspiring the TV-series' adaptation broadcasted in more than 10 countries. The strong sense of identity and cultural belonging, deeply embedded in the Sicilian culture, is mainly conveyed through the use of inventive language codes that present dialect as a living and ever changing device, thanks to a variety of voices that use it with a different degree of adaptation. Its communicative and cultural load brought foreign translators of the novels to venture in the daring use of slang and invented formulas in their translations. Despite the limitations of technical constraints, what are the subtitling strategies used to transfer the multi-layered nuances of the source language with specific reference to the choice of lexicon and syntax, the use of figurative language and register?

The paper will focus on the subtitling strategies used to translate dialect and culture-bound language with reference to the two key aspects of transculturality, i.e. how close the source and target cultures are, and extratextuality, i.e. the actual possibility of finding an equivalent concept in the target culture (Pedersen, 2011). It will be argued that, in the case of translating multilingual films, particularly when dealing with dialect and slang, if, on one hand, subtitles guarantee contact with the original sound and musicality of the vernacular language, on the other, as a general rule, they still tend towards standardization, omitting exploitation of more effective and creative strategies.

Keywords: multilingual films, Sicilian dialect, subtitling strategies, transculturality, extratextuality.

References

Pedersen, J. (2011). *Subtitling Norms for Television*, Amsterdam and Philadelphia: John Benjamins.

Margherita Dore, University of Rome “La Sapienza”, Italy

17.5. 15.00-15.40 O96

The Italian Dubbing of Dialects and Slang in the British Dark Comedy Drama *Misfits*

Although they are far from reflecting real interaction, TV series try to recreate a sort of idealised community (Walte 2007: 5). In order to do this, the language they use is based on those communicative patterns that are deemed prototypical for a given social group (Giles *et al.* 1991: 18). It is therefore not surprising to find that stereotyped language variations are exploited in audiovisual texts to mark differences in social status (Pérez-González 2014: 132). In particular, British TV dramas and films have often relied on such strategies to enhance dramatic characterisation (Hodson 2014: 61, Culpeper 2001). The British dark comedy drama *Misfits* (Mollie Sian Smith, 2009-2013) proves to be an interesting example of the way British dialects, accents and slang are used to characterise its five young main characters. Each of them displays a peculiar accent, which reflects their social and personal background, yet they all also use contemporary slang that shows their willingness to be part of the same social group representing young people of all backgrounds. When dealing with such linguistic peculiarities, translators may resort to global strategies such as standardization to ensure the smooth processing of the target text, or opt for more creative solutions instead (cf. Federici 2011, Dore 2009). Hence, this study investigates the strategies and procedures used to transfer *Misfits* into Italian. The comparative analysis of the English source text and its dubbed Italian counterpart shows that the characters' dialectal inflections have been replaced by standardised pronunciation. It goes without saying that this has led to significant losses in terms of connotation. However, the translator has attempted to compensate by means of a consistent use of Italian slang and swear words to convey the in-group bonding that such linguistic elements can create.

Keywords: British dialects, slang, stereotyping, dubbing, *Misfits*

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Klaus Geyer, Süddänische Universität, Dänemark

19.5. 9.30-10.10 O96

Jawoll, Herr Obersturmbandführer! – Prosodie in der Untertitelung am Beispiel von „gebelltem Deutsch“

Ein gängiges Stereotyp bei der Verwendung der deutschen Sprache in Spielfilmen ist die als militärische Kommandosprache, zumeist im typischen Kontext nationalsozialistischer Soldaten oder Besatzer. Diese Art und Weise das Deutsche zu artikulieren, die durch prosodische und stimmliche Eigenschaften wie Lautheit, Rhythmisierung oder gepresste Phonation charakterisiert wird, nennt Trabant (2008: 205) mit Bezug auf ein Interview mit dem Komiker John Cleese die „gebellte Sprache“. Die deutsche Sprache als ein Faktor unter mehreren zur Darstellung von Nazi-Deutschen ist zwar in kulturwissenschaftlichen Arbeiten durchaus identifiziert worden (vgl. z. B. Gorbahn 2016), allerdings disziplinentypisch ohne eine Analyse der „gebellten“ prosodischen und stimmlichen Eigenschaften sowie der translatorischen Praktiken.

Offenbar ist die Prosodie selbst jedoch gar kein wesentliches Thema für die Translationswissenschaft im Allgemeinen und für die audio-visuelle Translation im Besonderen. Eine Durchsicht gängiger Nachschlagewerke ergibt, dass Prosodie wenn überhaupt, dann lediglich im Kontext der Übersetzung künstlerischer gebundener Sprache (vgl. die Beiträge zur Lyrik in Kittel et al. 2004-2011 sowie zu Gesangstexten bei Malmkjær & Windle 2011) oder im Zusammenhang mit dem Dolmetschen (vgl. die Beiträge von Pöchhacker in Gambier & Van Doorslaer 2010 sowie in Malmkjær & Windle 2011) thematisiert wird. Die wesentliche Leistung prosodischer und stimmlicher Eigenschaften, nämlich die Charakterisierung von Figuren generell oder der Ausdruck von Emotionen, scheint bislang kaum einer detaillierteren Untersuchung unterzogen worden zu sein.

