

PESCARA



# AUDIOVISUAL TRANSLATION MINORITY & CULTURES

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**CUS VE** CENTRO  
UNIVERSITARIO  
DI STUDI  
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## KEYNOTE SPEAKERS

Jorge DÍAZ-CINTAS (UCL), *Dealing with Language Diversity in the Age of Streaming*

Professor of Translation Studies and founding director (2013-2016) of the Centre for Translation Studies (CenTraS) at UCL. Author of numerous articles, special issues and books on audiovisual translation as well as consultant for the European Commission, European Parliament, Netflix and OOONA, among others. Director (2010-2019) and President (2002-2010) of the European Association for Studies in Screen Translation. Chief Editor of the Peter Lang series *New Trends in Translation Studies*. Recipient of the Jan Ivarsson Award (2014) and the Xènia Martínez Award (2015) for invaluable services to the field of audiovisual translation.

*Expertise: Ausiovisual Translation, Subtitling, Dubbing, Communication, Language & Hearing; Language, Linguistics & Literature; Media, Communications & Information*

Mona BAKER (Oslo University), *Fluidity, Uncertainty and Distance: Researching Volunteer Subtitling in the Context of an Unfolding Revolution*

Much of her current research focuses on building corpora and developing methodologies for examining the evolution and contestation of concepts across different temporal and cultural spaces, largely through the mediation of translators. This work was initiated through the *Genealogies of Knowledge* project, which she led as Principal Investigator from 2016 to 2020. It continues to develop through the Genealogies of Knowledge Research Network, co-ordinated by herself, Jan Buts and Henry Jones.

Another area of interest is examining the role played by translators and interpreters in mediating conflict. The underlying assumption of her work is that whoever undertakes it, and whatever form it takes, translation is never a by-product of social and political developments. It is part and parcel of the very process that makes these developments possible in the first place. Translation is also not innocent. It is not about “building bridges” or “enabling communication” as is commonly assumed, but about the active circulation and promotion of narratives. Morally speaking, it is neither inherently good nor inherently bad in itself - it depends on the nature of the narratives it promotes and in which it is embedded, and of course on the narrative location of the person assessing it.

Related publications include *Translation and Conflict: A Narrative Account* (Routledge 2006; Classic edition 2018), “Narratives of Security and Terrorism: 'Accurate' Translations, Suspicious Frames” (*Critical Studies on Terrorism*, 2010), “Translation as an Alternative Space for Political Action” (*Social Movement Studies*, 2012), “Translation and Activism: Emerging Patterns of Narrative Community” (*The Massachusetts Review*, 2006), “Reframing Conflict in Translation” (*Social Semiotics*, 2007), “Resisting State Terror: Communities of Activist Translators and Interpreters” (Palgrave, 2009), “Ethics of Renarration” (interview with Andrew Chesterman, *Cultus*, 2008), “Contextualization in Translator- and Interpreter-mediated Events” (*Journal of Pragmatics*) and “Narratives in and of Translation” (*SKASE Journal of Translation and Interpretation*, 2005).



*Expertise: Corpus-based studies; Translation/Interpreting and Conflict; Translation/Interpreting and War; Translating/Interpreting and Citizen Media, especially in the context of the Egyptian revolution; Ethics in Translation Research and Translator/Interpreter Training; Application of Narrative Theory to Translation and Interpreting; Framing & Contextualization Processes in Translation and Interpreting; Activist Communities of Translators/Interpreters (e.g. Babels, Tlaxcala, Translators for Peace, ECOS, etc.); Translation/Interpreting and Protest Movements*

Delia CHIARO (University of Bologna), *Centres and Peripheries; In-Groups and Out-Groups: Scroll, Swipe, Click, Laugh*

Born, raised and educated in the UK, Delia Chiaro has spent her academic life in Italy where she is currently Professor of English Language and Translation at the University of Bologna.

Her research has focused on everything and anything that is benignly multi-faceted and incongruous including bilingualism, audiovisual translation, humour and especially a mixture of all three. She has over a hundred publications in the form of articles, book chapters and books as well as having been invited speaker at conferences around the world. She has been interviewed on her research by the BBC (2018), the journal *Mind* (2018) *The Economist* (2019) and Swiss radio (2020).

Her latest book *The Language of Jokes in the Digital Age* (Routledge 2018) will soon be followed by *Comedy in Political Language: How Politicians Use Humour* (forthcoming with Cambridge University Press).

Jeroen VANDALE (Ghent University), *Translation Studies - the Art of Quarreling over Minor Issues?*

Jeroen Vandaele (PhD KULeuven) teaches Literary Translation, Hispanic Literatures, and Spanish Language Structures at Ghent University's Department of Translation, Interpreting and Communication. From 2008 until 2017 he worked at the University of Oslo (Norway) as a professor of Spanish, teaching courses in Translation Studies, Cognitive Poetics, and Academic Writing (MA). He was a Visiting Professor at the Universitat Autònoma de Barcelona (2012) and, earlier, a doctoral guest researcher at the Universidad Autónoma de Madrid.

*Expertise: Ideology in Translation; Francoism; Comedy; Humor in Translation; Poetics; Cognitive Literary Studies; Narratology (including Film Narratology); Spanish language teaching.*



## BOOK OF ABSTRACTS

Jurgita ASTRAUSKIENĖ, and Danguolė SATKAUSKAITĖ (Vilnius University), *Translation of Culture-Bound References in the Lithuanian Dubbing of “Moana”*

This paper seeks to explore the rendering of culture-bound references (CBRs) in the Lithuanian dubbed version of the animated film “Moana” (2016). It represents an intriguing case of Disney Animation Studios attempting to depict the rather underrepresented Polynesian culture. Although the film directors recruited experts from the South Pacific for expert advice on cultural questions, the film has received a relatively mixed reception among Polynesian viewers. It also had some localization issues in several European countries due to a trademark conflict. Lithuania was not an exception; here the titular character name was changed into Vajana which prompted heated discussions among the viewers and led us to investigate the film more extensively in seeking to detect other changes that were made while translating CBRs into Lithuanian as one of the two remaining Baltic languages. In the analysis of “Moana” 281 CBRs from geographic, ethnographic, and socio-cultural domains were detected. More than half of them (197 cases) were preserved in the Lithuanian translation. The analysis has also revealed the application of the translation procedures of transformation (45), addition (14), elimination (11), generalisation (7), concretisation (4), and cultural adaptation (3). However, the portrayal of the lead character Maui, which has already been criticised by Polynesians for an inaccurate depiction of his appearance and personality, has been even more seriously distorted in the Lithuanian-dubbed version. In addition to being presented as a boaster, Maui passes some sexist and offensive remarks which were not present in the original. These findings raise a sensitive question about the extent of linguistic and cultural variation and ideological implications as an outcome of dubbed translation where the original voice track is not heard thereby making manipulation of the source text less evident for the target viewers.

