



The Trafilm Conference

Barcelona, 30 November - 1 December 2017

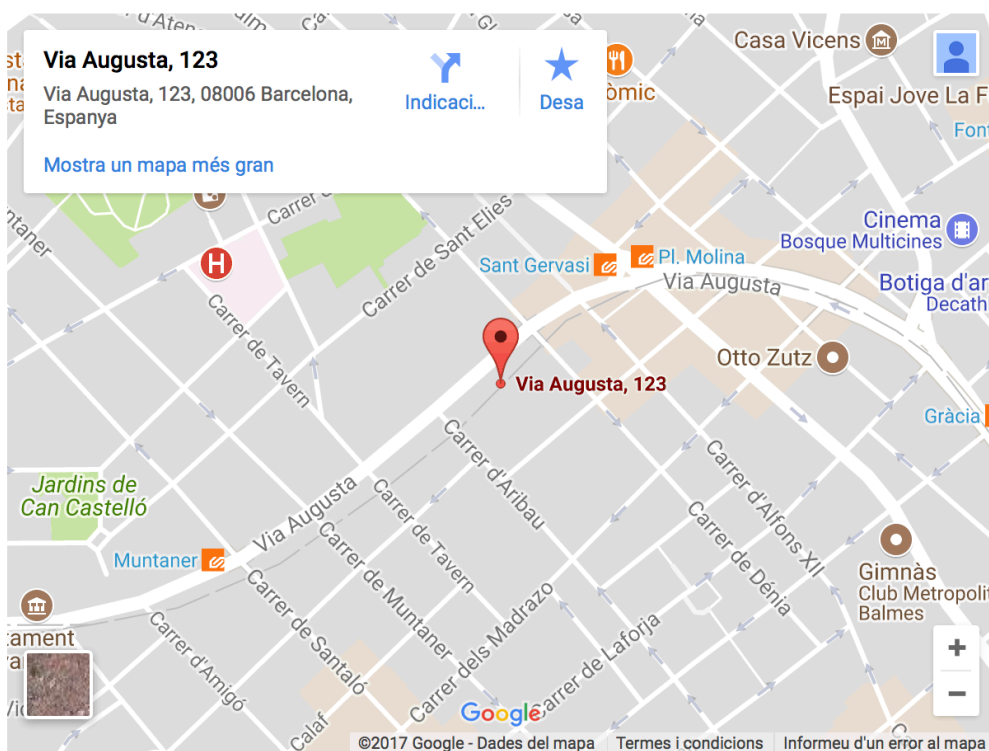
The Trafilm Conference: Multilingual Film & Audiovisual Translation

Venue

Espai UVic / Institut d'Estudis Nord-americans (6th and 7th Floor)

Via Augusta, 123

08006 Barcelona



UVIC
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A remarkable number of films and television shows display more than one language (*Inglourious Basterds*, *Jane the Virgin*, *The Lord of the Rings*, *Game of Thrones*...); they include different languages or a language with significant internal variation. The translation of such written and audiovisual texts poses important theoretical and practical challenges, since language variation can manifest itself in different forms and fulfil various functions, which might be stylistic, pragmatic or discursive. These texts are often referred to as multilingual, polylingual, plurilingual or even heterolingual.

The TRAFILM project aims to describe the reality of the translation of multilingual audiovisual texts. We aim to discover professional and social practices along with the norms and criteria of this specific translation challenge. We also hope to validate and refine existing theoretical models on audiovisual translation and multilingualism by describing and analysing a rich collection of data. The TraFilm Conference is conceived of as a meeting point for exchanges, research experiences and proposals for an increasingly important topic within Translation Studies.

PROGRAMME

The Trafilm Conference: Multilingual Film & Audiovisual Translation

Day 1: 30th November 2017

8:30-9:00 **Registration**

9:00-9:15 **Welcome**

9:15-10:15 **Keynote 1: Marta Mateo** (University of Oviedo)
"Issues, factors and strategies in the translation of multilingual operas"
Chair: Eva Espasa

10:15-11:45 **Panel 1A: Research Projects**
Chair: Montse Corrius

María Pérez L. de Heredia (University of the Basque Country)

Irene de Higes-Andino (Universitat Jaume I)

"Multilingualism and representation of identities in audiovisual texts: IDENTITRA, a research project"

Patrick Zabalbeascoa (Universitat Pompeu Fabra)

Stavroula Sokoli (Hellenic Open University)

"The Trafilm project: Insights and development"

Irene Ranzato (La Sapienza Università di Roma)

"Dialects in Audiovisuals: regional and social varieties of British English in cinema and TV"

10:15-11:45 **Panel 1B: The Crimes of Code Switching**
Chair: Miquel Pujol

Sofia Iberg (Universitat Pompeu Fabra)

"Multilingualism as narrative device or depiction of reality? Mapping language use and subtitling in *Narcos*"

Enriqueta Zafra (Ryerson University)

Marco Fiola (Ryerson University)

"'Translators always talk about loyalty – till their own asses are on the line': on faithfulness, vulgarity and equivalence for three audiences of *Narcos*"

10:15-11:45 **Panel 1C: Dubbing and L3**

Chair: Laura Santamaria

Anjana Martínez Tejerina (Universitat Pompeu Fabra)
Samantha Sánchez Martínez (Universitat Pompeu Fabra)
“The dubbing of foreign and regional accents in *The Simpsons*”

Dora Renna (University of Verona)
“Unveiling multiculturalism, translating multilingualism: Chicano English and Italian dubbing of the movie *Blood In Blood Out* (1993)”

11:45-12:15 **Coffee-break**

12:15-13:45 **Panel 2A: Audiences and filmmakers**

Chair: María Pérez L. de Heredia

Irene de Higes-Andino (Universitat Jaume I)
Eva Duran-Eppler (Roehampton University)
Mathias Kraemer (VSI, London)
“Why make multilingual films and TV series? And how are they perceived? Preliminary results on filmmakers’ intentions and audiences’ perception”

Gonzalo Iturregui-Gallardo (Universitat Autònoma de Barcelona)
“Audio subtitling multilingualism: strategies and user experience”

Nancy Membrez (University of Texas)
“Collaborating with Argentine Filmmaker Eliseo Subiela”

12:15-13:45 **Panel 2B: Strategies When Translating L3**

Chair: Irene Ranzato

Monika Wozniak (La Sapienza Università di Roma)
“*Giuseppe in Warsaw*: a strange case of untranslatable translation”

Simon Labate (University of Namur)
“Where Idioms Change: The French dubbed version of *Where Eagles Dare*”

Helena Santiago Vigata (Universidade de Brasília)
“To translate or not to translate: the choice to leave foreign lines untranslated in a film”

- 12:15-13:45 **Panel 2C: Code Switching**
Chair: Patrick Zabalbeascoa
- Margherita Dore (La Sapienza Università di Roma)
“Translating Multilingual Humour in AVT. *Modern Family* as a Case in Point”
- Carmen Pena-Díaz (Universidad de Alcalá)
“The Use of Code-switching as a contextualization cue in Audiovisual Translation”
- Giulia Magazzù (University of Chieti-Pescara)
“‘Dottore, dottore!’ Subtitling dialects and regionalisms: the case of *Inspector Montalbano*”
- 13:45-15:15 **Lunch** (Although formal lunch is not included, sandwiches will be offered to participants.)
- 15:15-16:45 **Panel 3A: Drama and Performance**
Chair: Eva Espasa
- Elizabete Manterola (University of the Basque Country)
“The translation of a heterolingual novel: *Soinujolearen semea*, by Bernardo Atxaga”
- Yu Jing (Shanghai Jiao Tong University)
“The issue of gender and Eliza’s two voices”
- 15:15-16:45 **Panel 3B: Dubbed Series**
Chair: Anjana Martínez-Tejerina
- Julia Carbonell-Galindo (University of Valladolid)
Verónica Arnáiz-Uzquiza (University of Valladolid)
Susana Álvarez-Álvarez (University of Valladolid)
“Multilingual kaleidoscope: Multilingual products rendered in different dubbing scenarios”
- Ilaria Parini (University of Milan)
“‘Inizia oggi il papato di Pio XIII’. Multilingualism in *The Young Pope* and its Italian version”
- Cristina Alonso-Villa (Universidad de Regensburg)
“*Vikings*: rendering of a ‘real constructed’ language. Comparative analysis of the Spanish and German DVDs of the third season”
- 16:45-17:15 **Coffee-break**
- 17:15-18:00 **Round Table: Professional Perspectives on Multilingual Films**
Chair: Laura Santamaria
- Isona Passola, producer and director
Àlex Brendemühl, actor and script writer
Lluís Comes, translator and adapter

The Trafilm Conference: Multilingual Film & Audiovisual Translation

Day 2: 1st December 2017

9:00-10:30 **Panel 4A: Sociolinguistic Variety**

Chair: Eva Duran-Eppler

Guillermo Parra (Universitat Pompeu Fabra)

“Analysing the translation of substance-induced L3 with the aid of the TRAFILM database”

Giulia Puppo (University of Sheffield)

“*Like Crazy*. Bipolar Disorder and Linguistic Speech Patterns in Paolo Virzì’s *La Pazza Gioia* (2016): Challenges for the Subtitler”

Kristyna Dufkova (Masaryk University)

“Difficulties with the melting Balkans pot: How to translate and highlight the diversity within the subtitles”

9:00-10:30 **Panel 4B: Subtitling and L3**

Chair: Stavroula Sokoli

Huang Boyi (Centre for Translation, Hong Kong Baptist University)

“The Multilingualism of Commercial Subtitling and Fansubbing: The Case of the Chinese Translations of *Big Bang Theory*”

Mariazell-Eugènia Bosch Fàbregas (Universitat de Vic – UCC)

“Cultural Stereotyping through Subtitling in *Family Guy*”

Anastastia Beltramello (National University of Ireland)

“Working with subtitle dialectics in the foreign language classroom: the case of *Benvenuti al Sud*”

10:30-11:00 **Coffee-break**

11:00-12:00 **Keynote 2: Reine Meylaerts (KU Leuven)**

“Multilingual films in/and translation: beyond the paradigm of simplicity?”

Chair: Patrick Zabalbeascoa

12:00-13:30 **Panel 5A: Sociolect and Idiolect**

Chair: Miquel Pujol

Irene Ranzato (La Sapienza Università di Roma)

“The ‘U’-sociolect: the linguistic representation of the British upper classes”

Sattar Izwaini (American University of Sharjah)

“Multilingual Subtitling from and into Arabic: Patterns, features and communicative outcomes”

Carme Mangiron (Universitat Autònoma de Barcelona)

“Playing with Languages: Linguistic Variation in Game Localisation”

12:00-13:30 **Panel 5B: Cultural References, Political Perspective and Ideology**

Chair: Irene de Higes

Patricia Tavares da Mata (Universidade de Brasília)

Helena Santiago Vigata (Universidade de Brasília)

“Subtitling multilingual films: the challenge of preserving linguistic diversity”

Aysun Kiran (University College London/Marmara University, Istanbul)

“Linguistic Diversity and Translation (or Non-Translation) in Turkish Cinema”

Arthur Pontes Costa (Universidade de Brasília)

Helena Santiago Vigata (Universidade de Brasília)

“Analysis of multilingual subtitles: *Les Grandes Ondes (à l'Ouest)*”

13:30-14:30 **Keynote 3: Michael Cronin** (Trinity College Dublin)

“The New Languages of the Earth? Translation, Cinema and Climate Change”

Chair: Montse Corrius

14:30-15:30 Lunch (Although formal lunch is not included, sandwiches will be offered to participants.)

