



MMDT 8

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KAUNAS, LITHUANIA



**Kaunas
Faculty**

MultiMeDialecTranslation 8

**Dialect Translation in Multimedia | Dialektų vertimas multimedijoje |
Dialektübersetzung in Multimedia**

06 – 07. 05. 2021

ONLINE

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PROGRAMME | PROGRAMA | PROGRAMM

DAY 1 | 1 DIENA | 1. TAG

Thursday, 6 May | Gegužės 6 d., ketvirtadienis | Donnerstag, der 6. Mai

Time zone | Laiko juosta | Zeitzone: EEST (UTC+3)

| | | | |
|--|---|---|---|
| 10.00–10.15 | Opening Konferencijos atidarymas Eröffnung Welcome Sveikinimo žodis Begrüßung | | |
| 10.15–12.00 | Keynote presentations Plenariniai pranešimai Plenarvorträge Luc van Doorslaer <i>The Challenges of Transmediality and Transdisciplinarity</i> Łukasz Bogucki <i>A Relevance-Theoretic Approach to Decision-Making in Subtitling</i> | | |
| 12.00–12.30 | COFFEE BREAK KAVOS PERTRAUKA KAFFEPAUSE | | |
| PARALLEL SESSIONS PARALELINĖS SEKCIJOS PARALLELE SITZUNGEN | | | |
| 12.30–14.10 | Session 1 1 sekcija Sektion 1 Chair Moderuoja Leitung Jurgita Astrauskienė | Session 2 2 sekcija Sektion 2 Chair Moderuoja Leitung Eglė Aloševičienė | Session 3 3 sekcija Sektion 3 Chair Moderuoja Leitung Robertas Kudirka |
| 12.30–12.50 | Lydia Hayes Why accents work in Netflix’ English dubs | Anna Kurzaj Übersetzung der polnischen Anredeformen ins Deutsche und Englische | Danguolė Satkauskaitė, Alina Kuzmickienė Prancūziško identiteto perteikimas dubliuotoje animacijoje: keisti okazionalizmai, veikėjų metamorfozės ir multimodalinė koherencija |
| 12.50–13.10 | Irene Ranzato An audiovisual topos: the ‘butler’ character | Larysa Kovbasyuk Die Translation von deutschen Realien in audiovisuellen Texten (zum 30. Jahrestag des Mauerfalls) | Monika Stankienė Kaip išversti paprastųjų kalbos bendruomenės narių mentalinius žemėlapius ir kokia tų vertimų vertė geolingvistikoje: paribio žemaičių atvejis |
| 13.10–13.30 | Laura Niedzviegienė “It was 1956...”: Strategies for the Audio Description of Culture- Specific Items in the Series “The Price of Freedom. Dissidents” | Jūratė Maksvytytė Wort - Bild - Relation bei Realienbezeichnungen in Untertiteln | Eglė Gabrėnaitė, Skirmantė Biržietienė (Ne)vertimo retorika: politinės persvazijos kodas? |
| 13.30–13.50 | Jurgita Astrauskienė, Indrė Koverienė, Danguolė Satkauskaitė Tastes Differ: Dubbing of Food- Related Culture-Specific Items into Lithuanian | Herta Maurer-Lausegger Intra- und interlinguale Übersetzung von Mundart in dialektologischen Dokumentarfilmen | Robertas Kudirka Pejoratyvų vertimo principai ir neologija grožinėje literatūroje vaikams: R. Dahl DGM |
| 13.50–14.10 | Q & A | Q & A | Q & A |
| 14.10–15.00 | LUNCH PIETŪS MITTAGSPAUSE | | |

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|-------------|---|--|--|
| 15.00–16.15 | Session 4 4 sekcija Sektion 4 Chair Moderuoja Leitung Indrė Koverienė | Session 5 5 sekcija Sektion 5 Chair Moderuoja Leitung Lina Abraitienė | Session 6 6 sekcija Sektion 6 Chair Moderuoja Leitung Jurgita Astrauskienė |
| 15.00–15.20 | Valeria Reggi The Town and the Nation: Building Identity in Institutional Second-Language Communication. A Case Study | Anna Hallas Intercultural migration of theatre texts through multimodal channels | Andrii Kozachuk Translation of Song Lyrics from Lithuanian into Ukrainian: System of Transformations |
| 15.20–15.40 | Maryna Sauko Amateur translators' contributions to language activism in a diglossic country | Lina Abraitienė A Long Way to "Sun and Sea": A Case Study to Contemporary Opera | Tomas Senda Translating otherness – experimental Polish subtitles for the Lithuanian local dialect of Puńsk in Poland |
| 15.40–16.00 | Galina Pavlovets Twelve Angry Characters: Comparing the communicative behaviour in film scripts and movies of the Soviet era | María Clemencia Sánchez García An approach to the translation of Puerto Rican Spanish variety on stage in the opera La Mina de Oro (The Gold Mine) | Francesco Vitucci Ideological manipulation in interlingual subtitling: the translation of gay speech in the feature film Hush! by Hashiguchi Ryōsuke |
| 16.00–16.15 | Q & A | Q & A | Q & A |
| 16.15–17.30 | <i>COFFEE BREAK KAVOS PERTRAUKA KAFFEPAUSE</i> | | |
| 17.30–18.30 | <i>CULTURAL PROGRAMME IN ENGLISH</i> | | |
| | Welcome to the Open-Air Museum of Lithuania! | | |
| | <p>You are invited to walk around one of the largest (195 ha) open-air ethnographic museums in Europe - the Open-Air Museum of Lithuania. The museum introduces the life, daily works and traditions of peasants and townspeople of all regions of Lithuania: Dzūkija, Aukštaitija, Žemaitija, Suvalkija and Lithuania Minor from the end of the 18th century to the first half of the 20th century. Agnė Augustaitienė, the tour guide-educator of the Open-Air Museum, will portray to you the variety of habitant character traits, customs, and clothes in these regions.</p> <p>During the development of the Open-Air Museum of Lithuania, an attempt was made to select and move in or copy the most outstanding types of wood buildings, which are typical of ethnographic regions, and to restore authentic homesteads. Most of the exhibited buildings were built in the late 19th and early 20th centuries. Dr. Rasa Bertašiūtė, a cultural heritage specialist at the Open-Air Museum of Lithuania, will introduce you to Lithuanian ethnic architecture, regional differences and the buildings-exhibits in the museum.</p> <p>The virtual tour around the museum will introduce you to the traditional Lithuanian folk culture and lifestyle. Thanks to modern technology, we will have the opportunity to present the museum from several different exhibitions.</p> | | |

DAY 2 | 2 DIENA | 2. TAG

Friday, 7 May | Gegužės 7 d., penktadienis | Freitag, der 7. Mai

Time zone | Laiko juosta | Zeitzone: EEST (UTC+3)