Floriane BARDINI (Central University of Catalonia), *AVT As a Pedagogical Tool For Minority Language Teaching and Young Speakers’ Empowerment*

Languages have been declared Intangible Cultural Heritage by UNESCO in 2003, and therefore, member states should take the necessary measures to ensure their safeguarding, with policies aimed at protecting and promoting minority and endangered languages (MEL). Yet these measures are not always present, and even if they are, they alone cannot offer a complete solution: to revitalize their language, speaker communities also need to take action, and audiovisual translation (AVT) can be one efficient tool in this process.

In this presentation, we will concentrate on MEL that are taught at school and on the use of AVT as a pedagogical tool in MEL class in secondary school. Secondary school is an especially critical moment for young MEL speakers, as today’s teenagers consume a high quantity of audiovisual products and this content, either original or translated, is most often offered in hegemonic languages.

Different AVT modalities can be used in the classroom, especially revoicing, subtitling, and audio description, which all allow to focus on different linguistic abilities, as well as on transversal competences.



In this presentation, we will first get into how these different modalities can be used in MEL class, what benefits they have and how they can contribute to empowering MEL teenage speakers, for example by taking control of popular audiovisual content in minority language, which might in return contribute to promoting youth engagement with MEL beyond the classroom.

To exemplify this, we will then present the results and reflexions on a study conducted in a secondary school in Catalonia, where all first-year students took an audio description workshop in Catalan: pre and post-test analysis shows a positive effect on lexical and syntactic abilities, and results show that a vast majority of students engaged with the activity at different levels.

Flavia CAVALIERE (University of Naples Federico II), *To Translate Or Not To Translate – The Case of Neapolitan On English Screens*

Dialects, i.e. “a non-standard variety of a given language” (Dudek 2018: 297), although legitimate linguistically, tend to be stigmatised and works in dialect are often viewed as a ‘minor’ output. Additionally, dialects often constitute a significant barrier to interlingual transfer (Guillot 2010, 2016) and the linguistic features of dialects can be problematic in rendering them to a standard language – or even maintaining them with similar dialect words of the target language – mainly in the field of audiovisual translation (Longo 2009; Cavalieri 2010, 2019, 2021). Indeed, the (un)translatability of the linguistic varieties of a geographical, ethnic and social type is particularly felt in subtitling which, due to the well-known space and time constraints, does not automatically represent in translation certain features of speech such as dialect, emphatic devices including intonation, code-switching etc. (Hatim and Mason 1997; Díaz-Cintas and Remael 2007), and where varieties of language in source texts are generally translated into standard target language. A case in point is the conservative approach (Berezowski 1997) adopted in ‘The Brilliant Friend’ TV series, the recent television adaptation of Elena Ferrante’s hugely successful *Neapolitan Novels*. Differently from the tetralogy – where very little dialect appears – the TV series restored 1950s dialect-speaking (up to 70% of the first season contains conversations in Neapolitan dialect) but it only airs standard Italian subtitles for non-Neapolitan Italians and standard English subtitles for English-speaking audience. As a result, although Neapolitan dialect in ‘My Brilliant Friend’ saga is a compelling narrative device highly instrumental to represent/develop characters, heighten/elaborate their feelings, situate them in time, space, and social context, and is crucial to sketch out the shifting historical frame, to a non-native speaker all these differences in speech are no longer noticeable in a captioned show where no distinction is made between Neapolitan dialect and Italian. By investigating the role of Neapolitan dialect in Elena Ferrante’s *Neapolitan Novels* and the no-dialect policy of its TV series subtitles, this study aims to address (some of) the theoretical and practical problems faced by screen translation of regional varieties and to offer a contribution to the underdeveloped area of study of dialects and languages of minorities in AVT.



Mikaela CORDISCO, and Mariagrazia DE MEO (University of Salerno), *Subtitling Neapolitan Otherness: Code-Switching and Swearing As Markers of Identity in My Brilliant Friend*

The Neapolitan novels written by Elena Ferrante constitute a tetralogy that has reached international acclaim and popularity, paving the way to the wide audience consent, met by its screen adaptation. Both the novels and the TV-series display multilingualism through an overlap of dialect and standard Italian. While, in the books, essentially monolingual, the presence and subaltern social status of dialect remains implicit in the narrator's references, these find explicit voicing on screen and depict the characters' identity, marking their ethnic, cultural and social belonging to a diaglossic space.

The aim of this paper is to investigate the practice of code-switching between dialect, regional and standard Italian and its socio-cultural meaning together with the frequent use of swearing as persistent markers of identity and expression of cultural otherness that becomes all the more so relevant when the context and plot places the characters into different cultural locations. Moving across the three seasons of the series that correspond to the first three books, the use of dialect and codeswitching changes, identifying substantial evolutions in the characters' sense of belonging to the local community along with the relationship among characters.

While implicit multilingualism embedded in the monolingual books presented moderate problems to the translator, the explicit multilingualism of the audiovisual text seems to offer a much higher challenge to the subtitler's struggle to minimise loss. If, on the one hand, the frequent omission of this multi-layered linguistic repertoire reflects the subtitling norms of standardization, on the other hand, it does not remain unnoticed, particularly by the vast audience of Ferrante's affectionate readers who are well aware of the marked presence of dialect and code-switching throughout the plot. Therefore, we intend to verify if and how specific instances of codeswitching and swearing have been represented in the subtitles and whether any compensation strategies have been adopted in order to convey the sense of Neapolitan otherness within the target text.

Giuseppe DE BONIS (Università Ca' Foscari Venezia, Venice, Italy), "Mami's talk": *The Representation of Lingua-Cultural Otherness in Italian Dubbing*

The talk will offer a diachronic overview of the different ways in which lingual-cultural otherness has been represented on screen, by examining the translational choices adopted by Italian dubbing in this regard. Through some significant examples spanning over time, the analysis will focus on different varieties of American English, mainly African-American Vernacular English (AAVE) and African-American Standard English (AASE), present in both films and TV series. From feature films such as *Gone with the wind / Via col vento* (Victor Fleming 1939) and *Guess Who's Coming to Dinner / Indovina chi viene a cena?* (Stanley Kramer, 1967) to TV series such as *Different Strokes / Il mio amico Arnold* (NBC, 1978-1985; ABC 1985-1986) and the more recent *Hollywood* (Netflix, 2020), the presentation will show how Italian dubbing has moved from a more stereotypical representation of the other(s) - in terms of their stigmatisation based on the "unusual" linguistic style they adopt - on to linguistic homogenisation in which African-American characters end up speaking a standard variety of Italian without any attempt at characterising/diversifying them at the level of



language. Several factors seem to be at play in this diachronic evolution: ideological (the issue of political correctness), cultural (making the lingua-cultural diversity come closer to the Italian audience) and economic (with the advent of commercial broadcasting in the Golden Eighties, sitcoms featuring African-American characters become huge hits in terms of ratings, showing the economic feasibility of this homogenising transformation).