ABSTRACTS

Keynote 1 (Day 1. 9:30-10:15)

Marta Mateo (University of Oviedo)

“Issues, factors and strategies in the translation of multilingual operas”

Plurilingual operas encourage reflection on the relationship between text and music in musical texts as well as on the question of meaning, both of which are key issues in *music-linked translation* (Golomb 2005). When studying, or doing, the translation of a multilingual operatic work, we must consider how important it is to actually understand the semantic content of the various languages found in the libretto in order to grasp its communicative value and/or enjoy it, while the advisability of neutralising the verbal diversity – integral to the meaning of these musical texts – in the translation process should also be questioned.

These issues will be dealt with briefly in the first part of the lecture, which will then be devoted to observing the extent to which the deliberate mix of languages that composers and librettists introduce in their works (to various degrees and purposes) is, or can be, conveyed in translation. We will look into the intra- and extra-textual factors that may influence translation strategies, and will examine the target texts produced for different translation modalities (DVD subtitling and CD inserts) of some relevant libretti by P.I. Tchaikovsky and I. Stravinsky, showing varying functions and degrees of multilingualism. The textual analysis presented will not only serve to illustrate the different effects produced by the various translation choices in the conveyance of heteroglossia, or the features and factors that may determine them, but it will also hopefully contribute to a fuller understanding of the function of language in musical texts (particularly complex in plurilingual ones).

Marta Mateo is Professor of English Studies at the University of Oviedo, Spain, where she teaches Translation Theory, Literary Translation, English Phonetics and Phonology and English Intonation. Her research interests include the translation of multilingualism in musical texts, the translation of humour, drama and translation theory, about all of which she has contributed chapters to international volumes and published articles in both national and international journals, such as The Translator, Meta, Linguistica Antwerpiensia, Target or Perspectives. Marta Mateo is the coordinator of the Translation and Discourse Analysis Research Group at the University of Oviedo. She has been a member of the Executive Board of the European Society of Translation (1998-2001); she coordinated the Translation Studies Panel of the Spanish Association of Anglo-American Studies (2000-2004), and has been Associate Editor of Perspectives. Studies in Translatology (2011-April 2017). She has also been Head of the Language House of the University of Oviedo (2009-2013).

Keynote 2 (Day 2. 11:00-12:00)

Reine Meylaerts (KU Leuven)

“Multilingual films in/and translation: beyond the paradigm of simplicity?”

How useful are our disciplinary subdivisions and our conceptual definitions to understand what is going on in the audiovisual world? How to transgress the monolingual bias? How to account for a collaborative production process? How to deal with significant levels of uncertainty and ambiguity in terms of authorship, translatorship, audience, reception? With a myriad of contextual factors? How to conceptualize the relation between the local and the central, between agency and structure? Given the multi-semiotic nature of audiovisual media, the many forms multilingualism may take, the different functions it fulfils, as well as the tremendous variety of reception situations, there can be no single answer, algorithm or protocol that would work in every circumstance. In other words, we need to conceptualize exceptions, randomness, complexity, change when analyzing multilingual film in/and translation. Drawing on the insights of complexity theory, this lecture will critically reflect on what insights we would gain if we would analyze multilingual films in/and translation from a complexity perspective.

Reine Meylaerts is Professor of Comparative Literature and Translation Studies at KU Leuven where she teaches courses on European Literature, Comparative Literature and Translation and Plurilingualism in Literature. She was director of CETRA (Centre for Translation Studies) from 2006-2014 and is now board member. Her current research interests concern translation policy, intercultural mediation and transfer in multilingual cultures, past and present. She is the author of numerous articles and chapters on these topics. She is also review editor of Target International Journal of Translation Studies. She was coordinator of 2011-2014: FP7-PEOPLE-2010-ITN: TIME: Translation Research Training: An integrated and intersectoral model for Europe. She is former Secretary General (2004-2007) of the European Society for Translation Studies (EST) and Chair of the Doctoral Studies Committee of EST.

Keynote 3 (Day 2. 13:30-14:30)

Michael Cronin (Trinity College Dublin)

“The New Languages of the Earth? Translation, Cinema and Climate Change”

The lecture will look at the questions of multilingualism, translation and cinema from the standpoint of what we are calling a 'terracentric' approach to translation. The challenge of the anthropocene is the challenge of a fundamental rethinking of human exceptionalism and by extension of what the humanities do and how they are perceived. Translation as one of the disciplines traditionally situated within the humanities is no exception to this rule and this requires looking again at the assumptions which are made about the specificity of translation. We will be referring to a number of recent cinematographic productions as a way of investigating the necessary terracentric turn in translation analysis.

Michael Cronin is Professor of Translation Studies at Trinity College Dublin, Ireland. Author of Translating Ireland: Translation, Languages and Identity (1996); Across the Lines: Travel, Language, Translation (2000); Translation and Globalization (2003); Translation and Identity (2006); Translation goes to the Movies (2009), The Expanding World: Towards a Politics of Microspection (2012), Translation in the Digital Age (2013) and Eco-Translation: Translation and Ecology in the Age of the Anthropocene (2017). Member of the Royal Irish Academy, the Academia Europaea/Academy of Europe and an Officer in the Ordre des Palmes Académiques. Co-editor of the Routledge series New Perspectives in Translation Studies and Editor-in-Chief of the translation journal MTM. He was CETRA Professor of Translation Studies in 2004 and Nida Professor of Translation Studies in 2016. He is an Honorary Member of the Irish Translators and Interpreters Association.

Round Table: Professional Perspectives on Multilingual Films (Day 1. 17:15-18:00)

Isona Passola (producer and director)

Àlex Brendemühl (actor and script writer)

Lluís Comes (translator and adapter)

The aim of this round table is to give voice to several professionals related to the production, direction, acting, translation and dubbing of multilingual films. On the basis of their diverse professional perspectives, the session will deal with such questions as:

- What factors are at stake in deciding to produce/direct/cast/translate a multilingual film?
- From your expertise, are multilingual films more complex to manage than monolingual ones? Why?
- Are multilingual films more frequent in the 21st century?
- Can you give us examples of good experiences you have had in multilingual films? And examples of not-so-good experiences?
- What piece of advice –if any– would you give to other professionals involved in multilingual films?

Isona Passola holds a degree in Contemporary History. She founded Massa d'Or Productions, where she has produced full-length films, documentaries and films for television, notably El Mar (1999), Mirant al Cel (2008), Pa Negre (2010) and Incerta Glòria (2017), and documentaries such as Catalunya-Espanya (2009) and L'Endemà (2014). She is president of the Association of Independent Producers of the Mediterranean (AIPMED), headquartered in Barcelona, and sits on the board of the Open University of Catalonia. She teaches screenwriting at the Blanquerna School of Communication Sciences, Universitat Ramon Llull, and is a member of the National Council for Culture and the Arts (2012) and president of the Catalan Academy of Cinema (2013).

Alex Brendemühl is an awarded film and stage actor born in Barcelona. He holds a degree in Drama from the Institut del Teatre of Barcelona. He started his professional career playing theater, TV series and TV movies. He has worked, amongst others, in the following projects: Un banco en el parque (Agustí Vila, 1998); Las horas del día (Jaime Rosales, 2002); En la Ciudad (Cesc Gay, 2002), Inconscientes (Joaquín Oristrell, 2004) and Remake (Roger Gual, 2005). He is also the co scriptwriter of the film Yo (Rafa Cortes, 2007), winner of the Revelation of the Year Award in the 46th Semaine de la Critique, Cannes. For his role in Yo, as well as his work in 53 días de invierno (Judith Colell) and El silencio antes de Bach (Pere Portabella) he obtained the Best Actor Award (Premio Sant Jordi) in 2008. His first work as a director, the shortfilm Worstward Ho, was selected in the Official Selection of the 62th Cannes Film Festival. During the last few years he has been cast in films in different countries: in Argentina, Wakolda-The German Doctor (Lucia Puenzo) and Il Papa della Gente (Daniele Luchetti); in France, Le Sanctuaire (Olivier Masset-Depasse), Parisiennes (Slony Sow) and Mal de Pierres (directed by Nicole Garcia) co-starring French actors Marion Cotillard and Louis Garrel. In Germany, Von Zeit Zu Zeit (Johannes Slevart) and Wann Endlich Küsst du Mich (Julia Ziesche). His most recent projects are Petra (Jaime Rosales) and La Prière (Cédric Kahn). <http://www.alexbrendemuhl.com>

Lluís Comes is a translator, lip synchroniser and lyricist specialising in audio-visual products, and has translated and lip-synchronised more than five hundred works, from various languages into Catalan and Spanish. Catalan projects he has worked on include Hamlet, Tintin, the sagas of Harry Potter, and The Lord of the Rings trilogy, as well as almost all Catalan versions of Disney films. He has also translated into Spanish works such as Cloud Atlas, Captain Phillips, and Rogue One. As a lyricist (song adaptor), he is responsible for the Catalan versions of Dumbo, Robin Hood, Frozen, and Vaiana, amongst others; along with the Spanish version of The Hobbit. He has also adapted songs for a number of TV3 series such as Ranma.

Lluís has been a literary translator since 1984, in which time he has translated more than twenty books into Catalan, including Tom Sharpe's Wilt; The Woman in White, and The Moonstone, by Wilkie Collins, and Thomas Hardy's The Mayor of Casterbridge.

Lluís has been a trainer of the Master de Traducció Audiovisual of the U.A.B for 15 years and also teaches regularly at the Master de Traducció Audiovisual at the U.P.F.

Panel 1A: Research Projects (Day 1. 10:45-12:15)

María Pérez L. Heredia (University of the Basque Country)

Irene de Higes-Andino (Universitat Jaume I)

“Multilingualism and representation of identities in audiovisual texts: IDENTITRA, a research project”

Audiovisual products, surrounding us constantly nowadays, transmit supposed new stereotypes and prejudices. Through translation and new technologies audiovisual works are spread globally, leading to the configuration and consolidation of certain, multilingual and multicultural, identity rewrites. These identity rewrites may aim to wreck old stereotypes while, at the same time, they may perpetuate others and even give rise to new and different ones. Despite the fact that audiovisual translation may be considered as a powerful social activity (Díaz-Cintas, 2012), the reproduction and representation of multilingual and multicultural identities in the context of audiovisual products is a field still to be explored (Chaume, 2013). With a dynamic concept of the term "identity" in mind (cf. Stuart Hall, 1990), this proposal seeks to present our research project, which investigate the reproduction and representation of (gender, race, ethnicity, nation, etc.) identities and answer for the need to approach (para)textual information accompanying audiovisual products. As audiovisual texts may assimilate and disseminate values, attitudes and identity models travelling through the global village, our purpose is to place the centre of attention in identity issues with a wider and more inclusive concept and with a special emphasis on the representation of identities in audiovisual products. From a descriptive perspective, the project deals with research from a transcultural point of view and with a markedly ideological approach – in line with the most recent perspectives of the discipline. It aims to bring together researchers and research that, from a new perspective, study translation and the representation of identities in multilingual audiovisual texts to (but not only) the following lines:

- The representation of multilingual and multicultural identity in various genres and formats.
- The translation of multilingual and multicultural identity and media accessibility in audiovisual texts;
- The reproduction of clichés and stereotypes (involving multilingualism and multiculturalism) in the media.
- The ideology in the process of representation and translation of identities in audiovisual multilingual texts.

María Pérez L. Heredia holds a Bachelor's degree on English Philology and a PhD on Translation Studies by the University of the Basque Country, where she is currently lecturing in the degree on Translation and Interpreting. She is a member of the TRALIMA (GIU16-48) research group. Besides, she is leading the research project IDENTITRA (FFI2012-39012-C04-01T), funded by the MINECO Ministry, focused on the representation of identities of multilingual audiovisual texts. Her main research interests deal with issues concerning literary and audiovisual translation, especially from the perspective of censorship, gender and accessibility. She has published numerous books, articles and book chapters in national and international publishing houses.