Thawabteh 2011 ist eine von ganz wenigen originär der audio-visuellen Translation von prosodischen Merkmalen gewidmeten Arbeiten. Hierin werden drei Strategien identifiziert: (i) avoidance, (ii) replacement with lexical item (e.g. interjection), (iii) use of punctuation. In meinem Beitrag wird die Funktionalität dieser (und weiterer) Untertitelungsstrategien im Kontext der Übersetzung der Charakteristik des „gebellten“ Deutsch in verschiedenen Arten von Untertiteln (interlinguale UT, intralinguale UT, UT für Hörgeschädigte und Gehörlose) untersucht. Als Analysematerial dienen dabei Sequenzen von „gebelltem Deutsch“ in skandinavischen Filme der jüngeren Zeit mit einem entsprechenden historischen Zeitbezug.

Schlüsselwörter: Prosodie, Untertitelung, Nazi-Deutsch, Kommandosprache

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Parina Ghomi & Hussein Mollanazar, Allameh Tabatabai' University, Iran

17.5. 15.40-16.20 O77

Dubbing Dialects in Animations: Using Intralinguistic Variations to Affect Characterisation

Dubbing dialects constitutes a considerable challenge for translators of audiovisual texts. Since some part of information on characters and plot is transmitted through intralinguistic variations, they are better not to be flattened out in the target audiovisual text. This phenomenon is even more challenging in the course of dubbing animations that are abundant with characters with diverse linguistic variations. Moreover, animated characters tend to gesticulate and move in an exaggerated manner to capture the attention of their young viewers. The present paper is an attempt to examine the techniques deployed in translating dialects in a small corpus of mainly English-Persian dubbed animations by the institute of Glory Entertainment (a famous dubbing institute in Iran). Following Gottlieb's (1992) subtitling strategies, the adapted translation techniques including *expansion*, expanded content or effect; *decimation*, reduced content or effect; and *dislocation*, differing expression and adjusted content are detected to be operating in dubbing dialects in animations. The study reveals that source variations are substantially replaced with target variations and in some cases dialectal pronunciation is promoted upon in the target audiovisual text. This paper argues that the voice of the acoustic personifier that is considered compatible with the visual image of the character on screen, his personality, deportment, etc. in the original animation is not regarded as the same in the target language and culture. The dubbing translator, therefore, needs to embark on "characterization" and create a new voice which is considered harmonious with character's physical features and personality in the context of the target culture. Intralinguistic variation is thus used as an asset to represent the plot and better delineate the original characters in the dubbed animations and it further encourages the illusion of homogenous whole.

Keywords: dubbing, dialect, intralinguistic variation, characterisation

Reinhard Goltz, Universität Bremen, Deutschland

19.5. 10.10-10.50 O96

Bax, Klitsch, Wrucks – Bericht aus der Werkstatt: Dat maakt wi platt!

Seit gut zwanzig Jahren sind Übersetzungen von internationalen Comics im niederdeutschen Kulturbetrieb etabliert. Die Asterix-Bände gehörten nicht nur zu den erfolgreichsten plattdeutschen Publikationen ihrer Zeit, sie veränderten auch den Blick auf das literarische Schreiben, Übersetzen und Lesen in der Regionalsprache.

Im Vortrag werden zunächst Vorüberlegungen und Grundannahmen zur Verwendung des Niederdeutschen als Zielsprache von Comic-Übersetzungen vor dem Hintergrund des norddeutschen Sprachlagengefüges entwickelt: Sollte die Niederdeutsch-Version mehr bieten als die Fassung in der Originalsprache (oder die deutsche Übersetzung)? Welche Rolle spielen (Vor-)Urteile gegenüber der niederdeutschen Sprache? Welche Stilebene ist mit Blick auf die Verständlichkeit angemessen: Platt light oder ausgebautes Literatur-Platt?

Anhand ausgewählter Beispiele werden anschließend Problemtypen und Lösungsansätze vorgestellt. Ein besonderes Augenmerk gilt Schallwörtern, Namen und dem Verfahren der Anspielung bzw. des Zitats, das jedem Asterix-Text bekanntermaßen seine Mehrschichtigkeit verleiht und die Rezipienten vor besondere Herausforderungen stellt.

Am Ende steht ein Plädoyer dafür, dass Comic-Lesen viel mehr ist als Text-Verstehen, für einen mutigen Sprachgebrauch, für die Verwendung traditioneller und schräger Sprachbilder und für ein Lesen mit den Ohren.

Henrik Gottlieb, University of Copenhagen

17.5. 13.30-14.30 O77

The politics of audiovisual translation

This contribution will cover the following issues:

1. The reasons for the national preferences regarding film, TV and video translation (dubbing / subtitling / voice-over) since the advent of sound film in 1927.
2. The lopsided international program exchange, with Anglophone programming dominating the scene (and Anglophone versions often used as relays in translation into minor languages) – while non-Anglophone material is often remade in English, thus removing its foreignness.
3. The language-political and other effects of points 1 and 2, including the strengthening/weakening of national languages (e.g. Italian in the 1930's), the implications for literacy and foreign-language acquisition – and the role of audiovisual translations in the present anglicification of languages and cultures due to the continued prestige of English ('downstream' translations – from English – are more foreignized than 'upstream' translations – into English).