**Luciano DE LUCA** (UdA), *The “I Sound English” (IsE) Personalised Phonetic Method: A Bridging Language Teaching Technique Applied To a Semi-Tonal Minority Language Such As Cornish*

Some say spoken Cornish sounds like a mix of Welsh and Irish while others consider it as a mix of Irish and Scottish Gaelic. Unquestionably it sounds like a regular southwestern English accent. Yet, the words are unintelligible. The focus is both the unveiling of modern Cornish and the encouraging a new culturally enriching experience taking the sounds of this unique and poetic language as its starting point.

To raise a distinct awareness of the Cornish tones, video fragments of a native presenter's tv speech will be shown and pedagogically explained, through the “I sound English” phonetic method created by Luciano De Luca, as the best means for an active listening to better integrate into the British territory characterised by a considerable linguistic pluralism where its main protagonists are the so-called autochthonous languages which pre-existed the process of formation of the modern British state.

**Xavier DÍAZ-PÉREZ** (University of Jaén), *The Translation of Language-Restricted Humour in the Galician and Catalan Dubbed Versions of The Young Ones*

A great part of humour across different languages and cultures is based on the exploitation of linguistic phenomena such as polysemy or homonymy in puns. The high frequency of these *language-restricted jokes* (Zabalbeascoa 2005) in the British TV series *The Young Ones* poses a translation problem. Thus, very often translators had to decide if the semantic content should prevail over the presence of a pun or if, on the contrary, at least part of the meaning should be sacrificed in order to create a new pun. Many factors may condition this kind of decision, such as the relevance of the pun within its context, the translators' personal likes, their mastery in the creation of new puns which may be coherent in the situational context, the conditions under which the translation order takes place, or the knowledge of the source language and culture, essential to identify all the puns. Due to their polysemiotic nature, in audiovisual texts other factors may also interact, such as the representation of one of the meanings of the pun in the visual channel or other aspects which affect audiovisual translation in general and dubbing in particular, such as isochrony or lip synchronization in close-ups.

The present study involves the analysis of 172 source-text jokes in two dubbed versions of *The Young Ones* – Catalan and Galician – from a relevance-theoretic (Sperber and Wilson 1995) perspective. With respect to the results of the study, in the majority of cases (70%), the pragmatic scenario (Yus 2016) has been favoured, that is to say, the jokes have been translated by means of textual fragments which also include puns. The type of pun variable has conditioned the choice of translation solution, whereas the differences between the two versions analysed have not been proved to be statistically significant.



Valentina DI FRANCESCO (University of Bologna), Linda ROSSATO (Ca' Foscari University of Venice), *Cloud Dubbing As a Global Network for Knocking Down Walls*

This proposal explores the cloud-based workflow in audiovisual translation, specifically within the dubbing industry. In the last two years, the practice of cloud dubbing has received a strong impetus, although it is still quite underexplored within the Italian context. The pandemic, especially during the first period of strict lockdown, accelerated the habit of many TV viewers to use different streaming SVOD platforms such as Netflix and Amazon Prime. Furthermore, the pandemic also forced operators within the AVT sector to rethink the system of inperson work: the first containment measures in Italy involved dubbing studios, which were initially closed and then severely restricted in their use. The potentially total displacement of work into a virtual environment, also caused by the pandemic, certainly gave a strong push to the use of ‘internet-based cooperation’ systems. Localisation platforms such as Zoo Digital, OOONA and TransPerfect, to mention just a few, rely precisely on cloud-based workflows which follow practically all the phases of the project. Therefore, it happens that not only is a dubbing project managed from transcription to adaptation, but also that the dubbing director (aka project manager) may cast voices and even direct his/her voice actors remotely. Last but not least, for some years now, the production and the distribution of audiovisual contents have been increasingly diversified and have opened up to minor and/or minority cultures and societies. In addition to shedding light on a practical aspect of dubbing work where the virtual context becomes a fundamental aspect of collaboration, this paper aims to reflect on the possibility of conceiving the cloud-based work environment as an ecosystem that can facilitate and improve the emergence of minor and/or minority cultures and voices in the already vast available audiovisual global landscape

Cristiano FURIASSI (University of Turin), Carmen FIANO (University of Naples “Parthenope”), *Sicilian Culture Toned Down: Mistranslations of Sicilian Dialects in the English Subtitles of Inspector Montalbano*

Translational issues regarding the televised version of the detective fiction *Montalbano* – known as *Inspector Montalbano* in the English-speaking world – have attracted a great deal of attention from scholars over the past few years (see Tomaiuolo 2009; Kapsakis & Artegiani 2011; De Meo 2015, 2019; Magazzù 2018; Fiano & Martusciello 2019).

Despite the wealth of literature on the matter, no publication has yet managed to highlight the perceptible hedging of Sicilian dialect in the English transposition of this anthology series and the consequent downplay of the Sicilian culture represented therein. This contribution indeed aims at analyzing the instances of mistranslation of “Sicilianised Italian and Italianised Sicilian” (Lomonaco 2016) in the English subtitles of *Inspector Montalbano* – the only form of audiovisual translation available. To date, the TV series comprises 36 self-contained episodes spread over 14 seasons, respectively aired on Rai 1 and Rai 2 in Italy from 1999 to 2020 and on BBC 4 in the United Kingdom from 2012 to 2020.

Although lexical and phraseological items from various “Sicilian dialects” (De Meo 2019) do appear in the series, they are more sporadic if compared to Italian, the language in which most dialogues take place. Therefore, from a merely quantitative perspective, Sicilian culture can be viewed as a “minority culture”



(Cronin 2009: 170), which, however, plays a crucial role in representing the peculiar regional identity of *Inspector Montalbano*.

While watching the TV series in its entirety, for a total viewing time of about 60 hours, 39 cases of unfaithful or inaccurate rendering of Sicilian lexis and phraseology were manually singled out. By way of example, the mistranslations detected include instances such as Sic. *tinta*, translated as En. *coloured*: in this context, the English subtitle displays a racial nuance, possibly due to the fact that It. *tinta* means ‘coloured’ in English; however, Sic. *tinta* actually corresponds to *cattiva* or *malvagia* in Italian and to *evil* or *mean* in English, negatively connoted adjectives though devoid of any ethnic reference.