Irene de Higes Andino. Bachelor's degree on Translation and Interpreting by the Universitat Jaume I (Castelló de la Plana, Spain) and PhD on Translation and Interpreting by this same university with a thesis on dubbing and subtitling multilingual films into Spanish (<http://hdl.handle.net/10803/144753>). She has worked as a production assistant in a dubbing studio and as a freelance translator specialised in articles about cinema, dubbing and voiceover for TV, subtitling and audiodescription. She is now a full-time lecturer and researcher of the Translation and Communication department at Universitat Jaume I and member of the research group TRAMA (Translation and Communication in Audiovisual Media). She is a member of the research project IDENTITRA and is co-editing with María Pérez L. Heredia special issue 4 of MonTI on "Multilingualism and Representation of Identities in Audiovisual Texts" (forthcoming). Her research interests focus on multilingualism, identity, audiovisual translation and accessibility.

Panel 1A: Research Projects (Day 1. 10:45-12:15)

Patrick Zabalbeascoa (Universitat Pompeu Fabra)

Stavroula Sokoli (Hellenic Open University)

“The Trafilm project: Insights and development”

In this paper we will go over the salient features of the TraFilm project and database, including the conceptual framework, the way the online database works, and some of the findings drawn from exploring the data introduced in the system. In particular, we will focus on the most relevant variables involved in the audiovisual translation of multilingual films, especially with English as the main language of the source text.

We will also show how theory and empirical data can feed each other, on the one hand, and how to be at the same time theoretically rigorous and accessible to professional practitioners, thus making research relevant and readily applicable.

Patrick Zabalbeascoa is Full Professor in Translation Studies at Pompeu Fabra University. He lectures in translation theory and audiovisual translation, English into Spanish and Catalan. He has numerous publications in translation theory, an area where he has developed a model of priorities and restrictions, and proposed alternative approaches to traditional translation techniques, or shifts. Some of his most recent thinking and publications have to do with ‘mapping’ translation solutions through a system of binary branching, and ‘mapping’ audiovisual text components on coordinates defined by an audio/visual axis, and a verbal /non-verbal axis. He has worked on several EU-funded projects and Networks. He co-directs Postgraduate Diploma (UPF-BSM) in Audiovisual Translation. He co-directs a Masters Degree (UPF-BSM) in Audiovisual and Literary Translation.

Stavroula Sokoli, PhD, is a researcher on Audiovisual Translation and Language Learning. She has initiated and coordinated the EU-funded projects Learning via Subtitling (2006-2008) and ClipFlair, Foreign Language Learning through Interactive Revoicing and Captioning of Clips (2011-2014). She is involved in numerous national and EU-funded projects, including the Academic and Research Excellence Initiative in Greece and the project MOOCs for University Students on the Move in Europe (2015-2017). Stavroula teaches Spanish at the Hellenic Open University and gives subtitling courses at the Universitat Pompeu Fabra and the Universitat Autònoma de Barcelona, besides her work as a freelance subtitler and interpreter.

Panel 1A: Research Projects (Day 1. 10:45-12:15)

Irene Ranzato (La Sapienza Università di Roma)

"Dialects in Audiovisuals: regional and social varieties of British English in cinema and TV"

The multifarious function of regional and social dialects in the fictional dialogues included in films and television series is at the core of this research project. A close look at the way dialects are handled in audiovisual products can reveal the changing attitude of readers and viewers towards this socially loaded lingua-cultural feature.

In its initial stage, the aim of this project is to render accessible through this website, for the benefit of students and scholars, a repository of files on films and TV series whose main or key characters use a variety of regional or social British English. These are categorised according to their function in the dialogues (Kozloff 2000, Richardson 2010, Hodson 2014).

Dialect "handling" also involves a reflection on the way accents and dialects are translated. Files thus include information on the translated version of films into dubbed Italian, although we aim at including details on other language pairs and other audiovisual translation modes in the future.

The fictional language used on screen, and that of dubbing in particular, is characterised by a degree of artificiality that seems to place it at the opposite end of British cinema and television's quest for realism. It is this dichotomy that we intend to explore, as a first step, through an orderly rationalisation of data relative to the use of dialects in audiovisuals.

Although the gathering and collection of material on the varieties of English in cinema and TV has been Irene Ranzato's work of several years, the way the files are organised owes a great deal to the collaboration and suggestions of her students and to the inspiration of the Trafilm project on multilingual films by Patrick Zabalbeascoa and his colleagues (Corrius, Espasa, Pujol, Santamaria, Sokoli) (<http://www.trafilm.net>) whom we wish to acknowledge.

Film and TV files can be filtered by title, year, dialect and function. The bibliography includes works of reference to accents and dialects and to other relevant linguistic, film and television, translation and audiovisual translation studies.

<https://dialectsinav.wixsite.com/home>

*Irene Ranzato is a tenured researcher and lecturer in English language and translation at the Sapienza University of Rome, where she teaches translation (audiovisual and intersemiotic) and English language for BA and MA courses. She holds a PhD in Translation Studies (Imperial College London). Her research focuses on the translation of cultural references, on censorship and manipulation in dubbing, on the function and translation of regional and social varieties of English, on the linguistic analysis of film and television dialogue. She is also interested, and has tried to incorporate more and more into her research in audiovisual translation, topics related to adaptation studies and to film and television studies. She has especially worked – both in research and teaching – with cinema and television adaptations of the classics of English literature, involving students in linguistic, translational and intersemiotic analyses. Her more recent book is *Translating Culture Specific References - The Case of Dubbing* (Routledge 2016).*

Panel 1B: The Crimes of Code Switching (Day 1. 10:45-12:15)

Sofia Iberg (Universitat Pompeu Fabra)

“Multilingualism as narrative device or depiction of reality? Mapping language use and subtitling in Narcos”

Television series with frequent foreign-language turns are no longer an exception, as multilingualism in audiovisual products has moved from arthouse cinema to blockbuster films and television (Naficy 2009). With the advent of online distribution channels, new markets have emerged and audiences are now grouped by interests rather than geographically, allowing series’ producers to take the risk of using additional languages in longer turns or whole scenes. The distinction between the main language L1 and any additional languages L3 (Corrius and Zabalbeascoa, 2011) is not necessarily clear cut, as in the streaming-video-on-demand (SVOD) series *Narcos* (Bernard, Brancato, and Miro, 2015-), that features Spanish and English exchanges in almost equal quantity. The goal of this paper is to trace the languages in terms of their use as narrative strategy and to examine the translation strategies used for the streamed subtitles. For that purpose, I will analyze the first two seasons of *Narcos*, examining how multilingualism appears in the subtitles, focusing both on the forced narrative subtitles (subtitled L3 dialogue in Netflix’ terminology) and the intratextual translation in the source text (i.e. instances of onscreen interpreting), and comparing the results to the Spanish and German subtitled versions of the series.

References

Corrius, Montse, and Patrick Zabalbeascoa. 2011. “Language variation in source texts and their translations: the case of L3 in film translation.” *Target* 23 (1): 113–130.

Naficy, Hamid. 2001. *An Accented Cinema. Exilic and Diasporic Filmmaking*. Princeton University Press.

Narcos. Created by Carlo Bernard, Chris Brancato and Doug Miro. 2015-. Dynamo.

Sofia Iberg is a PhD student at Universitat Pompeu Fabra. Her thesis focuses on subtitling, television studies, and multilingualism in audiovisual products. Her other research interests include translation and sociolinguistics, and the use of invented languages in audiovisual and literary works. She worked as a research assistant at the University of Graz, and is currently working as a freelance translator and language teacher.

Panel 1B: The Crimes of Code Switching (Day 1. 10:45-12:15)

Enriqueta Zafra (Ryerson University)

Marco Fiola (Ryerson University)

“Translators always talk about loyalty – till their own asses are on the line¹: on faithfulness, vulgarity and equivalence for three audiences of *Narcos*

The Netflix series *Narcos* is an attempt to dramatize a dark chapter of Colombian history revolving around the Medellin and Cali drug cartels. It tells the story of drug lord Pablo Escobar and his interactions with other drug lords, the USA Drug Enforcement Administration, and the Colombian government. In the original version meant for an English-speaking audience, the narration is in English, and dialogues are in either English and/or Spanish. *Narcos*'s success revolves around the maintenance of a certain level of authenticity, including in the preservation of this *natural* multilingual environment. The subtitling project takes three forms and serves three different purposes: 1) English subtitling of the Spanish dialogues gives access to the storyline to English-speaking audiences; 2) Spanish subtitling of the English dialogues and narration gives access to the series to Spanish-speaking audiences who do not speak English; 3) and, subtitling of narration and dialogues into any other language gives access to the series to other audiences.

Our study considers this multilingual and multi-function corpus from the perspective of three languages, i.e. two that are alternately subtitled into and from, and one into which everything is subtitled (French). The notion of equivalence in subtitling will be analysed through the spectrum of such concepts as language varieties (geographic variations, including standard language varieties), registers (vulgar, popular, and technical sociolects), diachronic linguistic features (subtitling events that took place decades ago), and nicknames as a mean to ridicule or to express affection. Findings should help answer the following question: How do subtitles compare to original dialogues in terms of register, clarity and authenticity? Is there any obvious censorship in the subtitles, in either language, and if so, is there a typology? Are certain languages more or less open to vulgarities in subtitles? What factors must be taken into consideration when subtitling a multilingual production vs a unilingual production?

Enriqueta (Ketty) Zafra (ezafra@ryerson.ca) is Associate Professor at the Department of Languages, Literatures and Cultures at Ryerson University. Zafra's love for film and language has brought her to the area of audiovisual translation. She was recently invited to present her findings at the 2017 Panama International Film Festival with the talk, This Could Be Fun: Cultural References and Humor in Audiovisual Translation as part of the Industry and Educational Program.

Marco A. Fiola (mfiola@ryerson.ca) is Full Professor at the Department of Languages, Literatures and Cultures at Ryerson University. He has been teaching translation since 2000. He has published numerous articles and chapters on translation pedagogy, intertextuality and translator subjectivity. He is a Certified Translator (English-French).

¹ Adapted from a line spoken by character Stephen Murphy: “The narcos always talk about loyalty - till their own asses are on the line.” (Season 2, episode 8)

Panel 1C: Dubbing in L3 (Day 1. 10:45-12:15)

Anjana Martínez Tejerina (Universitat Pompeu Fabra)

Samantha Sánchez Martínez (Universitat Pompeu Fabra)

“The dubbing of foreign and regional accents in *The Simpsons*”

Foreign and regional accents are often used in audiovisual fiction works in contrast with the main accent of the audiovisual product which is usually a ‘standard’ accent. This study deepens on the rendering of accents by comparing the original version with the dubbed version of the animated series *The Simpsons*, and analysing 35 characters with a non-standard accent. The research is also based in the first-person experience of María José Aguirre de Cárcer, the current translator of the series. This investigation finds out that factors such as linguistic obstacles, visual restrictions or stereotypes determine the final solution. Despite the close link between accents and identity, the results obtained suggest that most translation techniques imply changes on characterisation to a greater or lesser extent.

Anjana Martínez Tejerina has been teaching Translation and Subtitling at Universitat Pompeu Fabra since 2009. She also works as an external tutor and evaluator for other universities such as Universitat Autònoma de Barcelona and Universitat Oberta de Catalunya. Besides, she has worked as a freelance translator specialized in subtitling for the last ten years. In 2016 she published the book El doblaje de los juegos de palabras (The dubbing of wordplay).

Samantha Sánchez Martínez obtained her Degree in Translation and Interpretation in English and German at Universitat Pompeu Fabra. She was selected by that university to take part in the Programa de Mentorías, a formation and training service in which senior students teach junior students from the same degree. Nowadays, after having studied the Masters on Secondary Education, Language Teaching and Vocational Training at Universitat Pompeu Fabra and Universitat Oberta de Catalunya in order to become an English teacher, she is working as coordinator and teacher in a well-reputed English academy.