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|---|---|--|--|
| 10.00–10.45 | Keynote Plenarinis pranešimas Plenarvortrag Danguolė Mikulėnienė, Daiva Aliūkaitė <i>The Translation of the Naive Estimator's Narrative to the Dialectological Discourse: Bridging Diverse Perspectives</i> | | |
| 10.45–11.00 | <i>COFFEE BREAK KAVOS PERTRAUKA KAFFEPAUSE</i> | | |
| PARALLEL SESSIONS PARALELINĖS SEKCIJOS PARALLELE SITZUNGEN | | | |
| 11.00–12.15 | Session 1 1 sekcija Sektion 1 Chair Moderuoja Leitung Lina Abraitienė | Session 2 2 sekcija Sektion 2 Chair Moderuoja Leitung Danguolė Satkauskaitė | Session 3 3 sekcija Sektion 3 Chair Moderuoja Leitung Jurgita Kerevičienė |
| 11.00–11.20 | Linyi Xiang Interactive technologies and audiovisual translation in the polysystem: a study on the subtitle of <i>The Hobbit</i> and <i>Lord of the Rings</i> | Oliver Herbst James Bond und der Dialekt. Regionale Markiertheit in den deutschen Synchronfassungen der 007-Filme | Francesca Leveridge Subtitling subversion and the representation of non-standard language varieties in multilingual films |
| 11.20–11.40 | Alena Revutskaya The XXth Century “A bout de soufflé”: The Semiotic Status of a French New Wave Movie Trailer | Camilla Badstübner-Kizik Deutschsprachige Filme aus der Schweiz? <i>Heidi</i> (2015) und <i>Die göttliche Ordnung</i> (2017) auf dem internationalen Filmmarkt | Mikaela Cordisco, Mariagrazia De Meo Subtitling Neapolitan dialect in <i>My Brilliant Friend</i> : linguistic choices and sociocultural implications |
| 11.40–12.00 | Tetiana Cherednychok Placeholders in Video Games Localization | Klaus Geyer Ethnische Beleidigungswörter in der (polysemiotischen) Übersetzung | Jurgita Kerevičienė They can see what we hear: the receptive audience acts here |
| 12.00–12.15 | Q&A | Q&A | Q&A |
| 12.15–12.30 | <i>COFFEE BREAK KAVOS PERTRAUKA KAFFEPAUSE</i> | | |
| 12.30–13.00 | <i>CLOSING UŽDARYMAS ABSCHLUSS</i> | | |

ABSTRACTS | SANTRAUKOS | ABSTRACTS

Lina Abraitienė, Kaunas Faculty of Vilnius University, Lithuania

A Long Way to “Sun and Sea”: A Case Study of Contemporary Opera

Surtitling, one of the audiovisual translation (AVT) modes, is developed to assist the audience in understanding the stage production. Technological advancement made the production of surtitles possible and added one more element to the multimodal nature of opera.

Since the first opera, Monteverdi's Orfeo performed in 1607, this type of entertainment has gained its popularity across the world despite the Italian language being the language of the staging. However, the need for comprehension necessitated in the opera translation and new technologies put it above the proscenium in 1984. By combining four essential elements inherent in the audiovisual product, in this case opera, the acoustic-verbal element (e.g. dialogue, monologue, songs, voice-off); the acoustic-nonverbal element (e.g. musical score, sound effects, noises); the visual-nonverbal element (e.g. image, photography, gestures); and the visual-verbal (e.g. inserts, banners, letters, messages on computer screens, newspaper headlines), the translators could create surtitles that made it far more attractive to any theatre-goer. This kind of translation is essential when watching contemporary opera. That is the case with a Golden Lion award-winning opera “Sun and Sea” in 2019. A blend of music helping the audience engage fully with the story unfolding before them along with a bird's-eye view of the performance from a mezzanine gallery above the stage and frivolous micro-stories on the crowded beach covered with a mosaic of towels and other holiday-makers' belongings develop a multi-layered story. The links between language, image, sound and music made this contemporary opera worldwide understandable and communicating the most relevant messages.

Thus, both unique and straightforward narrative, emotional and practical power of the image, the language-image links where surtitles are the only minor element of the stage construction create a universally recognisable modern opera.

Keywords: AVT, multimodality, opera, surtitle, surtitling, theatre.

Tastes Differ: Dubbing of Food-Related Culture-Specific Items into Lithuanian

Culture is frequently considered to be one of the main obstacles in translation. The difference between cultures is most pronounced in culture-specific items (hereafter CSIs) such as food, rituals, and clothes. They appear every time two distinct cultures come into contact, for instance, in the translation of films. This means that a translator of foreign films takes upon a task of rendering not only the source language (hereafter SL) into the target language (hereafter TL) but also becomes a mediator between the source and the target cultures. The translator's choice is also influenced by a particular audiovisual translation mode which is applied. In dubbing, the translator has to adhere to isochrony, phonetic and kinetic synchronization (Chaume 2012). This paper aims to analyze the rendering of food-related culture-specific items from the SL (English) into the TL (Lithuanian) in the translation for dubbing of the animated films "Ratatouille" (2007), "The Princess and the Frog" (2009), and "Cloudy with a Chance of Meatballs 2" (2013). The selected films feature various CSIs which belong to traditional French, American, Creole, and Cajun cuisine. The findings demonstrate the following food-related categories of the CSIs in the selected films: dishes and beverages, professions and anthroponyms, garments and culinary devices. The analysis of the translation of CSIs based on the translation procedures proposed by Eirlys E. Davies (2003) reveals that the translators of "Ratatouille" (2007) and "Cloudy with a Chance of Meatballs 2" (2013) applied preservation of content in most of the cases which might be due to the fact that French and American cuisine is well known to the target audience. In contrast, the translator of the film "The Princess and the Frog" (2009) mainly employed localization to translate the unfamiliar Creole and Cajun cuisine items to the Lithuanian viewers.

Deutschsprachige Filme aus der Schweiz. *Heidi* (2015) und *Die göttliche Ordnung* (2017) auf dem internationalen Filmmarkt

Filmen aus der deutschsprachigen Schweiz gelingt oft nur sporadisch der Durchbruch auf dem internationalen Kino- und TV-Markt. Eine Ursache dafür liegt nicht zuletzt in der Verwendung der Schweizer Standardvarietät des Deutschen (Schweizer Hochdeutsch) sowie verschiedener Schweizer (Sammel-)Dialekte, darunter prominent des Schweizerdeutschen (Schwyzerdütsch). Häufig erfolgt eine intralinguale Übersetzung in die in Deutschland verbreitete Standardvarietät des Deutschen sowie auf dieser Grundlage eine interlinguale Übersetzung in weitere Sprachen. Der Beitrag zeigt an ausgewählten Beispielen aus den Filmen *Heidi* (D/CH 2015) und *Die göttliche Ordnung* [*The Divine Order*] (CH 2017), wie die internationale AVT-Industrie auf deutschsprachige Filme aus der Schweiz reagiert. Im Fokus stehen die auf dem Markt zugänglichen Übersetzungen in die in Deutschland verbreitete Standardvarietät des Deutschen, ins Englische und ins Polnische (fallweise Synchronisierung, Untertitelung, Voice Over). Neben exemplarischen Übersetzungsproblemen werden Mechanismen der Filmübersetzung im Fahrwasser der internationalen Filmdistribution angesprochen, die oftmals zu einer Nivellierung kultureller Spezifika, diegetischer Mehrsprachigkeit und diatopischen Varietätenreichtums führen.

Lukasz Bogucki, University of Łódź, Poland.

A Relevance-Theoretic Approach to Decision-Making in Subtitling

This paper aims to investigate the process of decision-making in subtitling of feature films and entertainment series. The study of constraints on subtitling is done within the cognitive framework of Relevance Theory, a communicative approach put forward by Dan Sperber and Deirdre Wilson in 1986. Several categories of examples of (mostly) English - Polish subtitling will be presented. The examples will illustrate the practice of subtitling with a view to demonstrating how subtitlers, knowingly or not, make use of the principles of relevance in their work. In the case of translation errors, it is shown how the quality of subtitling could be improved by following the general rules and principles of relevance.

Placeholders in Video Game Localization

Video game localization is characterized by special richness of different placeholders (or variables), which are aimed to display certain text in the certain place under certain circumstances. They can be rather various and diverse and have a look of one or several letters, words, figures, symbols or even sentences.

The placeholders can be conditionally divided into three groups:

1. Placeholders, whose meaning is known to us from their appearance, for instance, character's name, race, pronoun "he\his" or "she\her", etc. (CHARNAME, %Race, PRO_HISHER, \$he);
2. Placeholders, whose meaning can be guessed, for example, companion, damage, quantity, etc. (\$comp, [num], {dam}%);
3. Unknown placeholders. Their meaning is not obvious to the localizer even within the context. These placeholders require special attention and approach in rendering them into the target language. They look like %s, [0], /c4, etc. The square brackets can contain "1" or "2" or any other figure which indicates the quantity of something. They can also contain one word as well as few words or even part of a sentence. The placeholders' appearance and quantity depend on the game engine, developer's preferences or the game itself. It is worth mentioning that there is no universal method for rendering sentences with a placeholder, that is why each case is considered separately, but with taking the previous experience into account. Hence, various transformations are applied in order to achieve relevant translation of a string containing a placeholder. This alone makes the process of localization even more difficult and challenging. Summarizing, it is possible to state that placeholders are indispensable attributes of localization, which demands unconventional approach to the process of rendering them into the target language.