Regardless of the shift in medium, from spoken to written, and the restrictions of time and space imposed by subtitles (see Gottlieb 1998: 245-247; Pérez González 2009: 15-16; Díaz Cintas 2010: 345-347), this linguistic investigation shows how mistranslations affect the overall quality of the translation itself, cause ambiguity for the Anglophone audience and, most importantly, downsize if not at all overpower the sociocultural functions typically carried out by the employment of Sicilian dialect in the original Italian dialogues.

Alice KILPATRICK (University of Edinburgh), *Multilingualism As Resistance in Catalan Cinema*

Multilingual films represent a powerful challenge to cinema’s myth of monolingualism, which encourages a conception of the art form as a universal language, hiding the presence of translation at every stage of its existence (Dwyer 2005). The subtitling of such films presents an opportunity for resistance to conventional subtitling norms, which prioritise invisibility and tend to flatten out distinctive voices in the service of this myth of monolingualism.

In the context of filmmaking in Catalonia, where language use has long been the subject of tension, and where Catalan was all but invisible in public life for decades, the presence of different languages is often imbued with symbolic significance. Catalan and Castilian often coexist in dialogues in a way that reflects the socio-linguistic reality of the region, where many people are bilingual and use both languages in their daily lives. The use of each language can also denote nationalist or political beliefs as well as providing a versatile stylistic tool for filmmakers.

Through discussion of two part-subtitled films made in Catalonia, this paper will explore the various ways in which multilingualism can function as a form of resistance. *Fènix 11.23* (Joan and Lara, 2012), engages with the politics of multilingualism in Catalonia, showing how language policy affects the residents of the region. In this film, the presence of Catalan acts as a powerful political statement and assertion of identity on the part of the protagonist. Meanwhile in *V.O.S.* (Gay, 2009), whose title means “Original Subtitled Version” the multilingual dialogue continuously disrupts the viewer’s attempts to impose a sense of order and narrative structure on the unfolding scenes, playfully undermining their suspension of disbelief. It challenges the “myth of monolingualism” by refusing to comply with the demand for invisibility of translation in filmmaking.

Aysun KIRAN (Marmara University), *Mediation and Subversion in The Club: Translating the Minorities of Turkey*



Since 2018, Netflix has produced many local stories that tap into the potential of nuanced representations of Turkish society and reflect its ethnic and linguistic diversities. *The Club* (2021), set in cosmopolitan 1950s Istanbul, constitutes one such example marked by its depiction of a multi-ethnic, multilingual, multicultural environment and incorporation of minority languages such as Sephardic Ladino and Greek among others. Whilst recounting the story of Mathilda Aseo, a Sephardic Jew, the show also tackles two interrelated turning points in the country's history such as the Wealth Tax of 1942 and "the events" of Sept. 6-7, 1955, which both targeted Turkey's non-Muslim minorities. This paper analyses the role of representing and translating multilingualism in rendering visible and giving voice to these under-represented communities with a focus on the show's thematization of code-switching, linguistic alterity and non-reciprocity. In doing so, it discusses how the explicit or suppressed alterity of these minorities manifests itself in this multilingual text and its audiovisual translation into English on Netflix. This study thus seeks to understand how the show mediates shared traumas of the past from the lens of minorities and activates the subversive potential of multilingualism to present a critique of nationalism and monolingualism. The analysis finds that, while featuring the vulnerability and repression of non-Muslim citizens in that social and political context, the show contains several examples of diegetic intralingual translation which involves the explanation of songs, religious and cultural practices between characters. Together with multilingualism, this use of translation arguably serves both as a local strategy to provide an informed insight into minority cultures in Turkey and highlight commonalities in differences, and as a global one to facilitate the translator to accentuate the show's celebration of diversity and scrutinization of homogenising policies.

Tímea KOVÁCS (Károli Gáspár University of the Reformed Church), *Expressing Non-Binary Identities in Audio-Visual Translation: A Comparative Analysis of English, Italian, and Hungarian Non-Binary Uses in Just Like That*

Translation can be seen as a means of intermediating between languages that might be historically, culturally, or structurally distant from one another. This accentuates the responsibility of translators in terms of how the constraints posed by the very distinctive ways of experiencing and categorizing reality can be overcome. Audio-visual translation is further constrained by its inherent peculiarities, as translators need to adopt translation strategies while taking into consideration special constraints, such as the consistency of vision and sound, contextual information inferred from a given situation and its linguistic representation, intra-textual references, and the physical length of utterances.

Furthermore, audio-visual works of art are likely to respond to emerging social and cultural phenomena. Hence, the themes represented in audio-visual works of art may also be progressive in adopting and creating novel linguistic categories. Therefore, translators might need to introduce new phenomena by creating their appropriate linguistic representation into the target languages. One of the most relevant social phenomena with an impact on linguistics is the use of non-binary categorisation, especially the use of personal pronouns 'they' in English. This emerging social phenomenon is represented differently in movies depending on how central it is to the main plot or the development of respective characters. In one popular recent series, *Just Like That*, the representation of non-binary characters is a recurring pattern. In the respective scenes, the



identities of such characters are indexed or even constructed by using non-binary personal pronouns. The question arises how this linguistic category can be translated into languages that differ along the dimension of categorising humans into gender-based categories. In this paper, the instances of expressing non-binary identities in a gender-neutral, source (English) language will be compared to their target language counterparts in a gendered (Italian) and a genderless (Hungarian) language. The paper is based on relevant examples taken from the mini corpus of the English transcript of *Just like That* and its Italian and Hungarian translations.

Michał KOZDRA (University of Warsaw), *Audio-Visual Lexicographic Description of Intercultural and Interlingual Russian-Polish Parallels*