A further issue, where the concept 'politics' is of a more tangible nature, is

4. the consequences of amateurism and copyright infringements (fansubbing, fandubbing) and downright plagiarism (online subtitling portals) for the livelihood of audiovisual translators. (A comparison with the Uber 'service' is right at hand).

Oliver Herbst, Universität Würzburg, Deutschland

18.5. 13.30-14.10 O96

„Sachsesch Rieden“ und „Sächsisch Reden“. Dialekt und Standardsprache auf dem Youtube-Kanal SiebenbuergerDE

Die Siebenbürger Sachsen, Teil der deutschen Minderheit in Rumänien, waren die älteste deutsche Volksgruppe, die sich in Südosteuropa niederließ. Heute lebt die Mehrheit von ihnen in Deutschland. Der Verband der Siebenbürger Sachsen in Deutschland e.V. betreibt im Videoportal Youtube den Kanal SiebenbuergerDE. Hier stellt er Videos von unterschiedlichen Anlässen bereit, von Interviews bei Heimattagen der Siebenbürger Sachsen bis hin zu Lesungen und Lieddarbietungen bei Mundartautorentreffen.

Was das Varietätenspektrum betrifft, vollziehen sich die mündlichen sprachlichen Äußerungen sowohl im Dialekt als auch in der Standardsprache bzw. in der Umgangssprache. Diese sprachlichen Zeugnisse im Dialekt werden teilweise in schriftlicher Form ins Standarddeutsche übersetzt. So können die Youtube-Nutzer zum Beispiel das Lied „Sachsesch Rieden“ des Interpreten Manfred Ungar, aufgenommen bei einem dieser Mundartautorentreffen, in einem solchen Video verfolgen. Überdies haben die Rezipienten die Möglichkeit, den Text – außerhalb der Videofläche – in einem erklärenden Bereich der Youtube-Plattform in literarischer Umschrift im Dialekt zu lesen. Daran schließt sich eine Übersetzung des Liedtextes in die Standardsprache an.

In diesem Vortrag wird nun danach gefragt, welche Intention oder Intentionen von Emittentenseite damit verfolgt werden, die sprachlichen Zeugnisse intralingual aus dem Dialekt ins Standarddeutsche zu übersetzen, während eine Übersetzung in anderen Videos nicht stattfindet.

Darüber hinaus soll exemplarisch dargestellt werden, inwieweit die Übersetzung jeweils „wörtlich“ geschieht – in einem paradigmatischen und in einem syntagmatischen Sinn – und was mit bewussten Abweichungen gegebenenfalls intendiert wird. Methodisch sollen qualitative Interviews mit Emittenten zur Klarheit beitragen. Außerdem wird textlinguistische Methodik einbezogen, vor allem die übersetzungsorientierte Texttypologie von Reiß und die übersetzungsrelevanten Textgattungen von Koller.

Schlüsselwörter: Siebenbürger Sachsen, Youtube, Video, Mundartautorentreffen, literarische Umschrift, qualitatives Interview, Textlinguistik

Dialect Translation in Anime

Little work has been written about the translation of anime, with most of it concentrating on fansubbing, e.g. Díaz-Cintas and Muñoz-Sánchez (2006) and Pérez-González (2006). Some research has been done on the censorship and localisation of anime products (Ruh 2010), as well as the translation of gender in anime (Hiramoto 2013, Josephy-Hernández 2016). Yet no research has been carried out on how anime dialects have been subtitled, dubbed or fansubbed. This talk analyses three different cases of anime characters speaking in Japanese dialects (that are different from standard Japanese). It concentrates on the translation into English and Spanish of, first, *Perfect Blue* (1997, Kon Satoshi), where the film's main character, Mima, speaks in her native southern-Japanese accent when talking with her mum; second, on the case of Chiyoko, from *Millennium Actress* (2001, Kon Satoshi), who speaks in different dialects in different time periods; and third, on the case of *Dragon Ball* (1986, Toriyama Akira), where the character of Mr Popo, as well as the aliens Namekusei-jin, speak in their own idiolect of Japanese. The scenes—in Japanese and English—in which specific characters speak in a dialect were transcribed and analysed not only linguistically but also phonetically in order to determine if the translations correspond to the “dialectal equivalent” of the Japanese original (e.g. a countryside accent in the Japanese and the translation). The subtitles are analysed to see if these actually render the dialect, or if they are a translation of a script with no knowledge of the original. The study arrives at some surprising conclusions. For example, the English dubbing of the scene in *Perfect Blue* maintains the “countryside” aspect, whilst the subtitles do not, and the dubbing of *Dragon Ball*'s characters maintain their dialectal idiosyncrasies.

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Natalia Kaloh Vid, Mihaela Koletnik, University of Maribor, Slovenia

18.5. 13.30-14.10 O77

Dialect in Poetic Translations: the Case of Robert Burns's poetry in Russia and in Slovenia

The paper examines the translation of the Scottish dialect in translation of the most famous Scottish poet Robert Burns into Russian and Slovene. Burns's careful blending of two linguistic traditions, vernacular Scottish and poetic Standard English as the vehicle for poetic expression, broadened the significance of the Scottish dialect and allowed Burns to embrace local, national and international. The complexity of Scot was so exceptional and original that Burns had to write a special glossary he thought needed explanation to his poem "Halloween".