Mikaela Cordisco, Mariagrazia De Meo, University of Salerno, Italy

Subtitling Neapolitan dialect in My Brilliant Friend: linguistic choices and sociocultural implications

In the screen adaptation of Elena Ferrante's best-selling novel *My Brilliant Friend*, the first foreign language co-production of the American pay-cable network HBO with the Italian public broadcaster RAI, as a specific requirement of the American producers, the Italian of the main characters has been transformed into Neapolitan, a thick regional dialect mostly appropriate to tell the story of a life-long friendship on the backdrop of the 1950s poor outskirts of the Italian southern city of Naples. Neapolitan is both a diatopic and a diastratic variety, and its use is indicative not only of the geographical background and social status of the speakers but also of the relationship between characters. The use of different graduations of dialect in the series has an integral role in the cultural representation to mark class distinction and the impenetrable belonging to a closed-in neighbourhood. This multi-layered use of language variation has required intralingual and interlingual subtitling, being the series also subtitled in Italian for a non-Neapolitan audience. Starting from some background theories of cultural aspects of translation together with audiovisual translation, the aim of this presentation is that of analysing how English subtitlers have faced the translation of the dialectal elements in such a culture-bound audiovisual text and to what extent their choices depend on those made by Italian subtitlers, then discussing about the sociocultural implications of the solutions adopted.

Luc van Doorslaer, University of Tartu, Estonia; KU Leuven, Belgium

Translation Studies Unlimited: The Challenges of Transmediality and Transdisciplinarity

For many decades already the discipline of translation studies considers itself an interdiscipline, with varied input from and exchange with other fields, most prominently linguistics, literary studies, communication studies and sociology. The study of translation reality has gradually widened the scope of research. Whereas the original focus was mainly linguistic, the varied usages and applications of translation have widened the object of research. Fields of application such as media translation or news translation have illustrated convincingly that a purely linguistic approach was far too narrow for including all aspects of complex transfer included in translation. This becomes particularly visible in our post-print era at the beginning of the 21st century, with its boom of transmedial text production and reproduction. Text rewritings are no longer considered second-hand, but products with a high invention degree. This includes various offshoots, spinoffs, co-writings, adaptations, recontextualizations, and also translations in its many forms. At the same time, the broadening of the object of research can also jeopardize the specificity of the discipline of translation studies. This presentation will deal with checks and balances of transmediality and transdisciplinarity for translation studies.

(Ne)vertimo retorika: politinės persvazijos kodas?

Mediatizacijos procesų nulemtas politinės retorikos familiarėjimas pirmiausia reiškiasi politikos lauko veikėjų transliuojamo turinio slinktimis, neretai susitelkiant į smulkmenišką asmeniškumą aiškinimąsi socialiniuose tinkluose. Turinio pobūdis lemia ir kalbinės raiškos pokyčius. Medijų kanalų gausa ir įvairovė atvėrė erdvę skelbti ne vien iš anksto parengtus politinės rinkodaros profesionalų tekstus, bet ir sudarė unikalias sąlygas (ne)apdairiems politikams dalyvauti betarpiškos komunikacijos su rinkėjais procese. Įsitvirtinęs populistinis naratyvas turi tiesioginės įtakos verbalinės raiškos priemonių pasirinkimui, politikams „matuojantis“ auditorijai patrauklius įvaizdžius.

Pranešime dėmesys telkiamas į vieną kalbinės raiškos aspektą – svetimų kalbų intarpus (žodžius, frazes, intertekstus) politikų komentaruose. Bus svarstomi tokių elementų (ne)tikslingumo ir įtakos retorinei politinio diskurso persvazijai klausimai: svetimos kalbos intarpo pasirinkimo motyvacija, padeda tokia raiška ar priešingai – trukdo kurti charizmatiško politinio lyderio įvaizdį.

Ethnische Beleidigungswörter in der (polysemiotischen) Übersetzung

Ethnische Beleidigungswörter (ethnic slur terms) oder mit einem Terminus von Roback (1944) Ethnophaulismen sind pejorative Bezeichnungen für Mitglieder bestimmter ethnischer oder als ethnisch wahrgenommener Gruppen, worunter auch religiöse Gruppen wie Muslime oder Juden fallen. Wie genderbasierte Beleidigungswörter auch haben Ethnophaulismen, im Gegensatz zu allgemeinen (Personen-)Beleidigungswörtern (*Arschloch*, *Idiot*) in der Regel ein sogenanntes nicht-pejoratives Korrelat, vgl. *Muselman(n)* – *Muslim*, *Schwuchtel* – *Homosexueller* (siehe Technau 2018a). Manche – jedoch nicht alle! – Ethnophaulismen können unter bestimmten Bedingungen jedoch ihre pejorative Qualität verlieren, vor allem dann, wenn die intendierte Zielgruppe sich den slur term zu eigen macht und zur Selbstreferenz verwendet (möglich z.B. bei *Kanake*, *Nigger*; siehe Technau 2018b). Hier ist also durchaus Komplexität gegeben und es sind kontextuelle Faktoren für die Rekonstruktion der Bedeutung im Diskurs zu berücksichtigen.

In den gesellschaftlichen Diskussionen um eine wahrgenommene sprachliche Verrohung und um Hassrede / Hate Speech unter anderem in den Sozialen Medien erfahren Ethnophaulismen derzeit viel Aufmerksamkeit. Damit gewinnen sie auch aus translatorischer Perspektive umso mehr Relevanz. Ähnlich wie andere Bad Language-Phänomene (vgl. Andersson / Trudgill 1990; z.B. Dialekt, Slang, Flüche) stellen Ethnophaulismen eine besondere Herausforderung für die Translation dar. Im Gegensatz zu Fluch- und Schimpfwörtern bzw. -formeln (vgl. z.B. Droessiger 2017) scheinen Ethnophaulismen translatorisch bislang jedoch eher wenig erforscht zu sein (vgl. aber z.B. Keating 2014). In meinem Beitrag wird exemplarisch untersucht, welche (polysemiotischen) Übersetzungsstrategien für Beleidigungswörter in unterschiedlichen Genres angewandt werden und wie diese aus funktionaler Perspektive zu interpretieren sind. Der Fokus liegt dabei auf dem skandinavischen Sprachraum.

Intercultural migration of theatre texts through multimodal channels

It is not infrequent that texts migrate to other cultures in different forms and interpretations. On many occasions, different types of translation (interlingual, intersemiotic, etc.) are applied to a source text before it is presented to the target audience. As a result, a single source text gives rise to a variety of end products which have come through a wide range of interpretative filters, the intercultural filter being the most consequential. From that perspective, it is of particular interest to follow the multimodal transformations of source texts and to analyze how translation end products operate and interact in the target culture. In particular, it is relevant to analyze how language functions in translation when it is an integral part of a multimodal product consisting of several semiotic modes, such as visual and audial one. For the purpose of this study, I attempt to analyze a Pulitzer Prize-winning play by an American playwright Tracy Letts 'August: Osage County' and a range of translation end products based on the play which are currently functioning in the Ukrainian cultural sphere. To be more precise, these include a dubbed Ukrainian version of a 2013 film of the same name directed by John Wells starring Meryl Streep, Julia Roberts, and Benedict Cumberbatch, as well as two productions of the translated play in the Ukrainian theatres. It was first produced by Molodyi Teatr in Kyiv in February, 2017 and in September 2019, the play was staged by Voskresinnia Theatre in Lviv. A complex study involving a film translation and theatre productions of a translated play provides a unique opportunity to observe how a visual mode of the film modifies a translated text, on the one hand, and how a translated text modifies a visual interpretation of a staged play, on the other hand.