This proposal explores the main principles of the multimodal (audio & visual) lexicographic description of lexical parallels in Learner's Thematic Dictionary of Russian-Polish Lexical Parallels. The paper presents a new type of dictionary that describes Russian-Polish intercultural and interlingual full, partial, and false lexical parallels. A lexical parallel in two or more languages is an n-tuple (i. e. a pair, a triple, ...) of lexical items, one from each of these languages, with similar (phonetic and/or graphic) forms and partial or full identity / non-identity of meanings. Synchronous, comparative and multimodal methods have been applied to describe Russian-Polish parallels. These methodological approaches have allowed the inclusion into the dictionary the most common nouns of the Russian language with their Polish equivalents, which belong to the lexico-semantic field "Food and cookery", e.g. ТИРАМИСУ – TIRAMISU, ЛАЗАНЬЯ – LASAGNE, СУШИ – SUSHI, ПИЦЦА – PIZZA. Predominantly, these are etymologically related lexical units, i.e. words of the common Slavic lexical fund and words borrowed from ancient and modern European languages, e.g. English, Italian, French or Spanish into Russian and Polish. Applying the principles of multimodality (audio & visual semantisation) in a learner's dictionary implies the use of multimodal objects created from visual and audial semiotic codes. The process of the multimodal lexicographic description in the dictionary assumes the procedure of selecting entries, arranging meanings, defining, creating definitions, and giving illustrative examples. The dictionary entry includes the main lexical unit of the Russian language with its Polish correlates, a brief grammatical description of the main lexical unit, a simplified multimodal definition of each meaning of the Russian word and its Polish equivalent, the translation equivalent, stylistic and other lexicographical labels. Illustrative examples of lexico-semantic variants of the main lexical unit are included as well. In conclusion, the multimodal lexicographic description of Russian-Polish parallels allowed the comparison of two languages from intercultural perspectives and the role of different cultures in the creation of meaning and deeper mutual understanding in a globalised world.

Lisi LIANG (Sun Yat-sen University), *In Support of Transcreated Subtitling*

Building from traditional subtitles and their innovative forms of subtitles, this article defines transcreated (translated and created) subtitles drawn on social media platforms. Structured by multimodality (Anthony Baldry and Paul Thibault 2006), this article attempts to justify transcreated subtitles through questionnaire and case analysis. Making the most of the transcreated subtitles' key characteristics of (in)visibility,



individualisation, technological innovation, a high level of interactions between video creators and viewers in these subtitles and the demands for user-generated subtitling autonomy, the study may better service the audience-friendly and multi-directional idea-exchanging viewing experiences. It argues that, subtitling multimodal resources and creative possibilities are not new, but the new contribution to subtitling practice is that “textual intensification” (Dwyer 2017) is activated through new and multiple layers of interaction including the (non)monetisation subtitled media content, authorship, translatorship and viewership (Perez-Gonzalez 2021) specifically designed in social media.

**Giulia MAGAZZÙ (UdA), *The Representation of Sicilian Identity On Screen: Subtitling Dialect in Young Montalbano***

In multilingual films and TV series, the co-existence of more than one language reveals recurrent use of code-switching. Delabastita and Grutman (2005:15) consider the presence of dialects as substandard varieties of language “existing within the various officially recognized languages, and indeed sometimes cutting across and challenging our neat linguistic typologies.” A regional variety is identified by its own specific lexicon, non-standard grammar and distinctive accent, and, above all, it is closely related to a specific place and social group (Díaz Cintas & Remael 2009). Consequently, the use of dialect often carries strong socio-cultural and connotative implications, charged with emotional and phatic meaning, besides its referential and denotative function.

Setting off from previous research concerning the translation of dialect in the subtitles of the detective TV-series *Inspector Montalbano*, the aim of this paper is to focus on the fortunate prequel *Young Montalbano*. Through a range of examples, the analysis will concern the heterogeneous function of dialect at linguistic, textual and pragmatic level, detecting possible compensation strategies used to mitigate alterations in the representation of Sicilian culture in the English subtitles.

**Adrià MARTÍN-MOR (California State University), Flavia Eva FLORIS (Translator), *Creating a Sardinian Subtitle Corpus for the Public Domain***

With a territory of around 24,000 square kilometres, Sardinia can boast a great diversity of languages and varieties. Besides Sardinian, the autochthonous language of most of the island, other four languages have traditionally been spoken: Algherese Catalan (in the city of L'Alguer), Tabarkin Ligurian (in the south-west archipelago of Sulcis), and also Gallurese and Sassarese in the north (sometimes considered varieties of the neighbouring Corsican language). As part of the ongoing process of language desertification, this great example of multilingualism is under threat, since all five languages are considered endangered, to different extents, by linguists and scholars (Martín-Mor 2017). This extreme situation can be paradoxically considered at the same time the cause and the consequence of the lack of agreement when it comes to the standardization of these languages. The absence of a commonly agreed writing model for each of the languages hinders their adoption in fields like the education system or media. Under such pressing circumstances, subtitling can be perceived by speakers and decision-makers alike as an accessory task. Subtitling, however, is not only a way of increasing the visibility of endangered languages, but it can also be helpful in generating corpora for



language resources. As a matter of fact, technologies like machine translation or speech recognition nowadays rely on corpora and machine-learning.

This paper will show how subtitling is being used as a way to build a subtitle corpus for one of the languages of Sardinia (Sardinian). Specifically, partnerships have been established with a Sardinian TV station and a translation services cooperative in order to have audiovisual products subtitled (intra- and interlinguistically) and broadcast. The resulting corpus will be published under a Creative Commons CC0 license (also called public domain) in order to facilitate the development of future technologies.

Vincenza MINUTELLA (University of Turin), “*It just don’t make no sense*”. *Dubbing Multilingualism and Non-Standard Varieties of English in Animated Films*

The aim of this paper is to explore the presence of non-standard varieties of English in recent Anglo-American animated films and to describe the approach adopted by Italian dubbing professionals to deal with them. In animated films the main characters tend to speak General American, and characters whose speech differs from the standard variety are somehow characterised. Specific varieties are used to signal the setting of the story, the character’s ethnicity, social class, or to generate humour. They are often conveyors of stereotypes (Lippi-Green 1997, 2012). Animated characters who speak foreign-accented English as well as non-standard varieties of English are portrayed as being ‘different’ and ‘other’. The repeated use of specific non-standard linguistic features is often emphasised in such films to entertain the audience and generate laughter. The contrast between standard vs non-standard varieties of English challenges audiovisual translators, who have to make a decision on whether to use a non-standard variety of the target language or to adopt a levelling out strategy, opting for standard Italian. This paper will explore the strategies adopted in Italian dubbing to deal with non-standard varieties by providing examples from various animated films.

Silvia MONTI (University of Pavia), “*This is how we say hello, Wingapo*”. *Minority Cultures and the Realms of Ethnolinguistic Otherness in American Animated Films and Their Italian Dubbed Version*

In the last decades, multiculturalism and multilingualism have assumed a prominent position in many audiovisual products focusing on minority cultures and languages usually quite voiceless in audiovisual media, tying issues of on-screen multilingualism to the field of audiovisual translation (cf. Díaz Cintas 2012; Corrius & Zabalbeascoa 2019; Chiaro 2019) and raising new challenges as far as the audiovisual representation/translation of linguacultural minorities is concerned.