Panel 1C: Dubbing in L3 (Day 1. 10:45-12:15)

Dora Renna (University of Verona)

“Unveiling multiculturalism, translating multilingualism: Chicano English and Italian dubbing of the movie *Blood In Blood Out* (1993)”

This study is an investigation on the role of Chicanos in gangster movies, the main purpose being a linguistic and translational product-based analysis of the dubbing of Chicano English. More specifically, the study will be centred on the elements that ‘mark’ this variety as different from standard American English, namely the influence of Mexican Spanish and the overlapping with other non-standard varieties, such as African American Vernacular English. The observation of the translational strategies adopted might shed some light on the potential image-related implications of specific linguistic choices. The research results suggest that the original as well as the dubbed version of a movie starring Chicano gangsters might tend to establish links between ethno-linguistic identity and inclination to criminal behaviours, although in different ways and to different extents. The chosen audiovisual text for the analysis is Taylor Hackford’s movie *Blood In Blood Out* (1993). In particular, the speech patterns of one character will be taken into consideration: the protagonist Miklo, a WASP-looking Chicano who slowly builds his gangster credibility until he becomes the leader of a powerful gang in jail. Because of his looks, he can only use language to reaffirm his identity in the barrio and his belonging to *la raza*. Through the analysis of his speech, it will be possible to highlight how the cinematic gangster image is built first of all through language, and how the translation can retain certain aspects of the original while, at the same time, re-inventing it for a target audience that only knows the Chicano gangster reality through its audiovisual representation.

Dora Renna is a PhD candidate in Modern Foreign Languages, Literatures and Cultures at the University of Verona with a thesis on audiovisual translation of Chicano gangster movies. She graduated in Media Studies at the University of Bari and holds a Masters in Language and Cultural Mediation at the University of Salento. Her main research interests concern translation and audiovisual translation, non-standard varieties of English (in particular Chicano English and African American Vernacular English), media studies, migration. She is a teacher of English Language at the University of Mantua, Honorary Fellow in English Language and Translation at the University of Bari and member of the Editing Staff of the online scientific magazine Iperstoria, directed by Professor Roberto Cagliero and Professor Roberta Facchinetti from the University of Verona.

Panel 2A: The Filmmakers' View (Day 1. 12:15-13:45)

Nancy Membrez (University of Texas)

"Collaborating with Argentine Filmmaker Eliseo Subiela"

In February 2000, I met Argentine screenwriter-director Eliseo Subiela (Buenos Aires, 1944-2016), author of cult classics *Man Facing Southeast* and *Dark Side of the Heart*, at the Cine-Lit V Conference in Portland, Oregon. As our friendship developed, Subiela began sending me screenplays for comment. Then, to help him out, I started translating blurbs and pitches into English for potential foreign backers; I served as his interpreter on a number of occasions at Film Festivals. That was the beginning of our professional collaboration. It then evolved into my writing the English subtitles for four of his feature films. In this paper, I discuss working with Subiela for over a decade and detail knotty issues of subtitling his films and how we resolved them.

Nancy J. Membrez, Ph.D. Associate Professor of Spanish Literature, Culture, and Film, and Digital Filmmaking Department of Modern Languages and Literatures University of Texas at San Antonio I edited two books on Subiela and have finished a new monograph on his films. I filmed and edited two of the special features and edited a third for the new DVD edition of Hombre mirando al sudeste/Man Facing Southeast distributed in the US and Canada, the first time the film has been available in these countries since 1995.

Panel 2A: The Filmmakers' View (Day 1. 12:15-13:45)

Irene de Higes-Andino (Universitat Jaume I)

Eva Duran-Eppler (Roehampton University)

Mathias Kraemer (VSI, London)

“Why make multilingual films and TV series? And how are they perceived? Preliminary results on filmmakers' intentions and audiences' perception”

This paper presents the first results of a comparative analysis of filmmakers' intentions and audiences' perception of translation modes used in multilingual audiovisual productions. Multilingual films and TV series are on the increase both in terms of success and penetration of wider audiences in a global market, raising issues such as how filmmakers convey multilingualism and how audiences respond to it. While the translation modes used in multilingual productions have received some attention from academic researchers, what has not been investigated to date is the success or failure of what filmmakers intend to communicate to audiences through the use of multilingualism. This study thus compares two data sets on the issue: interviews in which film-directors and scriptwriters outline the intentions they pursue with the use of multilingualism in their productions, and survey data on (hearing) viewers' perception of and response to multilingualism in AV productions. The results indicate that filmmakers' intentions and the use they make of foreignizing translation modes – such as non-subtitling and intralingual subtitles (with or without marked font types), are “read” by audiences in both dubbing and subtitling countries. The results of this study can encourage film-distributors and TV-stations to “make” viewers watch multilingual films or TV series.

Irene de Higes Andino. Bachelor's degree on Translation and Interpreting by the Universitat Jaume I (Castelló de la Plana, Spain) and PhD on Translation and Interpreting by this same university with a thesis on dubbing and subtitling multilingual films into Spanish (<http://hdl.handle.net/10803/144753>). She has worked as a production assistant in a dubbing studio and as a freelance translator specialised in articles about cinema, dubbing and voiceover for TV, subtitling and audiodescription. She is now a full-time lecturer and researcher of the Translation and Communication department at Universitat Jaume I and member of the research group TRAMA (Translation and Communication in Audiovisual Media). She is a member of the research project IDENTITRA and is co-editing with María Pérez López de Heredia special issue 4 of MonTI on “Multilingualism and Representation of Identities in Audiovisual Texts” (forthcoming). Her research interests focus on multilingualism, identity, audiovisual translation and accessibility.

Eva Duran Eppler is Associate Professor in Linguistics at the University of Roehampton. She has been working on structural and processing aspects of multilingualism for the last twenty years and has published numerous refereed journal articles and authored, edited and contributed to several books on these topics. With the rise of research on multilingualism and how it is rendered in AVT she has moved into this area. Her particular interest lies in how foreignizing translation strategies as perceived by audiences. A co-authored (with Mathias Kraemer) paper on the deliberate non-subtitling in Breaking Bad is to be published in Meta in due course.

Mathias Kraemer is a translator and subtitler at Voice & Script International Ltd. He holds an undergraduate degree in Translation from Saarland University, Germany, and a master's degree in Audiovisual Translation from the University of Roehampton, UK. His main research interests lie in the areas of audiovisual translation and multilingualism. His work on the (non-)subtitling of multilingualism, co-authored by Eva Eppler, was presented at the Languages & The Media conference in Berlin, Germany, in November 2016 and will be published in Meta: journal des traducteurs / Meta: Translators' Journal in 2018. He is currently working on a project comparing audiences' and directors' views on the translation of multilingualism with Irene de Higes Andino and Eva Eppler.

Panel 2B: Strategies When Translating L3 (Day 1. 12:15-13:45)

Monika Wozniak (La Sapienza Università di Roma)

“Giuseppe in Warsaw: a strange case of untranslatable translation”

While the practice of including different languages in the same film seems to become more and more popular nowadays, the purpose of this linguistic strategy is not always very complex and does not necessarily create a significant challenge to the translator. Such is the case when the linguistic differentiation occurs on the screen to reflect an analogical situation that would take place in the real world: in the recent production about Jesse Owens and the Olympic Games in Berlin in 1936 (*Race*, 2016), Americans speak English and Germans – understandably – German, but translational issues are easily handled by the means of the subtitles. What happens, however, when the translation and linguistic havoc are the fundament of the film? In 1964, many decades before multilingual movies became fashionable, a Polish director, Stanisław Lenartowicz, made a war comedy called *Giuseppe in Warsaw*. It narrates the adventures of an Italian soldier who on his way home from the Russian front during World War II is stuck in Warsaw. In a course of funny events, Giuseppe falls in love and becomes a hero of the Polish resistance. Translation, mistranslation, pseudo translation and mock translation figure conspicuously in the movie, which shows a series of clashes between Polish, German and Italian languages in the most unimaginable configurations. There are no subtitles, because linguistic chaos is pivotal to showing the absurdity of the war through the deforming lenses of the comedy. What makes the movie (almost) untranslatable is the fact that Italian and German dialogue are introduced in a way which makes them easy to decipher to the Polish audience, while the foreign spectators are put in a situation comparable to that of the poor Giuseppe, completely lost in an incomprehensible context. In my paper I will analyse the Italian subtitles to the film and show that they subvert drastically the linguistic dynamics and the humour of the original movie.

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Monika Wozniak is Associate Professor of Polish Language and Literature at the Sapienza University of Rome. Her research has addressed several topics in Literary Translation, Children’s Literature and Translation as well as Audiovisual Translation. She has co-authored a monograph of Italian-Polish translations of children’s literature (Translations for Children in the System of Minor Literature, Toruń, 2014), and presently she is working on a monography on Italian and Polish Translations of historical films. She is a translator herself, and has translated Moravia, Eco, Camilleri in Polish and Polish classics for children, such as Jan Brzechwa, Julian Tuwim and Kornel Makuszyński in Italian.

Panel 2B: Strategies When Translating L3 (Day 1. 12:15-13:45)

Simon Labate (University of Namur)

“Where Idioms Change: The French dubbed version of *Where Eagles Dare*”

Where Eagles Dare is a 1968 British Second World War film directed by Brian G. Hutton, starring Richard Burton, Clint Eastwood and Mary Ure. The plot revolves around a group of soldiers whose mission is to rescue an American general who has been imprisoned by the Nazis in an inaccessible castle in the Bavarian Alps. However, the operation's real goal is to unmask German double agents who are part of the commando. Chaos ensues, featuring many plot twists, shootings, explosions, chases and even a fight on a cable car. In the original version of the film, all characters speak English, sometimes with a German accent, with the exception of a minor amount of lines in German heard in the background, therefore combining strategies of 'elimination', 'evocation' and limited 'presence' for foreign languages (Bleichenbacher 2008). The French dubbed version (*Quand les aigles attaquent*, released in March 1969), however, took a radically different approach, hereby creating a remarkable case in French dubbing. Indeed, while the scenes in which the characters are supposed to speak English are dubbed into French, German is used in the sequences where it would logically be spoken in the story world. The dubbed version, which in fact borrows excerpts from the German dub, therefore gives more prominence to a foreign language than the original does by using the strategy of 'presence' where necessary. Using concepts and taxonomies put forward by Bleichenbacher (2008), Corrius & Zabalbeascoa (2011) and Delabastita (2010), this paper examines the strategies and operations applied by the filmmakers and translators in order to represent language difference, also referred to as 'heterolingualism' (Grutman 2006), depending on the communicative configurations (i.e. speech participants, context). The analysis shows the sizeable influence of those strategies on characterization, plot and overall suspense management.

Simon Labate obtained a Bachelor in Germanic Languages and Literatures (Dutch and English) at the University of Namur before completing a Master in Languages and Literatures at KU Leuven, including a thesis dealing with the French translation of intertextual references and puns in the cartoon series The Simpsons and Family Guy. Next to second-language teaching activities at the University of Namur, he is working on a PhD dissertation on the use of languages in a corpus of Second World War films and their French dubbed versions.

Panel 2B: Strategies When Translating L3 (Day 1. 12:15-13:45)

Helena Santiago Vigata (Universidade de Brasília)

“To translate or not to translate: the choice to leave foreign lines untranslated in a film”

The translation of films where more than one language is spoken requires thoughtful analysis aimed at identifying what roles each language plays both in the film and within the multilingual situations it renders. Such analysis can involve different perspectives, such as: the relations between the film characters and the languages they use (whether as a mother tongue, whether as an additional language – which usually comes together with a foreign accent); the linguistic situation of the country or community where the characters are (it can be a country with several official languages, a border area with high language contact or even the film characters may move between different countries and cultures); the power relations manifested through language (some languages hold more prestige than others, some dialects may be stigmatized); the identity traits present in the characters’ way of speaking; and the world-views portrayed by the characters’ discourses. This paper aims to analyse the linguistic situation of David Trueba’s film *Vivir es fácil con los ojos cerrados* (2013). The motivation to study this film is that, although it is not officially considered a multilingual film – Spanish is the only language according to the technical file – the English language plays an essential role in the plot and it is used in some peculiar situations during the film that may force the translators to use different strategies in each particular case: in some cases, it will be more appropriate not to translate the foreign lines, even if the translator knows what they mean, almost as an act of surrender. After an analysis of the language variation (Corrius and Zabalbeascoa, 2011; Voellmer and Zabalbeascoa, 2014), some considerations will be made about its implications for the translation process both for dubbing and subtitling the film into Portuguese. Some examples will be given from existing translations.