Lydia Hayes, University College London (UCL); University of Bristol, UK

Why accents work in Netflix' English dubs

Accents are often utilised in fictional audiovisual products to determine the creation of character identity. This owes to the set of cultural connotations typically associated with any given accent in a language community, aka “dialectal memes” (Hayes 2019). But is there really one given, monolingual, target audience anymore? In the age of streaming platforms, or (subscription) video-on-demand services ([S]VoDs), and at the rate the localisation industry is creating subtitles and dubbed versions, the target audience for many products has become multilingual and, in fact, global (consider access to media on virtual private networks, aka VPNs). The English dubbing revolution (Hayes 2021) pioneered by streaming giant Netflix perfectly depicts the broadening of target audiences in global distribution.

English dubbing is no novel creation—after all, it has been the chosen mode of audiovisual translation, or localisation, for cartoons (from many languages), anime (from Japanese), ads (from different languages as well as between varieties of English) (Chaume 2012: 6–10), and video games. However, for mainstream audiovisual products, i.e. films and series, dubbing has only enjoyed the centre stage in phases and generally for genre-specific texts, such as Italian films in the 50s (Mereu Keating 2021), Westerns in the 60s (Sanderson 2020) and Kung Fu films in the 70s (Magnan-Park 2018). Now, as a nascent mainstream dubbing industry, both in terms of product and distribution, Netflix' English dubs are in the spotlight.

The novelty of English dubs for most viewers has facilitated experimentation in dubbing strategies, which is generally ill received in language communities home to a consolidated mainstream localisation industry (see Rodriguez [2018] on Netflix' failed endeavour to replace Polish voiceover, or lektoring, with dubbing). In this presentation, I will explore the use of accent in Netflix' English dubs for characterisation purposes, and consider the psychological success of different dubbing strategies availing of accent.

Oliver Herbst, Julius-Maximilians-Universität Würzburg, Germany

James Bond und der Dialekt. Regionale Markiertheit in den deutschen Synchronfassungen der 007-Filme.

Im Konferenzjahr 2020 kommt der 25. offizielle James-Bond-Film in die Kinos. Dies bietet die Gelegenheit zurückzublicken, wie die deutsche Synchronisation der Filmreihe bislang Dialekt bzw. dialektalen Akzent integriert hat. In einer Reihe von Szenen spielen Dialekt bzw. dialektaler Akzent in der deutschsprachigen Fassung eine zentrale Rolle. Mit dieser regionalen Markiertheit der Rede, egal ob im Original vorhanden oder nicht, verbinden sich einige Funktionen. Im Vordergrund stehen die Herstellung von Authentizität, aber auch von Komik, die Stigmatisierung der Figur sowie ethnische Identifizierung und Akzentuierung der Persönlichkeit bei der Figur. In dem Film „Goldfinger“ von 1964 zum Beispiel spielt der deutsche Schauspieler Gert Fröbe Bonds Gegenspieler Auric Blofeld. In der englischsprachigen Fassung ist nicht Fröbe selbst zu hören. Seinen Part synchronisierte stattdessen der englische Schauspieler Michael Collins. In der deutschen Synchronisation spricht Fröbe seinen Part selbst. Hier ist dessen obersächsischer Akzent unüberhörbar, was zur Akzentuierung der Persönlichkeit bei der Figur beiträgt. In „Diamantenfieber“ („Diamonds Are Forever“) von 1971 erscheint der Wissenschaftler Professor Metz (gespielt von Joseph Fürst/synchronisiert von Klaus Miedel) in der deutschen Synchronfassung mit einem mitteldeutschen Dialekt, der ihn als Sachsen identifizieren soll. Die Markierung geschieht anders als im englischsprachigen Original: Dort ist der Wissenschaftler mit einem Akzent zu hören, der ihn als Deutschen ausweisen soll. Durch die Markierung in der deutschen Version vollzieht sich nicht nur eine ethnische Identifizierung, sondern auch eine Überzeichnung ins Komische, die im Original fehlt. Die Figur Klaus Hergesheimer (Ed Bishop/Christian Rode) in dem Film wird im Original ebenfalls durch ihren Akzent als deutsch gekennzeichnet. Eine Markierung ist in der deutschen Synchronfassung allerdings nicht enthalten – anders als bei der exaltierter gezeichneten Figur Professor Metz. Im Film „In tödlicher Mission“ („For Your Eyes Only“) von 1981 zum Beispiel gibt es einen Dialog zwischen James Bond (Roger Moore/Niels Clausnitzer) und Lisa von Sahm (Cassandra Harris/Helga Trümper), einer Gräfin. Hier werden Dialekt bzw. dialektaler Akzent direkt zum Thema, indem Bond im Original wie in der Synchronfassung, ausgehend von seinem Höreindruck, nach der regionalen Herkunft der Frau fragt.

Jurgita Kerevičienė, Kaunas Faculty of Vilnius University, Lithuania

They can see what we hear: the receptive audience acts here

Nowadays access to audiovisual products is not disputable. Nevertheless, the audio information has not been widely gained by a special group of individuals who cannot hear and therefore need specific ways, interests to comprehend the audible information. Since 2017 Lithuania has made the first attempts to produce audiovisual material such as films and performances accessible for deaf and hard of hearing audiences. Consequently, this paper will discuss novel trends in subtitling practice of the audiovisual material accessible for deaf and hard of hearing viewers. After an overview of the situation and traditions of subtitling for the deaf and hard of hearing (SDH) in Lithuania, challenges, problems and achievements – both SDH producers and the deaf and hard of hearing have faced - will be discussed.

Die Translation von deutschen Realien in audiovisuellen Texten (zum 30. Jahrestag des Mauerfalls)

Der Beitrag bezieht sich auf eine Studie mit dem Ziel, das Translationverfahren von deutschen Realien und kulturgebundenen Inhalten, die für die Zeit der deutschen Teilung typisch waren, in audiovisuellen Texten am Beispiel von Videos der Webseite dw.com zu analysieren. Im vorliegenden Beitrag wird darauf eingegangen, wie diese kulturbedingten sprachlichen Einheiten in der deutschen Gegenwartssprache verwendet werden und zum Aufbau des nationalen historischen Weltbildes beitragen können. Es wird festgestellt, wie die Realien ins Ukrainische von den Studierenden im Unterricht übersetzt werden können.

Realien, die bestimmte Konzepte der Zeit der deutschen Teilung von 1949 bis 1990 verbalisieren, sind spezifische Elemente eines Sprachsystems mit spezifischen formalen, semantischen und pragmatischen Eigenschaften, ihr Erwerb und ihre Speicherung sind auch bestimmt geprägt. Sie sind immer eine große Herausforderung für Linguisten, Dolmetscher und Übersetzer, weil es sich laut Chr. Nord bei Realien um kulturspezifische Gegenstände und Handlungen handelt. Bei „der Nennung von Realien (...) wird die kulturelle Distanz zur Verständnisbarriere, wenn die Zielleser die beschriebenen Gegebenheiten nicht kennen“ (Nord 1993, 224-225).

Die Analyse der ausgewählten audiovisuellen Texte hat gezeigt, dass zu den meistverbreiteten Realien der deutschen Geschichte von 1949 bis 1990 gehören: die Berliner Mauer, der Mauerfall, Checkpoint Charlie, das Brandenburger Tor, Eiserner Vorhang, SED, Stasi, antifaschistischer Schutzwall. Diese Realien werden von uns in 2 Gruppen geteilt: 1) Objektamen (Ergonyme): primäre Nominationen, z.B. die Berliner Mauer, das Brandenburger Tor, Checkpoint Charlie und sekundäre Nominationen, z.B. Eiserner Vorhang, antifaschistischer Schutzwall; 2) Ereignisnamen (Praxonymen): der Mauerfall. Außerdem unterscheiden wir Realien deutscher Herkunft (die Berliner Mauer) und Entlehnungen (Checkpoint Charlie). Die Translationsverfahren von den analysierten Realien sind: 1) die Dekodierung und Bildung neuer Akronyme (SED – „Sotsialistychna yedyna partiya Nimechchyny“, SEPN), 2) erklärende Übersetzung (Stasi – „spetssluzhba, derzhavne vidomstvo derzhavnoyi bezpeky i karalnyy orhan u Nimetskiy Demokratychniy Respublitsi Stazi“) und 3) Lehnübersetzung (Eiserner Vorhang – „zaliznyy zanavis“).