Animated films, in particular, have increasingly given minor linguacultures an unprecedented voice since the early 1990s (cf. Bruti 2009; Chaume 2018; Minutella 2021), when Walt Disney and Pixar Animation Studios began to produce films offering deep insights into populations and cultures (e.g. Asian, African, Mexican, Hawaiian, Inuit, Polynesian, Chinese, Japanese, Colombian, Norwegian, Scandinavian) rarely assigned leading roles in animated stories before and including dialogues interspersed with the ethnic characters’ mother tongues as vital symbols of their cultural identity.

Starting from these observations, this paper looks contrastively and diachronically at how minority linguacultures have been dealt with in the original version and in the Italian dubbed version of twenty-five American animated films, released between 1991 and 2022, in order to illustrate the main translation, or non-



translation, strategies enacted to render the minority characters' native languages/ L3s (i.e. languages different from both the language of the original film and the language of the film's dubbed version; cf. Corrius, Zabalbeascoa 2011), recurrently used, mainly in the linguistic code, in instances of code-switching and code-mixing (cf. Myers-Scotton 1993; Muysken 2000) to refer to the minorities' cultural heritage.

Our empirical analysis therefore aims at: verifying to what extent the minorities' ethnolinguistic Otherness is either retained for the Italian audience or manipulated in dubbing; observing whether and how the screen translation studies approach in dealing with multilingualism has possibly changed over the last thirty years; pointing out what can be achieved by audiovisual translation in terms of intercultural/interlingual transmission when autochthonous linguacultures are represented in such a peculiar cinematographic genre as that of animated films.

Francesco NACCHIA (University of Naples, "L'Orientale"), *Translating Hybrid ECRs in Indian Diasporic Cinema in Trinidad: The Case of Coolie Pink and Green*

Trinidad and Tobago is a land scarred by colonisation, slavery and inner divisions (Brereton, 2007) that slowed down the Trinidadian national and cultural identity construction process. In particular, Indian descendants still feel emotionally tied to what they call "Mother India" (Williams, 1962, p. 279) and consider themselves "Indians first and Trinidadians next" (Indian Council of World Affairs, 2001, p. 84). In this context, Hindi cinema has played a key role as "Indian ethnicity has often been constructed as 'Other' and opposed to the Creole norm" (Klien-Thomas, 2019, p. 468) with symbols and stories from India serving as "central ethnic identity markers for the descendants of indentured South Asian workers" (*Ibid.*).

This tension between past and present permeates the experimental documentary «Coolie Pink and Green» (2009) directed by Trinidadian scholar, writer and filmmaker Patricia Mohammed in which the aesthetics of the Indo-Caribbean community is explored through colour, music and dance while relating the story of a Hindu girl trained by an old man to stick to her roots in a hybrid culture she was born and raised in. The audiovisual product, which places itself at the boundaries of traditional Hindi cinema and *Bollywood* cinema displays and questions linguistic, visual and musical specificities re-rooted in the Trinidadian context and no longer standing on a mono-cultural level.

In light of these considerations, the proposed paper aims to assess the available subtitling strategies for rendering instances of Hybrid Extralinguistic Culture-bound References (Pedersen, 2005) in the 23min documentary from Trinidadian English Creole to Italian by relying on frameworks from both Audiovisual Translation Studies and Post-colonial Studies. The process of linguistic and cultural decoding will be followed by the assessment of influencing parameters and the identification of Italian correspondents and subtitling strategies preventing the neutralization of culture-specific meanings.

Kelly PASMATZI (CITY College, University of York Europe Campus), *Bakhtinian Heteroglossia and Postmodern Identities in Tarantino's Inglourious Basterds: Subtitling for a Greek audience*

Film allows for the illusion of unification in representation as the pervasion of the apparatus (e.g. camera) into the reality of said representation can appear minimal (Benjamin 1969). Similarly, Hollywood realism



tries to promote a unified vision of the represented reality, claiming a false sense of immediacy. Drawing on a Bakhtinian framework (1981; 1984), this paper argues that Tarantino's WWII epic *Inglourious Basterds* (2009) challenges this 'unification' and promotes a sense of conflicting experience through the production of a *heteroglossic* film. Crucially, Tarantino's characters are uncontained by the authorial/directorial pan-vision, as they are not constructed in the author/director's uniform and singularizing idiom but the latter rather 'converses' with them. This 'conversation' takes place on numerous levels, but this paper focuses on the impertinent hodgepodge of idioms introduced on the level of the characters' palimpsestic and disjunctive *parole*—i.e. different languages, linguistic register, code-switching, accent, social and further dialects. All these generate very pronounced linguistic, ethnic and ideological divides which generate conflicting experiences for the audience.

These conflicting experiences are further complicated for a non-Anglophone audience through the presence of subtitles, which this paper argues serve as an extra linguistic level in the discursive palimpsest of the film, acting either 'centripetally' levelling the *heteroglossia* of the film or 'centrifugally', enhancing *heteroglossia* with further heterogeneous discourses. To explore this capacity of subtitles, I examine the heteroglossic qualities of Tarantino's film focusing on the use of socio-cultural discourses and dialects as a metahistorical means (1) to challenge historical unity and (2) to confront Hollywood monologism prevalent in WWII cinematic renditions. I further examine how the Greek subtitles, although constituting an extra 'language' layer in the palimpsest of heteroglossia, might in fact be levelling the varied discourses of *Inglourious Basterds*.

Douglas Mark PONTON, and Vincenzo ASERO (University of Catania), *Translating Montalbano: Vigata and the Question of Authenticity*

This inter-disciplinary study focuses on film tourism on the island of Sicily, in the context of English versions of the popular television series, *Inspector Montalbano*. The success of the series and its tourist spin-offs raise questions about authenticity (Buchmann et al. 2010, Chhabra 2010). As in many contexts of movie tourism (Maccannell 1999), this becomes an issue because, somewhat paradoxically, tourists are more interested in seeing 'real' fictional sites and objects than in seeing what is actually there. This may lead the places involved to compromise aspects of their traditional identity, to create a sort of 'theme park' atmosphere that plays up the image that they believe tourists wish to find.

Before it is translated into English, a phenomenon like the Montalbano series has already undergone several prior 'translations' that shift what is ultimately viewed away from the local realities as they would be perceived by someone passing through, or living in, the places concerned. The first of these is via Camilleri's original rendering, in creative fiction, of places and character types that form part of his experience. The second translates printed word into a full-blown multimodal archetype (Kress & Van Leeuwen, 1996; Kress 2010) that purports to represent sites and events which, via the processes of, in Coleridge's phrase 'willing suspension of disbelief', become part of the pseudo-reality that is passed on to the consumer. These processes engage not simply the visual scenery of Sicily and its human persona, but also the language, a sort of pseudo-Sicilian dialect which the author invented and which will not be heard anywhere on the island.