Helena Santiago Vigata graduated in Translation and Interpreting at the Universitat Autònoma de Barcelona, where she also attended to the first edition of the Audiovisual Translation Master course. She has worked as a freelance subtitler and, since 2011, she is a lecturer of the Bachelor’s Degree in Applied Foreign Languages at the Foreign Languages and Translation Department (LET) of University of Brasilia (UnB), Brazil. In 2016, she finished her PhD on Social Communication by the University of Brasilia (UnB). Her thesis was about artistic experience and accessibility to cinemas, museums and theatres. She is a member of the research groups Acesso Livre and Neseacom. Her main research interests are audiovisual translation and accessibility.

Panel 2C: Code Switching (Day 1. 12:15-13:45)

Margherita Dore (La Sapienza University)

“Translating Multilingual Humour in AVT. *Modern Family* as a Case in Point”

Audio-visual productions are increasingly featuring multi-ethnic communities which also reflect today's globalised world. Characters in both film and TV series are often depicted as having a bilingual background and heavily relying on code-switching to express their bicultural identity (Monti 2016: 69). As such, this phenomenon brings about important challenges for its translation, especially when dubbing is involved. Using this AVT mode leads to a necessary technical manipulation but is also may lead to the ideological manipulation of the text (Díaz-Cintas 2012: 284-285). As for Italian dubbing, multilingualism has often undergone a process of neutralization (Pavesi 2005: 56) or local standardization (Ulrych 2000: 410) although recent dubbed films have demonstrated to be gearing towards more faithful rendering of this important feature of the ST (Monti 2016: 90). However, contextual factors, such as genres, may play a fundamental role in deciding whether to retain or neutralise multilingualism in AVT. For instance, when dealing with humorous films or TV comedy, the perlocutionary function of the ST should be considered (Hickey 1998; cf. also Zabalbeascoa 2012: 322). A striking example in this sense is the American mockumentary (or docucomedy) *Modern Family*, which has been running since 2009 and follows the lives of Jay Pritchett and his family in suburban Los Angeles. Linguistically speaking, the most interesting character is Pritchett's second wife Gloria Delgado, a young and extremely beautiful Colombian woman who often code-switches or code-mixes English and Spanish, thus creating moments of pure comedy. Hence, this study seeks to investigate how Gloria Delgado's humorous and multilingual persona has been transferred into Italian. Through this analysis, I also suggest that when multilingualism is used for humorous purposes, dubbing may resort to what I propose to call functional manipulation.

Margherita Dore holds a PhD in Linguistics (Audiovisual Translation) from Lancaster University (2008), an MSc in Translation and Intercultural Studies from UMIST, UK (2002) and a BA in English and Latin-American Studies from the University of Sassari, Italy. She is an Adjunct Lecturer in the Department of European, American and Intercultural Studies and the Department of Oriental Studies at the University of Rome “La Sapienza”, Italy. She is the editor of Achieving Consilience. Translation Theories and Practice (CPS, 2016); she has also published a series of papers relating to the AVT of humour of TV series such as Friends and The Simpsons, Misfits and the Italian TV series Montalbano.

Panel 2C: Code Switching (Day 1. 12:15-13:45)

Carmen Pena-Díaz (Universidad de Alcalá)

“The Use of Code-switching as a Contextualization Cue in Audiovisual Translation”

Linguistic identities are constantly open to reconstruction, renegotiation and reinterpretation and language serves as one of the vehicles to express multicultural differences and thus expose those identities. Code switching is frequently used as a contextualization cue, that is, as an element of communication which adds to shared understanding and meaning-making and which, if not shared, can cause misunderstanding, with the ultimate aim of representing these diverse multicultural identities in films. The purpose of this paper will be the study of the conversational functions fulfilled by code-switching in films in which intercultural differences play an important role. Dialogues from different multicultural films will be analyzed by looking at both the original and the dubbed version, and the translation strategies activated to deal with the different types of code-switching will be studied.

Carmen Pena Díaz is a translation Professor at the Department of Modern Philology at Alcalá de Henares University (Madrid, Spain). She has previously taught at Vigo University (Spain) and at Louisiana State University (USA). Her research areas are bilingualism, translation and ESP. She is member of the FILWIT research group which researches new technologies in language and translation teaching, leader of a nationally accredited research group InterMed and coordinates the English-Spanish section of the European Public Service Intercultural Communication, Translating and Interpreting Master's Degree at Alcalá University.

Panel 2C: Code Switching (Day 1. 12:15-13:45)

Giulia Magazzù (University of Chieti-Pescara)

“‘Dottore, dottore!’ Subtitling dialects and regionalisms: the case of *Inspector Montalbano*

Díaz Cintas and Remael (2007:185) underline that “subtitling, being a hybrid language form with its own limitations, is therefore faced with a formidable challenge; how does one translate the sophistication of spoken language variants into a regimented written form?”

Dialects are not simply a matter of lexicon, they “are characterized by non-standard grammar, specific lexical features and a distinctive accent” (ibidem:191). The dialogue found in the Montalbano saga (an Italian television series produced and broadcast by RAI since 1999, based on the detective novels of Andrea Camilleri) is rich in register variation, from the “macaronic language” of Catarella, with its linguistic jokes and grammatical errors, to the use of the local dialect (adopted by peasants and lower classes), to Montalbano’s mixed interlanguage used with a phatic function, to Livia’s perfectly sounding Italian. The code-switching and code-mixing used by Camilleri represent a great challenge for the translator who has to make specific choices in order to render the translation intelligible to the target audience (De Rosa, 2015). Starting from Taylor’s (2000:153) definition of subtitles as “conveyors of meaning and guardians of culture”, the aim of this paper is to analyse the subtitling strategies adopted to translate into English the dialect and regionalisms in two episodes of “Inspector Montalbano” broadcast on BBC4 in 2008 and 2012, focusing on the factors of transculturality and extratextuality (where the former refers to how familiar the source and target cultures are and the latter has to do with whether the concept to be translated exists outside the source culture) that affect the choices of a translator when it comes to the transposition of a spoken, sociolinguistically marked dialogue into a subtitle that should convey the meaning of the source text.

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Giulia Magazzù, PhD, works as contract lecturer at “Gabriele D’Annunzio” University of Chieti- Pescara, Italy, where she teaches English linguistics and Translation at undergraduate level. Her research interests are: Corpus Linguistics applied to Translation Studies, Audiovisual Translation and Sociolinguistics. She has worked as a translator from English into Italian at a number of events and advertising campaigns in Italy. Her specialization and area of expertise is in the field of English to Italian audiovisual translation (subtitling and dubbing).

Panel 3A: Drama and Performance (Day 1. 15:15-16:45)

Elizabete Manterola (University of the Basque Country)

“The translation of a heterolingual novel: *Soinujolearen semea*, by Bernardo Atxaga”

Bilingual and multilingual authors offer an interesting research area from the point of view of literary creation and translation. Drawing on the Basque novel *Soinujolearen semea* (2003), written by Bernardo Atxaga, and its translations into Spanish, Catalan, Galician, English, French, German and Italian, I will analyze the challenges posed by the translation of a novel created in a context where Basque and Spanish coexist within a territory situated next to the boundary with France, and in a world where English is also increasingly present. Heterolingualism is very present in the original version as the Basque text contains many Spanish and English words and fragments, and there is a considerable use of Basque dialects as well.

This paper will first reflect on the presence and the pragmatic function of the various L3 that appear in the source text and then will observe how they have been transferred to the target texts. One of the challenges posed by multilingual texts occurs when the original has to be translated into one of the embedded foreign languages of the source text. This paper will pay special attention to the Spanish version, which happens to be a collaborative self-translation that served as source text for the other target translations under study. In this regard, this paper will study the role played by the author-translator in preserving heterolingualism in the first target text, whilst gauging to what extent heterolingualism is kept in the other target texts that were translated from the pivot version in Spanish.

Elizabete Manterola Agirrezabalaga is lecturer of Translation and Interpreting at the University of the Basque Country UPV/EHU. She completed her PhD in 2012, which focused on the translation of Basque literature into foreign languages. She is the author of the books La literatura vasca traducida (Peter Lang, 2014) and Euskal literatura itzulia. Bernardo Atxagaren lanak erdaretan (EHU, 2014). She also created the Catalogue of Basque Literature in Translation (ELI Catalogue, <http://www.ehu.eus/ehg/eli/>). She has published various papers and participated in many international conferences. Her research interests include translation within minority language contexts, Basque literature and translation, diglossia, self-translation, collaborative self-translation, indirect translation, or corpus-based translation studies.

Panel 3A: Drama and Performance (Day 1. 15:15-16:45)

Yu Jing (Shanghai Jiao Tong University)

“The issue of gender and Eliza’s two voices”

Cockney plays a central role in Shaw’s *Pygmalion* for characterization and social satire. Its translation poses problems for Chinese translators due to the lack of social status dialect in China. With a case study of the two most influential and canonized translations of *Pygmalion* in China, this study intends to reveal how different translation strategies for the representation of the social Other may reverse the power dynamic and change the theme of the play. The comparative analysis is made on three levels: lexical, grammatical, and discoursal with a special emphasis on how both sides of the variation have been translated, and how these strategies restructure the power dynamic in the translations. In the 1945 translation by Lin Yutang, two sets of voices were created: the correct Chinese vs the broken Chinese, and the elevated Chinese vs the vulgar Chinese. The social satire against the snobbish upper class in the source text was erased, and the play was transformed into a story about “*The Flower Girl*” who was struggling to find her way out of the gender dilemma facing Chinese women at the time. In the most reprinted 1956 translation by Yang Xianyi, Eliza was given a linguistic lift and an mainstream voice, thus reversing the power structure in the source text. With Eliza portrayed as a smart, confident and polite working class woman, the social satire in the source text was restructured as a social accusation against the upper class society. The shift from a defected gendered voice in the 1945 translation to a competent ungended mainstream voice in the 1956 translation reflected the elevation of women’s social status in China on the one hand, and also the obliteration of their gender identity on the other hand from the 1950s.

Yu Jing is an Associate Professor of Shanghai Jiao Tong University in China with a PhD degree in Translation and Interpreting Studies. Her research interests are literary translation, dialect translation and sociology of translation.

Panel 3B: Dubbed Series (Day 1. 15:15-16:45)

Julia Carbonell-Galindo (University of Valladolid)
Verónica Arnáiz-Uzquiza (University of Valladolid)
Susana Álvarez-Álvarez (University of Valladolid)

“Multilingual kaleidoscope: Multilingual products rendered in different dubbing scenarios”

Multilingualism (ML), understood as a linguistic phenomenon, is in most cases a cultural aspect, as it is a result of both globalization and migration (UNESCO Institute for Statistics, 2012). Since ML shows a reality of our world nowadays, it seems crucial to preserve this phenomenon, so that it can reflect that today's society is multilingual, and therefore, multicultural. The most prolific and illustrative representations of this diversity in society are rendered in an audiovisual format, already subject to specific translation techniques. In this context, when it comes to translating the coexistence of languages into a target language -and culture-, difficulties emerge not only in the translation process (De Higes, 2014) but also in the reception of final products. The number of languages involved in the source text, the presence of humour, the coincidence and/or proximity of the languages in the audiovisual product and in the language of the target text (Zabalbeascoa, 2014), and the cultural references related to ML are among the most common difficulties in multilingual audiovisual texts. This already kaleidoscopic context is additionally conditioned by culturally-based translation techniques -and traditions-, resulting in an even more diverse scenario, with different cultures adopting different approaches. This paper aims to compare the techniques applied in a number of languages when ML is present. In order to achieve that goal, we compared the original and three dubbed versions of the American sitcom *Modern Family* (Lloyd and Levitan, 2009), and many of its multilingual scenes in these languages / linguistic contexts -the dubbing into Spanish and into French and Italian- were analyzed. This study allowed us to demonstrate that ML translation techniques do vary depending on the language / culture, as well as their purpose and the context in which they are applied.