Andrii Kozachuk, Borys Grinchenko Kyiv University, Ukraine

Translation of Song Lyrics from Lithuanian into Ukrainian: System of Transformations

Due to various conditions, Lithuanian and Ukrainian languages and cultures do not have many direct contacts nowadays; most of the contacts involve usage of Russian, English or Polish language as a mediator.

The conducted research focuses on peculiarities of direct (mediator-free) translation of modern pop songs' lyrics from Lithuanian into Ukrainian.

The essential objective of translation was to make the target text accurately fit the same melody, so that it could be easily sung. Thus, the tasks of the translator were to keep the same number of syllables, the rhythm and the word stress arrangement in the corresponding lines, as well as the sense. Another challenge consisted in keeping the rhyme patterns in each verse, as well as their types, i.e. consonant or vocalic ones. Taking into consideration the fact, that some vowel sounds in the songs are emphasized by time stretch, it was also of great essence to observe the euphonic principle of poetry translation. To get faithful translation, there have been involved the transformations of transposition, substitution, adding, omitting, etc. As transposition was mostly stipulated by the need of keeping the stress arrangement, substitution – in order to use the same or similar vowel or consonant phonemes to reach the higher degree of euphonia.

Adding and omitting were both stipulated by interlingual asymmetry. For instance, Lithuanian word *klūpėti* can be translated with at least 3 words (стояти на колінах) taking 7 syllables instead of 3. Another difference is the form of the Locative case, which always requires use of preposition in Ukrainian, but never does in Lithuanian, thus reducing the length of the utterance. As a result, such type of translation helps reach several goals: to provide another direct contact between Ukrainian and Lithuanian cultures, to reach the further extent in conducting research of the Lithuanian language and to enrich the basis for its further research in Ukraine.

Pejoratyvų vertimo principai ir neologija grožinėje literatūroje vaikams: R. Dahl DGM

Literatūros tekstų vaikams vertimai reikalauja išskirtinio kūrybingumo, nes vaizdingų leksinių vienetų konotacijos turi įtakos ne tik prasmei, bet ir paveikumui, kūrinio įdomumui. Rašytojo R. Dahlo sugalvotas specifinis ir žaismingai keistas meninis milžinų pasaulis apysakoje DGM būtų prarastas, jei vertėja D. Žalytė nebūtų pasitelkusi ypatingų ir specifinių lietuvių kalbos leksikos išteklių. Taip pat vertėjai – siekiant adekvatumo – reikėjo išdrįsti kurti naujadarus, nepabijoti ir okazinių darinių. Apysakoje veikėjų kalba yra priemonė atskirti geruosius ir bloguosius veikėjus: DGM leksikone saviti žodžiai kaip *nuostabukliškas*, o kitų milžinų – *kiauliasnukis*, *nuosproga* ir kt. Devyni iš dešimties milžinų charakterizuojami kaip žiaurūs, todėl jų retorika tūžminga, kalboje daug įžeidžiančių žodžių, pejoratyvų, ironiškų įvardijimų. Originalo kalboje nemaža dalis specifinės kalbos taip pat kuriama maišant gramatinės formas, o vertimo kalboje (dėl kitokių gramatikos ypatybių) sąmoningai autoriaus sukurtos klaidos keičiamos būtent leksinių vienetų įmantrumu: taip siekiant lietuviškai perteikti netaisyklingų originalo kalboje gramatinių konstrukcijų žaismingumą, surasta ir sudaryta daug išskirtinių lietuviškų žodžių. Taip pat R. Dahlo apysakoje DGM yra išgalvotų žodžių, kuriais įvardijami žmonės ar daiktai, vertėja turėjo rasti lietuviškus atitikmenis arba juos sukurti.

Übersetzung der polnischen Anredeformen ins Deutsche und Englische

Neben der direkten Du-Anredeform und der üblichen Höflichkeitsform gibt es im Polnischen auch „Zwischenformen“, die je nach dem Vertraulichkeits- und Expressionsgrad anwendbar sind. Das sind z.B. die sog. „Mischform“ von Höflichkeitsform und Imperativ des 2. Person Singular oder die „Polizistform“. Die „Mischform“ gilt als direktere, emotionsgeladene Form, die für Fremde benutzt wird. Deshalb wird diese Form als unhöflich empfunden. Die „Polizistform“ bezieht sich dagegen auf die Sprache von Polizisten und Armeeingehörigen. Aus diesen Gründen erfüllen Anredeformen eine wesentliche kulturelle und konnotative Funktion. Obwohl solche Formen im Deutschen und Englischen nicht vorhanden sind, müssen sie wegen ihrer wichtigen stilistischen Strukturen entsprechend übertragen werden. Das Ziel des Aufsatzes ist, die Übersetzung von verschiedenen polnischen Anredeformen zu analysieren gegebenenfalls ihre entsprechenden Äquivalente vorzuschlagen. Die Analyse wird anhand des kurzen Abschnitts des polnischen Films aus den 70er Jahren „Co mi zrobisz jak mnie złapiesz?“ (dt. „Was tust du mir wenn du mich fängst?“, en: „What Will You Do When You Catch Me?“), und Erzählungen aus Sławomir Mrożek aus dem Band „Słoń“ (de: „Der Elefant“, en: „The Elephant“). Der Vergleich von Übersetzungen von schriftlichen und audiovisuellen Texten ermöglicht Tendenzen und Unterschiede in der Wiedergabetechniken von polnischen Anredeformen zu beobachten. Das analysierte Material wird nach der in den polnischen Versionen gebrauchten Anredeformen eingeteilt: Du-Form, Höflichkeitsform, „Mischform“, „Polizistform“ und Anreden mit Namen. Weiter wird es vorgestellt, welche sprachliche Mittel bei der Übersetzung eingesetzt wurden. Außerdem werden die Fragen beantwortet, welche Faktoren die Übersetzung von Anredeformen beeinflussen und welche eventuelle Folgen die angewendeten Techniken nach sich ziehen. Als Ergebnis der Analyse werden stilistisch angemessene Anredeformen im Deutschen und Englischen, die entsprechend für die polnischen Formen sind, genannt.

Francesca Leveridge, University of Nottingham, UK

Subtitling subversion and the representation of non-standard language varieties in multilingual films

This paper explores the “subversive” representation of non-standard language varieties in multilingual film and audio-visual translation, specifically subtitling. The representation of non-standard language varieties such as dialects and sociolects in films enables a confrontation with Otherness that has the potential to ‘subvert’ and destabilize the hegemony of the national language by foregrounding its internal linguistic differentiations. Moreover, filmmakers may utilise the depiction of language variation to produce characters whose linguistic, cultural, and social complexity challenges or ‘subverts’ dominant assumptions about non-standard speech communities. Taking the French multilingual film *L’esquive* (Abdellatif Kechiche, 2003) as a case in point, this paper first presents the different levels of subversion in the film’s representation of non-standard language varieties. Secondly, by analysing the film’s English-language subtitles, I examine the ways in which markers of language variation and subversion are represented in the translated text. My analysis considers the impact of the various constraints of audio-visual translation on the selection of subtitling strategies, which many studies (cf. Taylor, 2006; O’Sullivan, 2011) show often results in the standardization of non-standard discourse, thus potentially limiting its subversiveness. This paper argues, however, that subtitling is far from a constrained form of translation that produces a homogenizing effect on linguistic diversity in multilingual films, and instead highlights its potential for opening up other, alternative modes of multilingual representation and moreover to the possibility of subversion. I demonstrate this not only by discussing strategies that reconstruct the Otherness of the source text in the target language subtitles, but also by drawing attention to those which create new and unexpected forms of subversion and variation in relation to both source and target linguistic contexts.