The analysis focuses on the ways in which Russian and Slovene translators rendered Scottish vernacular. Naturally the simple replacement (substitution) of the source language dialect with its target language standard 'equivalent' is misleading and rather disfavored as it inevitably changes the meaning, the style and the interpretative coordinates significantly. On the other hand, any dialect presents one of the main challenges for any literary translator and should by no means be rendered mechanically. The paper will focus on translations made by Samuil Marshak in the Soviet Union and Janez Menart in Slovenia, former Yugoslavia. The results will illustrate that Marshak omitted the dialect, marker of dialects or even unmarked linguistic expression to illustrate the difference between standard and non-standard speech in his translations. Considering the culture dependency of every dialect this decision in favour of a neutralization seems rather unusual. On the other hand, Menart often used archaisms and colloquial speech implying the strategy of compensation. The paper will analyze and evaluate the translators strategies in both cases and seek to answer the question of whether the translators choices could have depended on the cultural, historical and political situation as both translators lived and created under the stern conditions of the communist regime.

Keywords: translation, Burns, dialect, poetry, Menart, Marshak

Vlasta Kučič, Universität Maribor, Slovenien

18.5. 11.20-12.00 O96

Translatorische Herausforderung der Übersetzung von bayrischen Dialektpassagen ins Slowenische in der Verfilmung des Romans Buddenbrooks

Das Forschungsfeld der Dialektübersetzung, das für den Übersetzer immer eine besondere translatorische Herausforderung bedeutet und dem meist nicht die gebührende spezifische Aufmerksamkeit gewidmet wird soll bei dieser Untersuchung ins Zentrum gerückt werden, da es meistens durch eine nicht adäquate übersetzerische Strategie in der Zielkultur gekennzeichnet ist, wobei viele wichtige Informationen verloren gehen können. In der einschlägigen wissenschaftlichen Translationsliteratur wird das Übersetzen als kreatives, kommunikatives, ethisches, professionelles und transkulturelles Handeln definiert, das sich innerhalb unterschiedlicher Kommunikations- und Translationskulturen realisiert und zur Herstellung eines auf

den Rezipienten angepassten und funktionalen Informationsdesigns dient. Zwar ist zu betonen, dass die Translation den Kontext des Originaltextes und nicht die Ansichten und Meinungen des Übersetzers widerspiegeln soll, doch fest steht auch, dass die Translatorinnen und Translatoren nur das übersetzen können, was sie selbst verstanden und entsprechend kognitiv verarbeitet haben. Versteht man die Übersetzung als grenzüberschreitende und strategische Kommunikation, dann hat die Translation nicht nur die Funktion, beim Adressaten sachbezogene Vorstellungen zu erzeugen, sondern auch eine bestimmte Stimmung hervorzurufen, indem Gedanken, Gefühle, Wissen und Werte übermittelt werden. Was passiert aber, wenn man einen dialektalen Inhalt übersetzt, wie z. B. die bayerischen Dialektausdrücke (*Kartl, Glaserl, G'schäfterl, Freid, Depeschen*) im Roman Buddenbrooks? Wie gehe ich als professioneller Übersetzer vor? Durch die Art und Weise, wie man ein Informationsangebot sprachlich und kulturell bearbeitet und es lexikalisch designiert, kommuniziert man gleichzeitig bestimmte Situationen, Emotionen und Bewertungen. Beim translatorischen Prozess stehen Ausdrucksmöglichkeiten zur Wahl, die nicht selten durch eine dialektale Dimension charakterisiert sind, was beim Rezipienten zu einer - durch kulturspezifische Lexeme ausgelösten - emotiven Reaktion führt. Im Beitrag werden die theoretischen Ansätze mit konkreten deutsch-slowenischen Beispielen der Dialektübersetzung in der Verfilmung von Thomas Manns Klassiker Buddenbrooks untermauert, der bis heute in 40 Sprachen übersetzt wurde.

Herta Maurer-Lausegger, Alpen-Adria Universität Klagenfurt, Österreich

18.5. 10.00-10.40 O96

Audiovisuelle Translation slowenischer dialektologischer Filme (Synchronisierung, Untertitelung, Voice-Over)