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Julia Carbonell-Galindo is a Translation and Interpreting student at the University of Valladolid (Spain). Although she is interested in many of the fields her degree involves, this year she has focused on AVT research. She is currently working on her end-of-degree project, a study of the different approaches to multilingualism in an audiovisual product. She can be contacted at julia.carbonellgalindo@gmail.com.

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Panel 3B: Dubbed Series (Day 1. 15:15-16:45)

Ilaria Parini (University of Milan)

“‘Inizia oggi il papato di Pio XIII’. Multilingualism in *The Young Pope* and its Italian version”

It is a fact that the new millennium has seen a rise in the production of multilingual films, which represent a more realistic depiction of modern society from a socio-linguistic perspective, reflecting the increasing multiculturalism of the globalised world. Such tendency has started to spread also to television products. *The Young Pope* is a 2016 Italian drama television series created and directed by Paolo Sorrentino for Sky Atlantic, HBO, and Canal+. The series stars Jude Law, Diane Keaton and Silvio Orlando and is about the first (fictional) American pope, Lenny Belardo (who adopts the papal name of Pius XIII). From a linguistic perspective, the series is characterized by the presence of multiple codes. Interestingly, even though the events mostly take place in the Vatican City, whose official language is Italian, the prevailing language of the series (L1) is English: Lenny Belardo is American and he mainly uses his native language to communicate with the other characters (even with the cardinals and the personnel working at the Papal Palace who do not share the same origins, and whose English is characterized by some very discernible accents). He speaks English even when he celebrates Holy Mass or gives his homilies in front of a crowd mainly composed of Italian faithful, which, in terms of “realistic rendering” (De Bonis 2014a, 2014b and 2015), seems to be rather unnatural. Italian, however, is sometimes used as L3: indeed, several of the characters’ mother tongue is Italian, and this is the language they use when speaking to each other when the pope is not among them (Cardinal Voiello even speaks in Neapolitan dialect, occasionally). Italian sometimes also serves a function of “postcarding” (Wahl 2005), as we can hear it on the radio or TV. Furthermore, some scenes are set in Honduras, where the language spoken is Spanish (which acts as L3 as well). Last but not least, the dialogues occasionally present formulaic phrases and sentences also in Latin, as this is the language used when the Pope recites his prayers or on the occasion of some religious celebrations, such as christening or naming new cardinals. The series has been broadcast in Italy on Sky Atlantic with the double possibility of vision: in its original version (as explicitly suggested by means of a notice shown before the opening credits) or in its dubbed version. Consistently with tradition, and contrary to the latest tendencies observed in Italy, where multilingualism tends to be at least partially preserved (see Caielli 2016; De Bonis 2014a, 2014b, 2015; Diadori 2003; Parini 2015), the dubbed version neutralized most of this diversity, dubbing all languages into standard Italian (L2), the only exception being the formulaic sentences in Latin. Linguistic flattening, therefore, seems to be the preferred strategy of Italian dubbing professionals. However, just as an American pope celebrating Mass in English in St. Peter’s Square seems to be in contrast with realistic rendering, so does an American pope speaking Italian with no trace of his Americanness.

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Ilaria Parini, PHD, is a contract lecturer in English Language and Translation at the State University of Milan and at IULM University, Milan, Italy. She graduated in Translation Studies and holds a PhD in English Linguistics and Translation. She has published the book Italian American Gangsterspeak (LAP 2013) and many articles in books and journals, mainly on the translation of geographically and socially connoted varieties, especially in audiovisual products, and has presented papers at numerous international conferences.

Panel 3B: Dubbed Series (Day 1. 15:15-16:45)

Cristina Alonso-Villa (Universidad de Regensburg)

“Vikings: rendering of a “real constructed” language. Comparative analysis of the Spanish and German DVDs of the third season”

Multilingualism in Film is not as rare as it may seem. There is a long tradition of films in which at least two languages are used: from Westerns to Narco films, in which Spanish utterances are scattered through the conversations. This phenomenon has been largely omitted from the dubbing process of these films. Science fiction and fantasy genres pose different challenges to the translator, who is often confronted with constructed languages, which have different functional effects in the diegesis. These functional effects will give a hint of how to deal with these linguistic varieties. Though not as common as the other two, there is yet a third kind of multilingualism in film that appears for instance in two Mel Gibson films: *The Passion of the Christ* (2004) and *Apocalypto* (2006). In both films, characters speak a variety of real languages that were common in the historical setting of the story. However, there is not real record of how these languages would have sounded, which makes them partly “constructed”. For these reasons, we will call these languages “real constructed” languages.

In order to analyse the use and transposition of “real constructed” languages, we will resort to *Vikings* (2013), a historical fiction series produced by History Channel. This series is yet a new piece in this puzzle, as in the narrative the “real constructed” languages of the ancient Scandinavian regions share protagonism with modern English, the language most prominently used by the characters of the series. In my contribution, I will explore how this “real constructed” language is used and how it is rendered in the dubbed version of the Spanish and German DVDs. I have chosen the third season of the series because it also features other “real constructed” languages, such as old English and old French, both of which will also be considered for the analysis.

Cristina Alonso-Villa, M.A. is lecturer of Audiovisual Translation and Intercultural Communication at the University of Regensburg (Germany). She is currently in her last year of her PhD dissertation, which deals with the depiction of women and gender roles in action cinema and their perception by the audiences. She conducts research in Cultural Studies, Film Studies, Gender and Sociology, focusing especially on visual languages, theories of representation and the filmic experience from the viewer’s point of view. Other areas of interest are TV series and Videogames. She has published “The ‘post-’ in the Bones: Temperance Brennan as a postmodern (post)feminist subject”, in Literatur am Rand. Perspektiven der Trivialliteratur vom Mittelalter bis zum 21. Jahrhundert (2013). “Female heroes of the 21st century. New bodies, new feminities: the case of Gina Carano/Mallory Kane in Haywire (Soderbergh, 2011)”, in Multidisciplinary views on popular culture (2014) and at the moment is co-editing the volume El Mundo Sigue, redescubrimiento de un clásico (2017).

Panel 4A: Sociolinguistic Variety (Day 2. 9:00-10:30)

Guillermo Parra (Universitat Pompeu Fabra)

“Analysing the translation of substance-induced L3 with the aid of the TRAFILM database”

L3 theory (Corrius & Zabalbeascoa, 2011) is one of the most fruitful approaches to date to the analysis of a vast array of phenomena ranging from multilingualism to any form of language variation, including what I call disorderly speech, or DIS (Parra, 2014, 2016). This concept makes reference to the portrayal of the effects of alcohol or drug abuse on fictional dialogue and has proven to be especially relevant for audiovisual translation. The present paper is devoted to the study of English-speaking movies and their Spanish dubbed and subtitled versions with the aid of the TRAFILM database, a powerful and open-access tool created for the homonymous project. Although the database has been discussed in detail in past events, the focus here is on its practical application to the analysis of instances of DIS obtained from films such as *Beerfest* (Chandrasekhar, 2006), *Johnny English* (Howitt, 2003), or the renowned *The Wolf of Wall Street* (Scorsese, 2013). Apart from reflecting on the nature of DIS, the aim is to show researchers how examples of this phenomenon can be entered in the database so they can be easily analysed, filtered, and compared, thus offering them the possibility of contributing to this promising new research topic in translation studies.

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Guillermo Parra López is an audiovisual translator and teaching assistant in the Translation and Language Sciences Department of the Pompeu Fabra University (UPF), in Barcelona. He teaches Translation and the Media and Fundamentals of Translation, for which he received the UPF Social Council Award for Teaching Quality in 2015. Guillermo holds a Bachelor's Degree in Translation and Interpreting and a Master's Degree in Translation Studies and is currently doing a PhD on the topic of disorderly speech applied to audiovisual translation under the supervision of Patrick Zabalbeascoa and Eduard Bartoll. He is a member of the TRAFILM project and the author of the Master's paper Disorderly speech and its translation: fear and loathing among letters, recently published by Cambridge Scholars Publishing (Dore, 2016).

Panel 4A: Sociolinguistic Variety (Day 2. 9:00-10:30)

Giulia Puppo (University of Sheffield)

Like Crazy. Bipolar Disorder and Linguistic Speech Patterns in Paolo Virzì's *La Pazza Gioia* (2016): Challenges for the Subtitler

The aim of this research is that of analysing the challenges of conveying the features of “pressured speech”, a common side effect of the bipolar disorder, into subtitles. The presentation will start by identifying the ways in which the bipolar disorder can affect linguistic speech patterns, drawing on examples from Paolo Virzì's movie *La Pazza Gioia* (2016) centred around a protagonist affected by this condition. After analysing the main features of the character's speech pattern during her manic episodes - including rapid speech delivery, unclear thought process, repetitions, speech disorganization, and inability to stop speaking - the presentation will discuss the challenges of conveying this kind of filmic dialogue, closely mimicking the oral mode, into the written, condensed form of subtitles, which are subject to several technical constraints. Despite the challenges, it will ultimately be argued that, due to the centrality of dialogue in characterisation, an attempt should be made to maintain the same tone and intention in the subtitles.

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Giulia Puppo is a perspective PhD student at the University of Sheffield holding a Master's Degree in Screen Translation. Her main area of research is Adaptation Studies, the study of filmic transposition of literary works. In her Master's dissertation she analysed the case of the cross-cultural adaptation of Stephen Amidon's novel 'Human Capital' (2004,) turned into a film by Italian director Paolo Virzì, within the framework of the domestication strategy. She presented her dissertation project at the 5th Postgraduate Colloquium in Translation Studies held at Durham University in February, 2017.

Panel 4A: Sociolinguistic Variety (Day 2. 9:00-10:30)

Kristyna Dufkova (Masaryk University)

“Difficulties with the melting Balkans pot: How to translate and highlight the diversity within the subtitles”

Languages not only express the identity, but also contribute to cognition and perception of the social status of the characters in the films. The films from the Balkans usually include more than one language or more than one language variant. Some speakers can completely or almost completely understand each other (the speakers of South Slavic languages as Croatian, Serbian, Macedonian, Bulgarian and Slovenian etc.), but some of them cannot (the speakers of Slavic languages vs. Greek vs. Albanian vs. Romanian vs. Ottoman Turkish etc.). Some of them are linked to aristocracy and nobility (Yiddish in *The Third Half*, 2012), from usage of some of them we can observe the superiority of the character (Ottoman Turkish in *To the Hilt*, 2014), and from usage some of them we can make some language jokes (some languages are ridiculous for the others, e.g. Slovenian for Serbo-Croatian speakers in *Punk's not Dead*, 2011). Some characters can intentionally hide secrets in their ‘ununderstandable language’ for the others (Albanian or Ottoman Turkish for Slavic speakers in *Three Days in September*, 2015).

In our article we try to answer the following questions: How can we highlight the difference between languages mentioned above by subtitling? How to preserve uniqueness and identity of characters? Is it possible to maintain it in such a brief and quick way as the medium of subtitles are? Is it important for the viewers to learn about different sociocultural levels of languages in question? We discuss it by resorting to some specific examples drawn from contemporary ‘Balkan’ films.