Wort - Bild - Relation bei Realienbezeichnungen in Untertiteln

Hinter dem Wort steckt ein Bild. Ein Bild, das durch das Zusammenwirken mentaler Vorstellung sowie der gespeicherten Erfahrung in unseren Köpfen vor sich geht, wenn wir über ein Objekt bzw. einen Sachverhalt reden. In der direkten kommunikativen Situation kann man Gesprächsteilnehmer über das eventuell fremde Objekt nachfragen und das Verständnis korrigieren. Die Übertragung von unbekanntem Informationen bedarf nicht selten einer Aufklärung. Eine spannende Situation entsteht, wenn man Bilder und Worte in einem audiovisuellen Format dargeboten bekommt, deren Zusammenwirkung mit der Nebenwirkung von Untertiteln erlebt wird. Das Verständnis läuft gleichzeitig im Kontext ab, richtig oder weniger richtig durchgearbeitet. Im Falle von kulturbeladenen Objekten können verzerrte Bilder entstehen, wenn das Objekt und/oder seine fremdsprachige Benennung für den Empfänger wenig aussagekräftig sind. Als Untertitel-Schöpfer ist man angewiesen, diverse Lösungen anzuwenden, um Inhalte zu verdeutlichen, wenn auch Verlust im Voraus abzusehen ist. Wichtige Rollen spielen dabei mediale Erfahrung, Sach- und Sprachkenntnisse, verbale Kreativität und kulturelle Sensibilität des Übersetzers. Nicht selten werden Informationen von externen Quellen benutzt, z.B. ein zweisprachiges Wörterbuch und seine Inhalte diskutiert. Wie die Darlegung von Realienbezeichnungen in den Untertiteln der Praxis bewältigt wird, widmet sich der Beitrag.

Intra- und interlinguale Übersetzung von Mundart in dialektologischen Dokumentarfilmen

Gegenstand des Beitrags ist die Dialektübersetzung im Kontext von Minderheiten- und Regionalsprachen. Behandelt werden audiovisuelle Übersetzungen von spontan gesprochener Mundart in ethnologisch-dialektologischen Dokumentarfilmen, die im Rahmen des Forschungsprojekts "Audiovisuelle Dialektologie: Dokumentation alter Volkskultur im Dialekt" am Institut für Slawistik der Universität Klagenfurt, in Kooperation mit einem professionellen Filmunternehmen, produziert werden. In den Filmen wird spontan gesprochene Mundart zweisprachiger Gewährspersonen bzw. Sprechergruppen (Slowenisch, Deutsch) in bilingualen Gebieten Kärntens im Süden Österreichs dokumentiert, wobei der Fokus primär auf die Erfassung slowenischer Mundarten ausgerichtet ist. Die slowenischen mundartlichen Filmtexte in phonologischer Transkription und Übersetzung ins Deutsche bzw. ins standardisierte Slowenisch (vereinzelt auch ins Englische) werden, jeweils parallel angeordnet, in begleitenden Textbeilagen veröffentlicht. Neben vielen Originalversionen in slowenischer (seltener auch in deutscher) Mundart liegen zurzeit im Projekt zwei deutsche und zwei englische Untertitelte Filmversionen sowie zwei Voice-Over Versionen im hochsprachlichen Deutsch vor. Am Beispiel ausgewählter Filmausschnitte werden folgende Formen der Übersetzung dargestellt und einige jeweils spezifische Herausforderungen an den Translator erörtert:

a) *Die intralinguale Übersetzung von spontan gesprochener slowenischer Mundart in standardisiertes Slowenisch und die interlinguale Übersetzung von spontan gesprochener slowenischer Mundart in standardisiertes Deutsch, jeweils mit dem Ziel einer Print- oder Online-Veröffentlichung eines ungekürzten Filmtextes:* Der slowenische mundartliche Filmtext als Ausgangspunkt wird möglichst originalgetreu in standardisiertes Slowenisch übertragen bzw. ins Deutsche übersetzt und parallel zur dialektologischen Transkription in einer Textbeilage veröffentlicht. In beiden Zielsprachen bleiben einige grundlegende Charakteristika des gesprochenen slowenischen Originals bzw. der gesprochenen deutschen Sprache bewahrt (z. B. die Verwendung des Perfekts anstelle des Imperfekts im Deutschen), um in der Übersetzung den Charakter der mündlichen Kommunikation ansatzweise aufrecht zu erhalten. Im Bedarfsfall wird ein hochsprachliches Äquivalent in Klammern hinzugefügt.

b) *Die interlinguale Übersetzung von spontan gesprochener slowenischer Mundart in hochsprachliches Deutsch bzw. Englisch mit dem Ziel einer Erstellung von Untertitelversionen:* Der oft stark gestraffte mundartliche Ausgangstext wird in beiden Zielsprachen Deutsch und Englisch in eine standardisierte bzw. hochsprachliche Varietät übersetzt, wobei bei Fehlen adäquater Lösungen in der Zielsprache auch einzelne Dialektismen bzw. Regionalismen eingesetzt werden müssen.

c) *Die interlinguale Übersetzung von spontan gesprochener slowenischer Mundart in hochsprachliches Deutsch mit dem Ziel einer Erstellung von Voice-Over-Versionen:* Hier werden methodische Vorgehensweisen und besondere Herausforderungen an den Translator dargestellt.

Abschließend werden in einer vergleichenden Darstellung exemplarischer Beispiele die jeweiligen Grade des Informationsverlustes aufgezeigt, aber auch auf Möglichkeiten des Informationsgewinnes, den eine audiovisuelle Dialektdokumentation bieten kann (z. B. Terminologiedokumentation), hingewiesen. Für intra- und interlinguale Übersetzungen von Dialekttexten und die Lösung textspezifischer Übersetzungsprobleme sind vielseitige Kompetenzen – wie kulturelles Vorwissen, theoretische und praktische Kenntnisse des Dialekts, kulturspezifische, pragmatische, soziolinguistische u. a. Voraussetzungen unumgänglich.

Danguolė Mikulėnienė, Daiva Aliūkaitė, Kaunas Faculty of Vilnius University, Lithuania

The Translation of the Naïve Estimator's Narrative to the Dialectological Discourse: Bridging Diverse Perspectives

The paper aims at presenting the research based on the perceptual dialectology (PD) techniques performed in 2014–2016 and 2017–2019, i.e. to show the results of the project *The Position of Standard Language in the Mental Map of the Lithuanian Language*, which investigated the geolinguistic competence of the ordinary members of the language community (i.e. naïve estimators), and the project *Distribution of Regional Variants and Quasi-standard Language at the Beginning of the 21st Century: Perceptual Approach (Perceptual Categorisation of Variants)**, the research object of which is the categorisation of perceptual variants, i.e. how the attributes of new dialect formations, their linguistic value and features are related to the image of the quasi-standard language and its spread within the society.

We may say that the technique of PD allows to (re)construct the narrative of the naïve estimator, i.e. the emic narrative. The distinction between the etic and emic approaches was proposed by Kenneth Pike in 1954. He stressed that they are the “two basic standpoints from which a human observer can describe human behavior, each of them valuable for certain specific purposes” (Pike 1954: 8, cited in Jardine 2004: 263). We seek to provide insights into the relations between the emic discourse which is created by the naïve estimators and the etic discourse which is created by the dialectologist (view from outside). The data from the afore-mentioned projects make the empirical basis for discussion.

JARDINE N. 2004: Etics and Emics (Not to Mention Anemics and Emetics) in the History of the Sciences. – *History of Science* 42/3, 261–278.

*It should be stressed that these projects were implemented according to the Research Programme for the Development of Standard Lithuanian, Its Dialects and Other Varieties (2011–2020).