Thus, processes of translation crucially affect the authenticity of what is represented with, we argue, effects both for tourists flocking to Sicily and for the sites themselves, which see traditional identities – already gravely challenged by the socio-economic forces of modernity - superimposed by new fictitious ones, with uncertain outcomes.

Dora RENNA (Ca' Foscari University of Venice), *Claiming Visibility: the Hollywood Chinese Diaspora and its Italian Dubbing*

The ability of cinema to shape individual and public imagery has long been discussed across disciplines (Fluck 2003; Gallese & Guerra 2020), and it is especially challenging when power relations among different ethno-linguistic groups are at stake. On the one hand, when a majority group represents a minority, it is common to have *ethnotypes*, a fictional rationalisation of difference (van Doorslaer et al. 2016). On the other hand, when the members of a minority are involved in the creative process of filmmaking, their challenge would be to cater to both majority and minority expectations (Morrison 1992). In both cases, the use of language variation intertwines with the other modes of the film, transforming characters in diegetic devices with a precise communicative function based on a series of shared assumptions, and translation has to deal with the challenge of re-presenting such a complex reality (Ramos Pinto & Mubaraki 2020).

With such premises, this paper sets out to investigate the linguistic and multimodal dimensions of the cinematic representation of the Chinese American diaspora in the United States and its Italian dubbing. More specifically, the figure of the male main character will be discussed through examples taken from films distant in time, to see whether the space claimed by this minority in entertainment has contributed to change their role in films (Feng 2002; Leong 2005; Ma 2020). First, the analysis will focus on the linguistic varieties used by the characters in both source and target version, with particular attention to the prestige conveyed by their speech patterns and to the dubbing strategies. Subsequently, the intermodal relations between text and the other modes of the film will be examined to see whether and to what extent the translation process caused a change (Renna 2021).

Valentina ROSSI (eCampus University of Novedrate), “*The Gipsy half is the strongest*”: Impoliteness and Minor Languages in *Peaky Blinders*

The present paper seeks to explore how, in the popular TV series *Peaky Blinders* (BCC, 2013-), minor languages are employed to deliver “face attacks.” My analysis will be centred on the pragmatic function exerted by/towards the Shelby family members – the leading gangsters of Birmingham, where the plot unravels – when the so-called “broken Romanian” (Sherlock 2018) is spoken. More precisely, I intend to demonstrate that such an idiom is often exploited as a secretive language to perform positive impoliteness; consequently, it creates distance and disassociation in the speaker(s)-hearer(s) relationship.

In the final part of the speech, the official English subtitles of selected excerpts will be compared with the Italian translation as provided by Netflix to prove that, while the English audiovisual product preserves the “Gipsy” lines, the Italian professionals occasionally translate the Romanian dialect into the audiences’ native



language, thus neutralizing the linguistic variety, significantly distorting the source text and affecting the pragmatic structure of the speech exchanges.

Michele RUSSO (University of Catanzaro), *Language and Gay Identity in Sex and the City. A Comparison between American and Italian Linguacultures*

Based on the lives of four single ladies who live in New York City, *Sex and the City* (2003-2004) is a popular TV series in six seasons (two film productions, *Sex and the City* and *Sex and the City 2*, and the sequel *And Just like That* were released after the TV series). As known, the success of the TV series was mainly due to the fun situations in the lives of the four protagonists in the sparkling setting of Manhattan. The episodes centre on the protagonists' intriguing sentimental situations, often enlivened by the presence of camp and eccentric characters. What makes the episodes engaging is the vocabulary and the frequent use of vulgar expressions (Beers Fägersten 2016, 85-113; Virdis 2008, 1-16); in particular, the gay characters' language, which is likewise imbued with swear words and specific code phrases, represents the most outstanding element of gays' identities.

The gay language is pervaded by numerous expressions whose translation into Italian requires a thorough knowledge of both North American and Italian linguacultures. The aim of this work is, therefore, to analyse the critical points (Munday 2012, 40-1) in translational decision-making, as parts of dialogues in which cultural differences emerge. The passage from the source text to the target text will be examined by delving into the translator's evaluative attitudes (Pérez-González 2014, 10-29). With regard to the Italian vocabulary, previous research has confirmed that the limited Italian lexicon pertaining to gayspeak has been ascribed to prejudices against LGBT people (Ranzato 2012, 369-84). By dwelling on the translation of the most relevant expressions used by gay characters in some episodes from *Sex and the City*, this study means to give insight into gayspeak vocabulary in Italian dubbing. It will investigate the extent to which the prejudices have been removed in the Italian culture, and whether their removal has fostered the introduction of new lexicon and phrases related to the LGBT world.

Ali Imad Abdulazeez SAEEDI (Kent State University), *Situating Censorship in the Arab World Through the Minority's Lens: Fansubbing Reception As An Assessment Tool*

Fansubbing challenges the global conventions of the industry and offers an alternative model of content distribution that entails consumers' active involvement (see Lee, 2011; Pérez-González, 2013; Baker, 2018). However, fansubbing "lies at the margins of market imperatives" (Díaz Cintas, 2006: 51) holding a peripheral place to the central industry-approved forms of audiovisual translation. For example, in recent years, Arab fansubbing communities emerged disrupting the prevailing stringent censorship standards imposed by the Arab governments on the translation of the products of foreign media and entertainment industry. This study juxtaposes censorship practices of fansubbing and its counterpart of industry-approved dubbing within the spectrum of domestication and foreignization (see Venuti, 2008) and subsequently considers the reception of both by viewership.

The data includes a corpus of 300 episodes of Arabic fansubbing of *Case Closed*, a Japanese anime, and a corpus of its 300 corresponding episodes of Arabic industry-dubbing. These two datasets are analyzed on



textual and paratextual levels. The comparative analysis tackles censorship themes of alcoholism, beliefs, nudity, violence, and romance. The third dataset includes online comments from viewers on both versions for purposes of sentiment analysis. The results show that fansubbing makes the source culture available to the target viewers through on-screen explanation notes of source cultural references and retains the original content. Fansubbing provides a non-censored version as well as a second option of nudity-censored-only version. The dubbed version undergoes aggressive intervention both on textual and paratextual levels with no regard to the source culture. Analysis of viewers' feedback shows relatively positive feedback on the fansubbing version compared to the mixed feedback on the industry-dubbed version. Viewers show generally positive reaction to being introduced to the beliefs, romance, and violence elements of the original while showing mixed reaction to the alcoholism and nudity elements.