Das Thema Filmsynchronisation wurde zum Forschungsgegenstand, als in den beginnenden 1960er Jahren Zweitbearbeitungen ausländischer Filme in Angriff genommen wurden. In der Anfangsphase war der Fokus wissenschaftlicher Untersuchungen vorwiegend auf methodische Fragen gerichtet (Pruys 1997). Durch die rasante Fortentwicklung der multimedialen und digitalen Technik und die damit verbundenen erweiterten Darstellungsmöglichkeiten von Daten im Medium Film ist der gesellschaftliche Bedarf an synchronisierten Filmversionen drastisch gestiegen. Seit Einführung der elektronischen Steuerung der audiovisuellen Technik Mitte der 1990er Jahre lässt die Synchronisationstechnik vielfältige Realisierungsmöglichkeiten audiovisueller Daten zu. Für die medienorientierte Gesellschaft sind Synchronisierung, Untertitelung und Voice-Over-Versionen zur Selbstverständlichkeit geworden. Auch in der wissenschaftlichen Forschung, so auch in der Dialektologie, die die audiovisuelle Technik wie andere Wissenschaften auf vielfältige Weise einsetzt, sind Synchronversionen multimedialer Darstellungen kaum noch wegdenkbar. Dialektologen, die über die Erfahrung, ausgehend von den ersten Vorbereitungen der Feldforschung mit professionellem Filmteam bis hin zur fertigen synchronen Filmversion im Studio verfügen, gibt es in der Regel nur wenige, weshalb ganzheitliche Forschungen zu dieser Problematik weitgehend fehlen. So manche theoretische und methodische Fragen ergeben sich erst aus der Erfahrungspraxis.

Bei der Erstellung einer Synchronversion eines dialektologischen Filmes muss zu Beginn grundsätzlich überlegt werden, welchen Zweck diese erfüllen und welches Zielpublikum sie erreichen sollte. In Abhängigkeit davon wird entschieden, welche Form der Synchronisation und welche sprachliche Varietät als Zielsprache gewählt werden. Grundsätzlich verfolgen Dialektologen, Übersetzer und Filmbearbeiter gemeinsam das Ziel, möglichst originalgetreue Synchronversionen zu erstellen. Bei der Übersetzung dialektologischer Filme ist sowohl auf sprachstrukturelle und kulturelle Spezifika von Ausgangs- und Zielsprache als auch auf den jeweiligen Text-Bild-Bezug zu achten. In unserem konkreten Fall handelt es sich um die Synchronisierung von Dokumentarfilmen, die im slowenischen Dialekt gedreht wurden. Die slowenische Sprache zeichnet sich durch regionale Vielfalt, außerordentliche Differenziertheit auf allen Sprachebenen und regional unterschiedliche Lexik aus, weshalb sich für das slowenischsprachige Zielpublikum die Synchronisation im standardisierten Slowenisch als sinnvollste Realisierungsart erweist. Meine persönlichen Erfahrungen mit der filmischen Dialektdokumentation in bilingualen deutsch-slowenischen Situationen, der Sichtung des aufgezeichneten Materials und der Verarbeitung im Studio, dem Übersetzen und der Synchronisierung slowenischer Mundarttexte ins Deutsche (Voice-Over-Versionen) und Englische (Untertitelung), aber auch mit der Übertragung slowenischer Mundarttexte in standardisiertes Slowenisch zeigen, dass zur Erstellung synchronisierter dialektologischer Filme spezifische Fertigkeiten und Kompetenzen notwendig sind. Der Dialektologe sollte (im Idealfall) möglichst in sämtliche text- und arbeitstechnisch relevanten Arbeitsprozesse eingebunden sein. Gewissenhaft erstellte Übersetzungen, zielorientiert vorgenommene Textkürzungen sowie präzise ausgearbeitete und praxisorientierte Textvorlagen (z. B. längere und kürzere Textversionen als Alternativen) stellen unentbehrliche Grundlagen für das Gelingen einer Filmsynchronisation im Studio dar. Bei der Produktion im Studio müssen oft spontan notwendige Abstriche gemacht und wichtige Entscheidungen, die auch auf kaum überwindbare Grenzen stoßen können, getroffen werden. Im Beitrag werden methodische, aber auch theoretische Fragen thematisiert und exemplarische Beispiele aus slowenischen Ursprungs- und deutschen und englischen Synchronfassungen präsentiert.

Holger Mitterer, University of Malta, Malta

18.5. 9.00-10.00 O77

Multimodal integration in speech comprehension

As the popularity of mobile phones show, speech is a medium of communication that works well in the auditory modality alone. However, speech is usually a multimodal phenomenon, naturally accompanied by visible speech gestures and, in media, sometimes artificially accompanied by text. In cognitive neuroscience, there is an active debate how strongly these different sources of information are interlinked. I will argue that recent evidence is more in line with the assumption that the auditory speech signal is evaluated without influence from other information sources, but that our ultimate percept considers such sources. Regarding visual speech, recent data show that the use of the visual speech signal is not as ubiquitous as early research suggested, and regarding written language, the differences in how communication function in these modalities

are too strong to allow a tight connection between listening and reading. Because of this independent evaluation, however, these information sources can be useful to “train” our auditory speech comprehension in case of challenging input (e.g., unfamiliar L1 accents or L2 speech).

Aishah Mubarak, University of Leeds, United Kingdom

18.5. 15.20-16.00 O77

Translation of non-standard varieties in Egyptian films

In recent years, researchers in AVT have shown an increased interest in the topic of subtitling linguistic varieties in films. Difficulty in finding an equivalent and formal correspondence in the target product to linguistic varieties presented in the source product is not the only challenge faced by AV translators. Indeed, AV translators face several challenges and constraints such as technical and contextual constraints of subtitles. Translation from oral discourse to written discourse is also considered a challenge because spoken medium is generally considered as informal and less prestigious while written medium is formal and more prestigious. Thus, an attempt to represent all oral discourse features in writing can be rejected by viewers because it will be against the written norm. This representation can also add extra meaning to the target product due to the difference between the communicative meaning associated with the use of linguistic varieties in the source product and the one in the target product.