Laura Niedzviegienė, Kaunas Faculty of Vilnius University, Lithuania

“It was 1956...”: Strategies for the Audio Description of Culture-Specific Items in the Series “The Price of Freedom. Dissidents”

This report aims at revealing the main strategies of audio description (AD) of culture-specific items (CSI) in the Lithuanian TV series “Laisves kaina. Disidentai” (“Price of Freedom. Dissidents”). The introduction of the theoretical basis of AD of CSIs and the review of the creation of qualitative AD of the CSIs in the analysed series are the primary report objectives.

Lithuanian National Television introduced the above mentioned series at the end of 2018, and it became the first TV product in Lithuania to be broadcasted with an optional AD track.

This TV series is based on historical facts of the occupation of Lithuania and the Soviet era; thus, some of the depicted phenomena no longer exist and are recognised as CSIs. Such CSIs are hard to perceive not only because of vision impairment but also because of a lack of knowledge about former political, legal, administrative system or everyday life. Primarily this is the issue for the young generation of TV viewers. Hence AD can be useful both for vision impaired and sighted viewers to learn about the indicated period.

Twelve Angry Characters: Comparing the communicative behavior in film scripts and movies of the Soviet era

A convincing picture of the communicative verbal and non-verbal faces of different persons, as well as the social statuses of anger, is given by the Stoic philosopher Seneca in his treatise “On the Passions of the Soul”. The cause of anger can be negligible, it is itself uncontrollable. Only his first impulses are terrible, then the anger subsides and turns into sadness. Scientists note a variety of options for communicatively meaningful behavior in anger, while its connection with aggression is optional.

The screenplay (as a literary work) and the movie (as a unit of cinema) in linguistics can be considered as texts. Each of them is distinguished by attention to the emotional side of the character's personality in its communicative expression, and has its own set of means of depicting the emotions of the characters in general and negative emotions in particular.

For a reader/viewer, any emotion as a fact of reality in cognitive refraction takes the form of an actional frame of behavior with the corresponding filling of the verbal, non-verbal sphere of communication. It is on the basis of comparing the elements of such a frame that the reader/viewer judges the degree of correspondence of emotional information presented in scripts and movies.

The work provides an attempt of pragmatic description of speech strategies and intentions in emotive plot units of Soviet screenplays and movies when depicting anger, specifies their features, gives the examples of dramatization / dedramatization when moving from script to film. For all scenes with the same emotion and each of the scenes representing this emotion in the film and scripts separately, it is interesting to reconstruct the action frame of anger, and then analyze its content and to make a conclusion about their similarities, differences and diversity. As a result, one can observe how anger was conceptualized in the Soviet linguistic culture by means of text and cinema.

Irene Ranzato, Sapienza University of Rome, Italy

An audiovisual topos: the 'butler' character

This proposed contribution focuses on the linguistic representation and relative translations into Italian of the 'butler' character as portrayed in a quantitatively and qualitatively significant number of films and TV series from the 1930s (and more precisely from *Ruggles of Red Gap*, Leo McCarey, 1935) to nowadays (the *Gotham* series, Bruno Heller, 2014-2019). Through memorable and lesser-known depictions that span the history of cinema and television, the analysis of original and translated dialogue exchanges will show how the aura of fixedness and immutability that this character projects is indeed apparent: meaningful differences in its linguistic representation testify to the narrative importance of this fictional type, often the catalyst of social tensions, comedic virtuositities or dramatic plot twists.

As I discussed elsewhere (Ranzato, 2018: 222-223), the butler or housekeeper character speaking the upper-crust variety of British English to match that of his/her masters has been a common topos in films and TV shows, and one which does not always accord with reality: even if the employees of upper class families are usually expected by audiences to speak with a flawless received pronunciation, other renditions of this character type, probably more adherent to the code of realism, show how their authors have often opted for portrayals in nonstandard brushstrokes. After all, in the 1960s "if you had a cockney accent you were going to play the butler", as actor Michael Caine, himself the impersonator of a popular butler, stated in an interview (in Thorpe, 2017). If this was once the reality, or perhaps the British audiences' perception of reality, today we would more readily associate this character's voice to the impeccable received pronunciation of butlers of the like of Carson in *Downton Abbey* (Julian Fellowes, 2010-2015) or Stevens in *The Remains of the Day* (James Ivory, 1993).

Verifying whether Italian translators and adapters have always tuned in to this perceived image or have also explored other solutions is also one of the aims of this study.

Valeria Reggi, University of Bologna, Italy

The Town and The Nation: Building identity in institutional second-language communication. A Case Study

The talk focuses on the construction of identity in second-language communication in an institutional context. It presents a case study on the strategies which the Italian ex-Prime Minister Matteo Renzi used to define his own identity as both Florentine and Italian in two of his institutional talks in English. A pivotal figure in Italian politics since 2014, Renzi frequently chooses to improvise instead of relying on professional linguistic mediation. The study analyses both textual resources and hand gestures in order to foreground how Renzi grounds his own identity on municipalism and national affiliation alike by means of clichés and stereotypes. The resulting identity works as a prototype for ingroup membership, a shared ethnos which is dual but not contradictory since it forms a historically coherent whole which is deeply rooted in, and appeals to, Italy's traditional localism.

The analysis, which approaches translation as an intersemiotic transfer of meaning in a context of second-language production, is grounded on two assumptions. Firstly, language expresses the system of values and beliefs of the speaker and ideologically constructs the subject. Secondly, since the processes of encoding and decoding are both determined by ideology, meaning is the outcome of cultural and ideological negotiation between producer and receiver. All communication, therefore, is a process of translation.

The study analyses two videos of speeches that Renzi addressed in his capacity as Prime Minister to 'lay' audiences. Drawing upon Critical Discourse Analysis, the research adopts Jeremy Munday's model for evaluation in translation to bring to the fore the evaluative stance and positioning of the speaker. It tests some integrations to the method, which is applied second-language production instead of inter-language translation, involves multimodal resources (visual – hand gestures – and textual) and accounts for implicit cognitive resources such as culture-specific hand gestures.

Alena Revutskaya, Minsk State Linguistic University, Belarus

The XXth Century 'A bout de souffle': The Semiotic Status of a French New Wave Movie Trailer

This communication proposal examines the hybrid structure and polyphonic nature of a French New Wave movie trailer - that of the emblematic 'A bout de souffle' ('Breathless'), a 1960 crime drama film written and directed by Jean-Luc Godard and featuring Jean Seberg and Jean-Paul Belmondo.

Firstly, the communication describes the trailer's unusual nominal syntax as well as its hybrid lexicon, in particular proper names or references.

Secondly, it compares the French text to the English subtitles, exploring the translation issues as well as the way of approaching the genre.

Finally, the communication determines the semiotic status of the movie trailer revealing its semiotic relationship not only to the film but to the epoch it symbolises.

María Clemencia Sánchez García, Colombia

An approach to the translation of Puerto Rican Spanish variety on stage in the opera La Mina de Oro (The Gold Mine)

In a broad sense, translation is a process necessary to most forms of expression. As Jeremy Munday (2001, 2008) notes, translation “is multilingual and also interdisciplinary, encompassing any language combinations, various branches of linguistics, comparative literature, communication studies, philosophy and a range of types of cultural studies.” Moreover, translation plays a variety of roles in the arts, particularly within a musical context. Music can set a text in popular songs, Lieder, melodie, as well as setting a libretto in opera. There is an intermodal transference of ideas from one system (e.g. music) to another system (e.g. text) in the opera and translating the text into another language with other sonorities has subtle implications even assuming all the accents fall in the right places—for rhythmic and melodic nuances. That applies, however, if the opera is meant to be sung in the target language (TL). However, the purpose of this presentation is to discuss and explain the translation of the libretto and surtitles of the first Puerto Rican opera La Mina de Oro (The Gold Mine).

La Mina de Oro was premiered on September 2013, at the University of Puerto Rico’s theater. It was composed by Puerto Rican composer Carlos Alberto Vázquez, based on an original story of his, and the libretto was written by Puerto Rican playwright José Luis Ramos Escobar. The libretto was written in Spanish and have a great deal of typical Puerto Rican words, and expressions. During the presentation, I will discuss and explain the translation techniques I used to translate the words and expressions typical for Puerto Rican variety and how I dealt with the surtitles.