Eleonora SASSO (UdA), “natsiq, tuktu and kanguk”: *Subtitling Canadian Inuit Minorities in The Necessities of Life*

Canadian film industry is recently promoting the flowering of an indigenous Inuit cinema, a cultural phenomenon which appears to be confirming the existence of what Māori film director and writer Barry Barclay calls ‘Fourth Cinema’ (Barclay 2015), aimed at foregrounding the social life and customs of indigenous peoples. From this perspective, Inuit Cinema is not only a paramount example of Fourth Cinema, but it also becomes what George Melnyk defines as “a cinema of minorities” (*One Hundred Years of Canadian Cinema*) in which the languages and cultures represent small numbers of people: Inuit culture currently belongs to 4.4% of Canada’s total population according to the 2021 Census of Population released by Statistics Canada.

Such a film with subtitles as *The Necessities of Life* (2008) not only envisions its own detailed blueprints of Inuit communities, but is also an audio-visual narrative examining the relationship between major and minority cultures. All extra-linguistic geographical and ethnographic references such as limestone totems, string games, stone landmarks, oil lamps, igloo, facial tattoos, and throat songs are presented through a constant interaction between image (still and dynamic), language (speech), sound (sound effects) and music (performed). I intend to track through these references and look at the issues – the role of subtitling in the preservation of cultural specificity, subtitling strategies for rendering culture-bound terms, etc – which they raise.

But my central purpose will be to re-read the aforementioned film from a cognitive perspective projecting such a conceptual metaphor as “Subtitling is Narration”. I will analyse the linguistics of subtitling in order to demonstrate that native minorities may be conceptualised in subtitling and that Inuit oral narratives are reproduced faithfully by audio-visual media. Through such an Inuit movie as *The Necessities of Life*, whose survival dramatic story is endowed with parabolic power, subtitling seems to confer prominence on Inuit minorities challenging dominant, homogenising systems.

Angela SILEO (Sapienza University, Tor Vergata University), *Sign Languages in AV Products: Accessible to Whom?*



As minorities, deaf communities have struggled to have their linguo-culture as well as their existence officially recognized, in some countries more than in others. Consequently, their representation in the media and – more specifically – in cinema and TV products has often been limited and reduced to minor characters, as in 1994 movie *Four Weddings and a Funeral*, starring a ‘subsidiary’ character, the protagonist’s deaf brother, David. Ten years later came the 2014 French movie, *La famille Beliér*, dealing with a deaf family and their non-disabled daughter as the latter struggles for a balance between her family ties and the world outside. The film seems to have paved the way for a new attention towards the deaf community and has quite substantially inspired CODA, the 2021 comedy-drama film, awarded an Oscar for “Best Motion Picture of the Year”, which shall serve as the end point of my diachronic analysis.

This presentation shall also deal with TV products – *Switched at Birth* (USA, 2011-2017) –, though marginally, in order to show how sign language has been (mis)treated and/or (mis)translated from one culture into another. What adaptation approaches and strategies have been implemented in the translation process? What can we infer about the representation of the deaf community?

**Giuseppe TROVATO** (University of Venice), *Vulgar and Offensive Speech Towards the Gay “Minority” in Audiovisual Translation: Comparing Two Cognate Languages (Spanish-Italian)*

In line with the main theme of this conference – developed within the framework of audiovisual translation – our paper focuses on the subtitling process from Spanish into Italian and aims to address how a series of terms, expressions and simple and complex linguistic units characterised by a vulgar and offensive dimension, are used to label the homosexual community in a conservative and traditionalist Spain of the Franco era, namely in 1954. Our paper is based on the Netflix miniseries *Alguien tiene que morir*, created by Manolo Caro in 2020.

From a methodological point of view, after transcribing both the original version and the subtitled one, we will identify all the vulgar and offensive expressions used in the context of homosexuality and analyse which translation strategies and procedures have been adopted in the translation process. This analysis will allow us to reflect on how "vulgarity" is conceived both in Spanish and Italian, that is to say, two cognate languages.

**Dingkun WANG** (University of Hong Kong), *Translanguaging and Subtitling in the Translation of Chinese Multilingualism*

Although many societies witness co-existence of multiple languages as a daily occurrence, the representation of multilingualism in the media is rather timid. China is a multilingual country with fifty-six ethnic groups speaking one hundred and twenty-nine languages. Putonghua is widely known as the official language of People’s Republic of China (PRC), which is actually derived artificially from a language of the Han ethnic group. Han is the largest ethnic group in China, which forms 91.51% of the population. The use of vernacular speech demonstrates a grassroots appeal for the protection of linguistic and cultural diversity. However, the rising visibility and audibility of Chinese multilingualism have not been sufficiently rendered into efficient innovation in audiovisual translation such as subtitling.



This paper explores how language users applies Simplified Written Chinese, which exerts authority and hegemony through its identification with official prescriptions on speech and writing, to represent pre-scribed speech in regional languages (*fangyan*) and their local varieties. In doing so, they (unintendedly) subvert the status quo of the national lingua franca Putonghua. First, the paper illustrates the multilingualism of the Han ethnic majority and its precarious existence under the governmental policy and language planning. Secondly, using the rising prominence of local speeches and non-standard writing in the Chinese-language cinema, metrolingual representation and Chinese hip hop as cases in point, it highlights how language users assemble linguistic, multimodal and multisemiotic resources in subtitles to effect translanguaging in writing and audiovisual performance. Finally, it postulates on the implication of such cofunctioning for subtitling Chinese-language audiovisual fiction.

Teresa WANG (Hong Kong Baptist University), *The Multiple Issues of Subtitling Bamboo Theatre, A Documentary in Cantonese, to Different Audiences*

I am the subtitle translator for the documentary, *Bamboo Theatre*, which is about Cantonese opera staged on traditional bamboo theatres in Hong Kong. There are four different types of discourse that need to be dealt with in the 70 mins long documentary: everyday Cantonese dialogues, dialogues within the Cantonese opera which are more dated, poetic language that are recited, and poetic lyrics that are sung. In this paper, I will first position Cantonese among the Chinese language and the normal practice of presenting it in written form. This will provide insight into the dilemmas the translator faced when working at the subtitles for this movie. Should the Cantonese be kept? If kept, subtitles would not have played its role to help audience with no Cantonese knowledge to understand the meaning. Should the Cantonese be translated into Mandarin Chinese, which is the norm for written Chinese? In this case, the original Cantonese flavour would all be lost. What about the English subtitles? Can the English subtitles distinguish between the four language varieties? The situation complicates even further when the documentary is to be shown in Taiwan, where locals speak a form of southern Chinese dialect that has similarities to Cantonese. Would keeping the Cantonese in the subtitles help the audience understand better or would there be misunderstandings due to differences in the pragmatics of the utterances? The paper will conclude by looking at the different strategies to deal with the above dilemmas, which strategy was chosen in the end, and their pros and cons.



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