Kristýna Dufková is a PhD student of the Comparative Indo-European linguistics at the Department of Linguistics and Baltic Languages at the Faculty of Arts of Masaryk University in Brno, Czech Republic. Her field of study is primarily Slavic languages and their comparison, onomastics and Czech studies. She translates official subtitles for films from the Balkan Peninsula. As an intern PhD student she teaches courses of Onomastics, Languages of the Balkans, Macedonian language and Translating for students of Macedonian studies.

Panel 4B: Subtitling and L3 (Day 2. 9:00-10:30)

Huang Boyi (Centre for Translation, Hong Kong Baptist University)

“The Multilingualism of Commercial Subtitling and Fansubbing: The Case of the Chinese Translations of *Big Bang Theory*”

Commercial translations are no longer the only source for people to access foreign audiovisual texts, for which political totalitarianism and technological development form decisive causes. In China, strict censorship has planted ‘the seed of a new type of subtitling for the digital era’ (Díaz-Cintas and Muñoz 2006: 52), known as fansubbing. The popularization of digital technology empowers the ‘demotic’ audiovisual translations (Perez-Gonzalez 2014) to stand against hegemonic censorship. These activist fansubbers have taken considerable responsibilities to cater for the massive domestic demand for foreign audiovisual products. From a different setting, fansubs usually deviate considerably from commercial subtitles. From a linguistic perspective, fansubs can be deemed as a ‘linguistic variation’ (Ellender 2015) compared with commercial subtitles that are often considered as ‘standard’. The coexistence between commercial subtitling and fansubbing has drawn much attention from academia. However, almost no systematic comparisons of the subtitling strategies of the two modes in China have been conducted to date. This study aims to investigate the Chinese subtitling strategies of both the commercial subtitlers and the fansubbers of the *Big Bang Theory*, Season 9, from three aspects: linguacultural, multimodal, and technical. The study further examines the extent to which fansubs form a ‘linguistic variation’ in contrast to commercial subtitles and the extent to which these two modes of subtitling constitute multilingual options for audiences.

HUANG Boyi is a MPhil candidate from the translation programme at Hong Kong Baptist University. He completed a BA in English Language and Literature at Hubei University of Arts and Sciences, China, in 2016. He worked at the International Poverty Reduction Centre in China as a liaison interpreter and consecutive conference interpreter before embarking his postgraduate research degree. His current research interests include subtitler’s visibilities, activist subtitling, and the AVT related to minorities.

Panel 4B: Subtitling and L3 (Day 2. 9:00-10:30)

Mariazell-Eugènia Bosch Fàbregas (Universitat de Vic – UCC)

“Cultural Stereotyping through Subtitling in *Family Guy*”

Family Guy (1999–) is an American situational comedy created by Seth MacFarlane. It is famous for its use of satire when dealing with controversial social issues (such as homophobia, immigration, religion, prostitution, rape, gender violence). Apart from a critical intention behind, the repetition of humour when tackling the above-mentioned topics contributes to the stereotyping of specific roles, attitudes, language and jobs socially and culturally associated to a certain gender, cultural and social group.

This series is very interesting as regards to multilingualism and audiovisual translation. The main and first language of communication among the characters is American English (L1). However, the use of a second language (L2) or even a third language (L3), such as Italian, Korean, British English or Latin American Spanish is also common within some episodes. While the L1 is used as a communication path for characters, the L2 and L3 are commonly used in the episodes in order to make jokes, remarks, and most of the times, stereotype a group of people or culture. In this way, it seems that the use of other languages (not American English) is reduced to frame and stereotype certain groups of people whose traits end up being characterized by the language that they speak and the social and cultural connotations that it brings.

There are very interesting episodes from the perspective of Spanish subtitling, since the L2 featured in them (Latin American Spanish) is the same language (Spanish from Spain) in the subtitling. Even though there are some differences between Spanish and Latin American Spanish, it is worth studying the extent to which the subtitling maintains and reflects (or not) the stereotyping and cultural references from the L2 (Latin American Spanish) between some of the uncensored DVD and television episodes of *Family Guy*.

Mariazell-Eugènia Bosch Fàbregas is currently doing a PhD on gender, humour and audiovisual translation (subtitling) of Family Guy within the program of Translation, Gender and Cultural Studies at University of Vic.

Panel 4B: Subtitling and L3 (Day 2. 9:00-10:30)

Anastastia Beltramello (National University of Ireland)

“Working with subtitle dialectics in the foreign language classroom: the case of *Benvenuti al Sud*”

This paper discusses the versatility of subtitles as an instructional tool to promote language awareness among students of Italian as a foreign language (Caimi, 2006; Díaz-Cintas & Fernández Cruz, 2008; Incalcaterra McLoughlin & Lertola, 2011). The participants in this project are college students with an A2/B1 level of Italian who are required to subtitle three videos taken from different Italian movies. The movie examined in this paper is *Benvenuti al Sud*, a comedy that deals with cultural differences between the North and South of Italy. Students received training with the subtitling software, however, due to their low level of L2 proficiency and to the fact that they were approaching translation for the first time, they were not required to subtitle scenes that witness dialect. Nevertheless, these scenes were not discarded but shown to students with English subtitles in order to give context and to allow the creation of various learning tasks. In the selected scenes, the subtitler has skilfully rendered in English instances of Italian dialecticisms and linguistic elements that are intrinsic to the Italian culture. The viewing of these subtitled scenes proves beneficial to elicit class discussion on various aspects of spoken Italian and to encourage students to reflect on the link between language and culture. In the context of this project, the advantages of working with subtitled movies that witness such linguistic variety are manifold:

- They offer an opportunity for intercultural learning (Borghetti & Lertola, 2014).
- They allow for the creation of tasks such as listening comprehensions or discourse completion tasks that can improve a variety of language skills.
- They can increase students’ motivation towards subtitling which is seen as a challenging yet stimulating task.
- They can enhance students’ creativity as well as translation skills inasmuch as it allows them to create alternative versions for a given subtitle.

Anastasia Beltramello is a PhD candidate in Department of Italian at the National University of Ireland, Galway. Her research interests include audiovisual translation, dubbing, subtitling, and foreign language learning. In 2015, she was awarded the Irish Research Council Postgraduate Scholarship, which funds her research project “audiovisual translation and language learning: a comprehensive study on the effects of combined audiovisual practices and on learners’ communicative performance”. She holds a BA in Languages and Cultures for Publishing from Università degli Studi di Verona, and a MA in Translation Studies (Italian, English and Spanish) from the NUI Galway.

Panel 4B: Subtitling and L3 (Day 2. 9:00-10:30)

Gonzalo Iturregui-Gallardo (Universitat Autònoma de Barcelona)

“Audio subtitling multilingualism: strategies and user experience”

Access services have received a lot of attention in audiovisual translation research in recent years. However, there are still some modalities such as audio subtitling and particularly some of its features that have not been analysed in depth. In dubbing countries such as Spain, multilingualism is often maintained in films by using subtitles for secondary languages. For certain audiences, though, such as visually impaired people or people with reading difficulties an audio version of the subtitles is sometimes provided. Audio subtitling is a technique that drags characteristics from AVT strategies such as dubbing, voice-over or subtitling. This presentation will be devoted to the application of Sternberg's polylingualism theory (1988) to the different strategies that can be taken in AST, in the same way Szarkowska et al. (2013) did with subtitles for the deaf (SDH). These strategies follow a scale in which translation strategies are categorised from the most to the least heterolingualism-revealing, or in other words, from the most domesticating to the most foreignising approach. This taxonomy leads to the discussion of technical characteristics such as synchronisation, character recognition, audibility and the use of voice (acting of the audio subtitles). From this formal descriptive categorisation of the strategies, two main ones (referred to as “effects”): dubbing and voice-over are presented as being the main ones. The presentation will follow the proposal for experiments on user experience (UX) in which both strategies will be put to the test by means of questionnaires on emotion arousal and psychophysiological measures. Such experiment aims at (1) the comparison of the impact of these the aforementioned effects and (2) the comparison between the experience of sighted and visually impaired audiences when exposed to a multilingual film.

Gonzalo Iturregui Gallardo holds a B.A. in English and French Studies with minor in German from the Universitat Autònoma de Barcelona and he was awarded a Santander Scholarship to study an M.A. in Translation Studies at the University of Leicester, UK. During his Bachelor and Master degrees he focused on the study of dubbing and its phonetic and linguistic aspects. He has shortly worked in theatre subtitling as well as legal and jurisdictional translation and is currently a member of the TransMedia Catalonia research group, where he collaborates in the project New Approaches to Accessibility (NEA). The Catalan Government has awarded him a Ph.D. grant and he is doing a PhD in Translation and Intercultural Studies at the UAB, focusing on the delivery and implementation of audio subtitles for the blind and visually impaired. His areas of interest are dubbing, subtitling, phonetics and media accessibility.

Panel 5A: Sociolect and Idiolect (Day 2. 12:00-13:30)

Irene Ranzato (La Sapienza University)

“The ‘U’-sociolect: the linguistic representation of the British upper classes”

From a sociolinguistic point of view, the generically called ‘upper classes’ are characterised by their insularity, as their members are a self-recognised group of people who “frequently meet face-to-face in social institutions of their own” (Kroch 1995: 24). The result of this limited accessibility is that although upper class voices are often unmistakable, they are seldom the focus of linguistic studies: the little research on the subject generally has as its upper limit the ‘upper middle classes’ (Mesthrie et al. 2005: 104) and the question of whether and how upper class speakers can be distinguished from well-educated members of the upper middle class has also attracted limited interest in the relevant literature (but see again Kroch 1995). The ‘U’/non ‘U’ (standing for ‘upper class’ and ‘non-upper class’) fascinating but rather impressionistic late 1950s debate (see Mitford 2002), which focused on the lexicon of the privileged classes of Britain, is still cited in linguistic studies, a fact which perhaps puts in evidence the lack of more scientifically grounded works. For what concerns audiovisual translation in particular, the subject has attracted specific interest only recently (see Bruti and Vignozzi 2016; Sandrelli 2016). This contribution will approach the theme of the linguistic representation of the British upper classes in films and television, and of their translation for dubbing, by exploring both the realistic portrayals present in audiovisual products of recent years and the more stereotypical characterisations in which the British upper class character acts and speaks within a North-American context, or where British and American characters are juxtaposed so as to put into relief the language variations and the linguistic, social and cultural nuances at play in a what is de facto a multilingual environment.

*Irene Ranzato is a tenured researcher and lecturer in English language and translation at the Sapienza University of Rome, where she teaches translation (audiovisual and intersemiotic) and English language for BA and MA courses. She holds a PhD in Translation Studies (Imperial College London). Her research focuses on the translation of cultural references, on censorship and manipulation in dubbing, on the function and translation of regional and social varieties of English, on the linguistic analysis of film and television dialogue. She is also interested, and has tried to incorporate more and more into her research in audiovisual translation, topics related to adaptation studies and to film and television studies. She has especially worked – both in research and teaching – with cinema and television adaptations of the classics of English literature, involving students in linguistic, translational and intersemiotic analyses. Her more recent book is *Translating Culture Specific References - The Case of Dubbing* (Routledge 2016).*

Panel 5A: Sociolect and Idiolect (Day 2. 12:00-13:30)

Sattar Izwaini (American University of Sharjah)

“Multilingual Subtitling from and into Arabic: Patterns, features and communicative outcomes”

Some dialogues in screen productions can be in a different language(s) other than that of the film. Subtitling of such films tends to level out the features of the dialogue. Language variation, dialect, accent and geographical affiliation of characters thus disappear in Arabic subtitling, given the nature of the mode. This paper addresses the issue of transferring linguistic variation via subtitling in Arabic context, focusing on register and the pragmatics of the subtitles. When the translation direction is into Arabic, dialogues in a language other than the main communication medium, say English, are usually subtitled with no hint that they are in a different language, thus an important aspect of the interaction is lost. In some films, a relay subtitling of such dialogues is carried out from a mediating language, resulting in the linguistic variation being levelled out as both source languages are translated into one standard target language. In Arabic speaking films, and next to the main communication medium, i.e. Arabic, a conversation in a foreign language is usually subtitled into Arabic. Consequently, dialogues in other languages that are subtitled into Arabic fail to reflect the register associated with the characters. There are also cases of parody subtitling of foreign dialogues specially authored for some Arabic speaking films. The subtitling utilizes a colloquial variety of Arabic, mostly for comic purposes. When there is code switching, no subtitling is provided as this is considered an indicator of the character's sociolect or idiolect. In this paper, I will discuss and analyze the patterns, features and communicative outcomes of different settings of subtitling multilingual film dialogues from and into Arabic, providing examples of representative cases.