Several studies in AVT have found that AV translators use equal strategies identified in the translation of non-standard varieties in literary system. Researchers have noted that there is a visible preference towards the use of standardization strategies. However, there are other case studies where translators attempt to render the oral features taking into account the similarities and differences between the languages and cultures in terms of the subject matters and the oral communication. To date, little attention has been paid to the impact of the strategies and procedure opted by AV translators in relation to other semiotics resources in multimodal text.

Assuming a multimodal approach to this topic, this paper will discuss how the communicative meaning of non-standard varieties are integrated with others semiotic resources in order to serve the narrative functions of the film. This paper will also investigate to what extent the intermodal relations established between verbal and non-verbal resources contributing to the definition of character’s profile in the source product are maintained, altered or eliminated in the subtitles.

Guillermo Parra López, University Pompeu Fabra, Spain

17.5. 16.20-17.00 O96

Translating disorderly speech: The effects of alcohol and drugs in cinema

Much research has been conducted on language variation and marked speech in its various forms, such as dialects, registers, and styles. There is one variety, however, which seems to have been broadly overlooked in

translation studies so far, which I call disorderly speech (DIS) (Parra, 2014, 2016). This concept arises from the need to account for a very particular, unexplored phenomenon, widespread in audiovisual fiction: the effect of drugs or alcohol consumption on a character's linguistic output. I believe that further research on this issue would be useful to film and translation studies. While the former could exploit the concept for scriptwriting purposes, the latter could benefit from its depiction for the recreation of the altered state in other languages.

The present paper focuses on the analysis of English-speaking movies and their Spanish dubbed and subtitled versions. It follows a descriptive approach to identify and compare features of disorderly speech from all linguistic levels in both STs and their translations. Since there is no specific theory for this phenomenon, it will be addressed combining different perspectives, such as fictional orality (Chaume, 2001), language variation (Mayoral, 1999), style (Munday, 2008), and L3 and multilingualism (Corrius & Zabalbeascoa, 2011; Bleichenbacher, 2008).

Clinical and scientific reports describing features of speech impairment and effects of intoxication on speech (on articulation, voice, language, or fluency) are also taken into account, as well as the existing terminology from the field (e.g., slurred speech, dysfluency, flight of ideas, etc.). Even though DIS is, essentially, a fictional representation, I believe that knowing the real effects of drugs will help to identify the approach of the ST and to inspire potential translation solutions.

The ultimate goal of the study is not to formulate operative norms regarding the translation of disorderly speech, but to reflect on its nature and develop a translational model, considering both the existing and potential translation solutions available. In this way, I will try to bridge the gap between theory and practice, providing the translator with an exhaustive, description-based tool, useful for decision-making.

Keywords: drugs, alcohol, disorderly speech, L3, dubbing, subtitling

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19.5. 9.30-10.10 O77

The translatability of accent humour: Canadian English in *How I Met Your Mother*

American sitcoms often use different varieties of English as a source of humour. They frequently make fun of, for example, British or Australian people, exoticizing them and treating their accent as bizarre. This is also the case in a popular American sitcom, *How I Met Your Mother* (=HIMYM), which was aired on CBS in the years 2005–2014. One of the main characters in this series is Robin Scherbatsky, a journalist of Canadian origin, portrayed by Cobie Smulders, a native Canadian. Using the examples derived from HIMYM, this paper takes as its subject Canadian English and vocabulary associated with Canadian culture as depicted in the original sitcom and its official TV translations into German (dubbed version with the same title) and Polish (voice-over version entitled “Jak poznałem waszą matkę”). This is a unilateral analysis based on a parallel corpus with English as the source language and German and Polish as target ones. The chosen utterances exemplify humour based on references to Canadian pronunciation and lexis. The examples encompass sentences said by Robin and also by other characters imitating Canadian accent. Following theoretical framework of Werner Koller’s theory of equivalence, the aim is to see whether the denotative and/or connotative equivalence of these elements was preserved in the translations and what techniques were used in order to render humour in this series. The research underlying this paper is driven by the following questions: Were the jokes based on pronunciation translated into the target languages? Were the translators consistent in their use of the chosen techniques? Do the target-language jokes retain the character of the original ones? The results of this paper outline possible translation difficulties connected to the accent humour, as well as characteristics of translation techniques. The conclusions presented here can be helpful for the sitcom translation practice and for the theory of audiovisual translation teaching.

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18.5. 14.10-14.50 O77

**The translation of *parlache* in the novel *Rosario Tijeras*, by Jorge Franco,
and their German and English translations**

The translation of a linguistic variety (dialect) poses an additional challenge to the translator, due to their social, historical, and cultural aspects of a specific community. The present paper aims to analyse some features (phraseological units (PU) and vocabulary) belonging to certain linguistic variety present in the novel

Rosario Tijeras, by Colombian writer Jorge Franco. Therefore, I will examine a corpus consisting of those features in the novel - source text (ST) - and its German and English translations - target texts (TT).