Rendering French Identity in Dubbed Animation: Odd Occasionalisms, Character Metamorphosis and Multimodal Incoherence

In contemporary films including animation language variation is rather common. Addressing linguistic variation (L3) in films Minutella (2021, 77) distinguishes between foreign languages (other than the source L1 and the target L2), different national varieties and dialects, and non-native varieties of the source language (in many cases foreign accented English). For the present study, French accented English in the selected American animated films was chosen as well as its dubbing into Lithuanian, Russian, and French. To begin with, the deictic functions of French accented English in the SL and the three dubbed versions will be determined based primarily on the insights of Ramos Pinto (2018). Afterwards various semiotic modes involved in the construction of meaning (spoken mode including phonetic and lexical means as well as visual mode including setting, character appearance and behaviour) will be worked out. In addition, the relation between the modes will be considered, namely confirmation (Ramos Pinto 2018, 24) in case of multimodal coherence or contradiction resulting in multimodal incoherence. Lastly, the strategies of rendering French accent in Lithuanian, Russian and French dubbing will be determined.

Maryna Sauko, Belarusian State University, Belarus

Amateur translators' contributions to language activism in a diglossic country

In a bilingual or multilingual country translation can be considered as one of the most visible markers of language policy. In this context the amateur translation activity is a fruitful subject not only for translation studies but also for a sociolinguistic research.

The first part of the present paper focuses on the de facto diglossic language situation in Belarus which is characterized by the total dominance of the Russian language in spite of the de jure official status the Belarusian language. According to the National Statistical Committee of Belarus between 1999 and 2009 the number of “active” Belarusian speakers dropped from 41,3% to 28%. However, more than 80% of Belarusians consider the Belarusian language as their mother tongue.

The second part of the paper examines the phenomenon of amateur translation in Belarus to reveal the potential change of the role of the language caused by amateur translators. This part focuses on the amateurism as a socio-cultural phenomenon, taking into account that the important role the amateurism plays in the Belarusian culture is the cultural heritage of the former USSR (that refers to the concept of amateur talent activities called “samodeyatelnost”, centers of amateur arts practices called “palaces of culture”, amateur arts festivals etc.).

The final part presents the case study of amateur audiovisual translation (amateur voice-over and subtitling) in Belarus. The amateur AVT is transforming progressively in a strong social initiative of popularisation of the Belarusian language. At the same time the language activism in Belarus includes other types of translation (amateur literary translation, amateur translation of comics etc.). This section offers the overview of amateur AVT modes in Belarus and draws parallels with the situations observed in other countries (Russia, Italy etc.). The study of the existing amateur groups and their activities (age, professions of the members, division of tasks etc.) is based on interviews with translation activists, the analysis of the content of sites and social networks pages where amateurs upload their translations.

Tomas Senda, University of Warsaw, Poland

Translating otherness – experimental Polish subtitles for the Lithuanian local dialect of Puńsk in Poland

It is questionable that non-standard speech can be efficiently transferred in writing, therefore it is usually erased in subtitles (Díaz Cintas, 2012). In this study, we analysed the reception of experimental Polish subtitles for the Lithuanian local dialect of Puńsk. They aimed to render the traits of a non-standard Lithuanian language variety. 134 survey participants with two different linguistic backgrounds – monolingual Polish and bilingual Polish-Lithuanian – evaluated experimental and standard Polish subtitles for excerpts of a Lithuanian news programme. Participants answered questions related to their linguistic background and evaluated the following: comprehensibility of subtitles, degree of preservation of the local dialect features, faithfulness to original utterances, and perception of speakers' language and education level. They were also asked to express their preference for techniques used to render the dialect traits. The results showed that the experimental subtitles are more faithful to the speakers' speech. They were perceived to render the traits of the local dialect of Puńsk to a similar extent as the standard subtitles but they seemed to be incorrect and less comprehensible. There were also significant differences in the perception of speakers' education and language level by two groups of respondents. The answers on the linguistic background of the bilingual Lithuanians living in Poland showed a great complexity in the perception of their native language. Considering that language varieties convey connotative meaning and are more often present in films (Díaz Cintas, Remael, 2007), standardized subtitles may alter the linguistic reality of an audiovisual product, especially if the original language is saturated with non-standard language traits. The study may spark a discussion on the validity of standard approaches in AVT, and initiate further research on this topic, including commercial productions.

References

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Monika Stankienė, Kaunas Faculty of Vilnius University, Lithuania

Kaip išversti paprastųjų kalbos bendruomenės narių mentalinius žemėlapius ir kokia tų vertimų vertė geolingvistikoje: paribio žemaičių atvejis

Siekiant suvokti ir įvertinti variantiškumo kaitą ir raidą, perceptyviojoje dialektologijoje į tyrimų lauką įtraukiamas paprastasis (angl. *naive*) kalbos bendruomenės narys, kurio nuostatas tyrėjas „verčia“ į geolingvistinę informaciją. Vienoje iš pagrindinių perceptyviosios dialektologijos užduočių – mentaliniuose žemėlapiuose – tiriamasis, remdamasis savo geolingvistine kompetencija, brėžia suvokimo izogloses. Jos tyrėjų lyginamos su kalbos faktų izoglosėmis siekiant išplėsti tarmėtyros diskursą.

Pranešime pristatomi 2019 metais vykdyto perceptyviosios dialektologijos metodika grįsto tyrimo, atlikto Naujojoje Akmenėje, rezultatai. Holistinio verbalizuotų ir vizualizuotų paribio žemaičių nuostatų tyrimo atskaitos tašku tampa 158 respondentų mentaliniai žemėlapiai, atspindintys naivųjų tarmėtyrinį diskursą. Siekiama įvertinti, kiek tiriamųjų brėžiamos suvokimo izoglosės siejasi su tikrosiomis.

Francesco Vitucci, Bologna University, Italy

Ideological manipulation in interlingual subtitling: the translation of gay speech in the feature film Hush! by Hashiguchi Ryōsuke

The presentation will focus on the translation of the genderlect uttered by the gay protagonist of the Japanese movie Hush directed by Hashiguchi Ryōsuke (2001) by contrasting Japanese-English fansubs and official prosubs. According to recent research in the field of AVT, gender translation may disclose important clues about the way identity-related issues are perceived in a source and in a target language. By utilizing a constructionist framework which treats gender as a complex and fluid cultural construct, the presentation intends to stress the importance of disentangling gender norms from dominant heterosexist discourses and how sociocultural markers of the spoken language, need effective transposition in subtitles.

Linyi Xiang, University of Adelaide, Australia

Interactive technologies and audiovisual translation in the polysystem: a study on the subtitle of The Hobbit and Lord of the Rings

Recent years have seen the rise of interactive technologies such as bullet-comment used on multimedia platforms, which enables audiences and subtitlers to pose their comments on subtitles and interact with each other directly. Such an interactive model facilitates communication between audiences and translators, changing the traditional 'invisibility' of translators and the polysystem of audiovisual translation. These changes may have more influence on subtitling for movies that are adopted from original novels as readers of the original story require an accurate translation that does not distort the story, while they can now utilize the interactive technology to influence translators. This paper aims to identify factors that affect audiovisual translations for films adapted from a written story in a polysystem with interactive technologies. Comparative research is conducted on different versions of translation for both movies and original stories of *The Hobbit* and *The Lord of the Rings* and on bullet comments sent by audiences on a platform and translator-audience interaction. Through interactive technologies, audiences who were unsatisfied with the translation can pose their opinions on-screen while watching the movie, which will affect other audiences' acceptance of translation. This makes audiovisual translation more vulnerable. However, translators are also enabled to explain the reason they choose a specific target text as the translation to persuade unsatisfied audiences, and the platform can change published subtitles if the feedback is negative. This paper argues that although the audiovisual translation is still constrained by factors in the polysystem, interactive technologies have introduced more flexibility to this sector.