Sattar Izwaini earned his PhD in Translation Studies from the University of Manchester Institute of Science and Technology, UMIST (now the University of Manchester), UK. He is an Associate Professor at the American University of Sharjah, United Arab Emirates, where he acted as the coordinator of the MA program in translation (2011-2014). He has taught languages, linguistics and translation at undergraduate and postgraduate levels in Britain and the Arab World. His research interests include audiovisual translation, corpus-based translation studies, contrastive linguistics & translation, localization, machine translation and terminology.

Panel 5A: Sociolect and Idiolect (Day 2. 12:00-13:30)

Carme Mangiron (Universitat Autònoma de Barcelona)

“Playing with Languages: Linguistic Variation in Game Localisation”

Linguistic variation is a narrative device often used in video games in order to create virtual worlds that are culturally and linguistically rich and are populated by a myriad of characters from different origins and linguistic backgrounds. Language varieties contribute to character portrayal and comic relief, fostering a more immersive and engaging gameplay experience. However, the translation of linguistic variation, particularly with respect to dialects, poses a challenge to the translator, as the use of a given dialect often has culture-specific connotations which may be difficult to reproduce in the target language. This paper focuses on the treatment of linguistic varieties, mainly dialects and idiolects, in game localisation. A number of examples of mainstream games will be presented in order to analyse the translation strategies used by localisers to deal with linguistic variety, such as neutralisation of the original dialect or substitution by a target language dialect. In addition, the strategy of transcreation, by means of introducing target language dialects in the translated version when the language of the original is not marked, will also be analysed. This phenomenon is quite unique to game localisation, particularly from Japanese to English, and it reflects the degree of freedom and creativity that can be applied by game translators, as well as the tendency towards domestication that predominates in the localisation of Japanese games. Finally, the response of the target audience to the translation of dialects in video games will also be examined by analysing reviews and comments in specialised websites and forums.

Carme Mangiron, PhD, is a lecturer and a member of the research group TransMedia Catalonia at the Universitat Autònoma de Barcelona (UAB). She is the Chair of the MA in Audiovisual Translation and has extensive experience as a translator, specializing in software and game localization. Her research interests include game localization, game accessibility audiovisual translation and accessibility to the media. She has published extensively in international journals and participated in several research projects. She is co-author of Game Localization: Translating for the Global Digital Entertainment Industry (O'Hagan and Mangiron, 2013), one of the editors of Fun for All: Translation and Accessibility Practices in Video Games (Mangiron, Orero & O'Hagan, 2014) and the main organizer of the Fun for All: Translation and Accessibility in Video Games and Virtual Worlds Conference, which started in 2010 and runs every two years.

Panel 5B: Cultural References, Political Perspective and Ideology (Day 2. 12:00-13:30)

Patricia Tavares da Mata (Universidade de Brasília)

Helena Santiago Vigata (Universidade de Brasília)

“Subtitling multilingual films: the challenge of preserving linguistic diversity”

This paper aims to reflect upon the translation of linguistic variation in the Brazilian documentary film *Catadores de História* (2016), directed by Tânia Quaresma. The film, which follows the activist organization of recyclable material collectors, was subtitled in Spanish as part of a traineeship agreement made by the director with University of Brasilia. The subtitles were written in standard correct Spanish, according to the professional subtitling guidelines. As a result, the orality marks of the collectors' speech were erased. The main objective of this research project is to propose a new translation which considers the linguistic varieties without undervaluing or stigmatizing the local dialects found in the source text or establishing fake equivalences in a target culture that could mix up different cultural realities. Although the documentary is spoken only in Portuguese, it does not restrict us from including it in the category of multilingual films. As Woellner and Zabalbeascoa (2014) explain, fictional multilingualism does not only refer to the presence of languages as English, Japanese and German, but also includes films with intralingual variation. Thus, a film that integrates several dialects, sociolects and idiolects which differ from the standard language can also be defined as multilingual. The documentary was filmed in different states of Brazil and it portrays several varieties of Portuguese. Considering the enormous linguistic diversity of Brazil, that occurred due to its historical and social formation process from the colonial period until the current days, there is a great distance between spoken and written Portuguese. *Catadores de História* contains multiple language uses that deviate from Standard Brazilian Portuguese and which seem to characterize a specific sociolect – spoken by recyclable material collectors – which manifests regional variations. This research proposes an analysis, under a sociolinguistic approach, the linguistic deviations from the Standard Brazilian Portuguese in the documentary and then tries to find linguistic patterns which could indicate the presence of a collectors' sociolect in Spanish. Thereby, such deviations will be considered as characteristics of linguistic variation and not as mere idiosyncratic errors of the speakers. The theoretical framework will be constructed through readings about translation of multilingual films. The empirical part will start with the analysis of the documentary and identification of linguistic patterns among the speakers, based on bibliographical references about linguistic variation in Brazil. Then, two videos will be used as a corpus to analyze the speeches of Hispanic collectors. Finally, a new possible translation strategy will be presented for the subtitling of the documentary.

Patricia Tavares da Mata is an undergraduate student of Applied Foreign Languages to Multilingualism and the Information Society (LEA-MSI) at the University of Brasilia (UnB).

Helena Santiago Vigata graduated in Translation and Interpreting at the Universitat Autònoma de Barcelona, where she also attended to the first edition of the Audiovisual Translation Master course. She has worked as a freelance subtitler and, since 2011, she is a lecturer of the Bachelor's Degree in Applied Foreign Languages at the Foreign Languages and Translation Department (LET) of University of Brasilia (UnB), Brazil. In 2016, she finished her PhD on Social Communication by the University of Brasilia (UnB). Her thesis was about artistic experience and accessibility to cinemas, museums and theatres. She is a member of the research groups Acesso Livre and Neseacom. Her main research interests are audiovisual translation and accessibility.

Panel 5B: Cultural References, Political Perspective and Ideology (Day 2. 12:00-13:30)

Aysun Kiran (University College London/Marmara University, Istanbul)

“Linguistic Diversity and Translation (or Non-Translation) in Turkish Cinema”

Turkish cinema has, since the late 1990s, witnessed the emergence of politically engaged multilingual films which deal with the country's taboo topics that went unexplored until then. Focusing on one such taboo subject, this paper explores the implications of linguistic diversity in selected films on the Kurdish conflict in terms of censorship, presence or absence of subtitles and translation and non-translation of minority languages. These stylistic and functional effects of multilingualism are discussed with a reference to the language policy and dominant presentation of the conflict in Turkey. Four films examined here are *Güneşe Yolculuk* (*Journey to the Sun*, 1999), *Büyük Adam, Küçük Aşk* (*Big Man, Little Love*, 2001), *İki Dil Bir Bavul* (*On the Way to School*, 2009) and *Gelecek Uzun Sürer* (*Future Lasts Forever*, 2011). In analysing these films, the paper draws on Meir Sternberg's two 'poles' of linguistic representation: homogenization and vehicular matching. The former signifies the unexceptional use of one language as lingua franca and the dismissal of variations in the language spoken by the characters as irrelevant. In contrast, the latter involves the emphasis on the representation of languages in an authentic manner as reflective of ethnic and national differences. The paper utilizes these concepts to explore how the conflict finds expression on the linguistic level in the films. To this end, it first identifies how the hierarchical relationship between Turkish and Kurdish plays out through the values assigned to each language. Second, the paper focuses on the depiction of 'translator' characters in terms of their roles and functions in the story related to the conflict. The analysis demonstrates that vehicular matching surpasses its representational aim and serves as a (re)framing tool in these multilingual films to both highlight the exclusionary aspects of the language policy and subvert the dominant representation of the conflict.

Aysun Kiran completed her BA degree in Translation and Interpreting, and her MA degree in Modern Turkish History at Boğaziçi University, Istanbul, Turkey. She is a faculty member in the Department of Translation Studies at Marmara University, Istanbul, Turkey. She is currently a PhD candidate at the Centre for Multidisciplinary and Intercultural Inquiry (CMII) at University College London, UK. Her PhD thesis investigates the thematic relations of transmission, transformation and subversion between films and mainstream print media by means of André Lefevere's concept of 'rewriting.' Her research interests include translation studies, intertextuality, discourse analysis and multilingual cinema.

Panel 5B: Cultural References, Political Perspective and Ideology (Day 2. 12:00-13:30)

Arthur Pontes Costa (Universidade de Brasília)

Helena Santiago Vigata (Universidade de Brasília)

*“Analysis of multilingual subtitles: *Les Grandes Ondes (à l'Ouest)*”*

Nowadays, a deeper understanding of the techniques involved in the translation of multilingual audiovisual material is necessary due to the increasingly common multilingual reality. These techniques bring to light questions concerning linguistic and cultural diversity. Thus, in consonance with the growth of researches in this field, the aim of this paper is to analyse the preservation of cultural references in the English, Spanish and Portuguese subtitles of Lionel Baier's film *Les Grandes Ondes (à l'Ouest)* (2013), showed in Brazil as *Longwave – Nas Ondas da Revolução*. The film depicts the attempt by the Swiss Romansch Radio of reporting the financial aid sent to Portugal by the Swiss Government. However, when the reporting team investigates the alleged investments, nothing is found. With a predominance of French and Portuguese and sporadic uses of German, Spanish and English, references to gastronomy, celebrities and prejudices of the time are part of characters' vocabulary. The corpus of the study consists on the Brazilian Portuguese, Castilian Spanish, and American English subtitles obtained from an Internet multilingual group called ArtSubs, specialised in subtitles for so-called "alternative", "art", "independent" or "cult" films. Such subtitles were analysed altogether with the French transcription of the film. The main objects of analysis are the translation of cultural elements (Berman 1992), the transaction of German, Spanish and English as L3 (Bartoll, 2006; Corrius and Zabalbeascoa, 2011) and linguistic interference in the speech of characters. In addition, the work presents alternatives subtitles for a better rendering of the film's multilingualism.

Arthur Pontes Costa is a student of Social Communication – Cinema since March 2017. Before, he was an Applied Foreign Languages' student in the same university, but he did not conclude the first degree. He speaks altogether Portuguese, Spanish, French and English, what made possible the analyses of the subtitles and detection of cultural signs. He is a member of a research and work group focused in accessibility of Brazilian Sign Language.

Helena Santiago Vigata graduated in Translation and Interpreting at the Universitat Autònoma de Barcelona, where she also attended to the first edition of the Audiovisual Translation Master course. She has worked as a freelance subtitler and, since 2011, she is a lecturer of the Bachelor's Degree in Applied Foreign Languages at the Foreign Languages and Translation Department (LET) of University of Brasilia (UnB), Brazil. In 2016, she finished her PhD on Social Communication by the University of Brasilia (UnB). Her thesis was about artistic experience and accessibility to cinemas, museums and theatres. She is a member of the research groups Acesso Livre and Neseacom. Her main research interests are audiovisual translation and accessibility.

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