Through the corpus above mentioned I intend to describe, analyse, and compare solutions suggested by the translators in order to establish the (in)equivalence degree of the features belonging to that linguistic variation and their translations.

In this thriller (belonging to the subgenre of *narconovela*), Franco uses a social dialect called *parlache*, which originated in a deprived socio-economic area of Medellín and has spread not only across the city but across the whole country. First of all, this study will focus on the description of *parlache* as a diatopic and diastratic variation in fiction. Secondly, the paper will analyse and compare the (in)equivalence degree between the original features of *parlache* - phraseological units and vocabulary - and their translations.

Keywords: linguistic variety, dialect, phraseological unit, *parlache*, diatopic variation, diastratic variation, *narconovela*, (in)equivalence

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18.5. 10.40-11.20 O96

Fremdsprachliche Akzente in der synchronisierten Animation: ein Fallbeispiel

Im Unterschied zu Untertitelten und mit Voice-over übersetzten Filmen wird bei der Synchronisation der ausgangssprachliche Soundtrack ganz eliminiert und durch einen zielsprachlichen ersetzt. Dadurch entsteht für Übersetzer, Synchronsprecher und andere an dem Synchronisationsprozess Beteiligte mehr Freiheit, mit Sprachvarietäten umzugehen – die Dialekte oder fremdsprachliche Akzente zu verstärken, abzuschwächen, zu eliminieren oder hinzuzufügen, weil die Zuschauer keine Vergleichsmöglichkeit mit dem Filmoriginal haben.

In den so genannten Untertitelungsländern oder in den Ländern, in denen Voice-over vorherrscht, beschränkt sich die Synchronisation meistens auf die für Kinder bestimmte Produktion. In Litauen wird fast ausschließlich Animation synchronisiert. In Zeichentrickfilmen „Cars“ und „Cars 2“ sind die handelnden Figuren personifizierte Autos unterschiedlicher Herkunft, so ist es selbstverständlich, dass viele von ihnen mit fremdsprachlichen Akzenten synchronisiert werden. Das Ziel der Untersuchung ist diese fremdsprachlichen Akzente im amerikanischen Film „Cars 2“ und seinen auf Litauisch, Russisch und Deutsch synchronisierten Versionen zu untersuchen. Beachtet werden dabei die phonetische, prosodische, lexikalische und morphologische Sprachebenen. Außerdem wird auch auf das Zusammenspiel von anderen semiotischen „modes“ (Zeichensysteme), wie das Bild und die Musik, aufmerksam gemacht, die zur Charakterisierung von Figuren verschiedener Nationalitäten dienen.

Aus der Untersuchung geht hervor, dass in der amerikanischen und in der deutschen Version mehr Figuren mit fremdsprachlichen Akzenten synchronisiert werden als in den auf Litauisch oder Russisch synchronisierten Versionen. Außerdem wurde bemerkt, dass in den letzteren Versionen weniger phonetische und prosodische und mehr lexikalische und morphologische Mittel zur Charakterisierung von Figuren

verschiedener Nationalitäten verwendet werden. Zusätzlich wird die nationale Zugehörigkeit der Figuren durch visuelle und akustische nonverbale Information verstärkt.

Horst Simon, Freie Universität Berlin

19.5. 11.30-12.30 O77

Glocalising Trans[form/]lations – Playing around with global culture in German dialects

A Hollywood science fiction movie giving insights into Swabian business practices, a globally famous pop song as an ode to Bavarian drinking culture, French comic strip heroes as tourists in Franconia...

Going back at least until the 1970s, the German speaking countries have a tradition of cultural artefacts which transform global media phenomena by 'mis'-translating them, whereby the use of dialects is playfully employed in the interest of cultural emulation, appropriation and/or satirical criticism. In my presentation I will discuss some of those pop songs, *Youtube*-videos and comic books, focussing on various glocalising mechanisms, and on how their producers (and their audiences) use the very fact of language variation for comic effect, but also for social and cultural positioning.

Marina Snesareva, Moscow State University, Russia

17.5. 15.40-16.20 O96

Subtitling slang and offensive language

For several years I have been working on making Russian subtitles for Danish and Irish films festivals. Subtitling is not an easy task, duration and line length being just some of the requirements you have to consider. Deciding on the most appropriate word/phrase equivalent can also be problematic. It becomes especially obvious in case of slang and swearwords as something acceptable in the source language may not necessarily be so in the target language. Thus, for example, Russian swearwords are sparingly used in subtitles, and more often than not you have to tone down the original to avoid being inappropriate.

In this paper I would like to discuss two remarkable cases – *Nordvest*, a 2013 Danish action film by Michael Noer, and *Boys and Girls*, a 2015 Irish verse play by Dylan Coburn Gray. Portraying lives of youth gangs and teenagers respectively, both works abound in slang and vivid descriptions. However, while in the first case you are dealing with offensive words and swearing, the second one has mainly teenage slang connected with drinking, partying and sexual intercourse.

In this paper I will talk about the choice between being authentic and being polite and introduce examples from the abovementioned cases to illustrate the point.

Researching the translation of multilingual films in Spain: the TRAFILM project

A large number of audiovisual texts are not restricted to a single language, and certainly not a single language variety. The translation of such texts poses certain challenges, since the “third language” (L3), i.e. the variety that is not the main source or target language, can fulfil certain functions, such as stylistic, pragmatic, discursive, etc. (Corrius 2008, Corrius and Zabalbeascoa 2011). These texts are often referred to as multilingual (or polylingual, plurilingual or even heterolingual).

This paper presents the Spanish funded project TRAFILM (FFI2014-55952-P), which aims to describe the reality of the translation of multilingual films and to discover professional and social practices along with the norms and criteria of this specific translation challenge. The project members analyse films translated in Spain from the beginning of the new millennium onward, in order to compare the norms and tendencies when rendering linguistic diversity for dubbing and subtitling. The focus is on translations from English (L1), due to its prevalence in the audiovisual markets, into Spanish and Catalan (L2), which are the target languages of the academic, professional and social context of the research team. The number of L3 languages or language varieties is not restricted, since this research intends to analyse L3 variables and to provide data for refining existing theoretical models of multilingualism in audiovisual translation.

To this end, the TRAFILM project proposes a model of analysis structured in a hierarchy of four levels: the multilingual film, the conversation with L3 presence, the L3 instance in the source text, and finally, its corresponding dubbed or subtitled version. A film can contain any number of conversations with L3 and each conversation can contain one or more instances of L3 which, in turn, can be dealt with in various different ways in their subtitled or dubbed versions. A questionnaire has been designed on the basis of the TRAFILM model of analysis, containing mostly closed questions related to specific variables. The answers chosen by the researchers constitute the metadata, i.e. information relevant to and categorisation of each item. All the metadata are viewable through an interactive tool - a consultable database - allowing the user to search languages and language variations with a range of translation options. This tool’s purpose is not only to offer quantitative and qualitative data for research, but also to be used as a new didactic resource for translator training. It can also provide insight for translating multilingualism, offering a range of translation options. This paper will present the preliminary results of the first stage of the project, including the definition of the units of analysis, the range of variables included in the database as well as the main challenges regarding its implementation.

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Pascale Trecia, University Pompeu Fabra, Spain

18.5. 10.40-11.20 O77

Pluricentric dubbing in French and Spanish: translating fictional orality and linguistic variation in films

The present study aims to examine the differences found in dubbese produced by countries sharing the same language. Various nations adopt measures promoting the national dubbing industry, whether for economic, cultural or identity motives, occasionally leading to double or triple dubbing varieties. A key issue, therefore, is in what ways these dubbed versions differ and what are the motives behind the translational solutions of dubbing professionals.

The purpose of this research is to examine what are the main differences between dubbese made in Quebec and France, using Quentin Tarantino's *Death Proof* as a case study. This movie was selected for its high level of linguistic variation and the importance of Tarantino's dialogues in the storyline. A reason evoked for producing its own audiovisual translation in the Quebec French variety is the sociocultural context. Thus, one could assume that the dialect rendered in Quebec-dubbed movies is similar to the one heard in original productions of Quebec filmmakers. However, previous research addressing the issue showed that a variety free of linguistic variation, called *International French* (Reinke & Ostiguy, 2012; Von Flotow, 2009) was used in Quebec, not unlike the *Español Neutro* known in the Hispanic dubbing industry. The reason for this is alleged to be twofold: the francophone market and linguistic insecurity.

Using Baños-Piñero & Chaume's (2009) analytical model and the perceptions of native speakers, we will examine key aspects of these dubbese. We hope to find out whether there are any significant differences between them and, if so, to what extent they are a reflection of their respective local dialects and a result of differing local traditions in the creation of fictive orality.

These findings shall later be compared to the Spanish-speaking world, where Spain, Mexico and Argentina sometimes produce different dubbed versions of the same movie.

Keywords: audiovisual translation, dubbing, linguistic variation, fictive orality, pluricentric language, linguistic insecurity

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19.5. 10.10-10.50 O77

Transfer of Cultural Humour through Minority Dialects: Dubbing the Emperor's New Groove

The translation of humour is amongst the most difficult forms of cultural transference (Fahim and Asadollah 2014). *The Emperor's New Groove* (Mark Dindal, 2000) is one of the most culturally laden Disney animations of its time. The Farsi dubbed version of this animation was released the same year by an independent dubbing company called Glory Entertainments, and the following year by the Islamic Republic of Iran Broadcasting Network (IRIBN). What sets these two dubbings apart is the use of minority dialects in the independent dubbing as opposed to the standard Farsi dubbing of the IRIBN. The use of minority dialects in the dubbing by Glory Entertainments seems to be the key factor in the company's widespread success in the sector, as audiences tend to prefer the dialect dubbing to the standard Farsi versions. The reason for this mass enthusiasm of dubbings with the use of minority dialects appears to be the cultural understanding that minority dialects not only bring a more "localized" and homely flavour to the film but also increase the intended humour of the overall movie (Zabalbeascoa, 2005). This presentation will attempt to compare and analyze the two dubbings, using critical discourse analysis to determine the reasons for the popularity of the dialect version (Hatim and Mason 1990) and also the reasons for the standardization of the dubbing when released by IRIBN (Shaffner 2004).

Keywords: humour and translation, minority dialects, localization, IRIBN, dubbing, standard Farsi

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