

SUBTITLING MULTILINGUAL FILMS: THE CASE OF INGLOURIOUS BASTERDS

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Abstract Rooted in the Descriptive Translation Studies paradigm, this paper starts by discussing some of the main subtitling constraints that impinge on the translator's task and moves on to analyse the various strategies employed in the subtitled Spanish version of Tarantino's multilingual film *Inglourious Basterds*. Bearing in mind that the film was made with English, as the predominant language, and is peppered with German, French and Italian scenes, this analysis aims to examine how the combination of the SLs is reflected through subtitles. In order to resort to triangulation, a quantitative analysis of data is contrasted with a subtitler's interview of the Spanish version, analysed qualitatively. In doing so, it is hoped to shed some light on what the final product received by the audience is like as far as multilingual films are concerned.

Keywords: *interlingual subtitling, multilingual films, audiovisual translation, pivot translation, translation strategies.*

Resumen. Partiendo del paradigma basado en los Estudios Descriptivos de Traducción, este artículo comienza analizando las principales dificultades que inciden en la tarea del traductor pasando a analizar las diversas estrategias utilizadas en la versión subtitulada española de la película multilingüe de Tarantino *Inglourious Basterds*. Dado que la película se rodó en inglés, como lengua predominante, y está salpicada de frases y escenas en alemán, francés e italiano, el análisis pretende averiguar cómo dicha mezcla de lenguas origen se ve reflejada a través de los subtítulos. Con el fin de hacer uso de la triangulación, los datos analizados cuantitativamente son corroborados por medio de la entrevista concedida por el subtitulador de la versión española, analizada cualitativamente. El objetivo de este estudio es arrojar ciertas conclusiones con respecto a cuál es el resultado final que llega al espectador en lo concerniente a filmes multilingües.

Palabras Clave: *subtitulación interlingüística, filmes multilingües, traducción audiovisual, traducción pivote, estrategias de traducción.*

1. Introduction

As an audiovisual translation (AVT) mode, interlingual subtitling is a captivating practice to many translators for a number of reasons, among which are the direct contact with the film and the multimedia industries, and the fact of having to deal with audiovisual texts made up of different semiotic codes. When subtitling multilingual films, the process involves the transfer from at least three languages into a TT, what may make the translation task more challenging. This paper provides an account of the challenges that Arturo Enríquez, the Spanish subtitler of *Inglourious Basterds* (Quentin Tarantino, 2009), had to face when rendering the multilingual screenplay of the film into Spanish, not only because of the linguistic nature of the languages involved but also because of the spatial and temporal constraints of subtitling. This case study also offers an account of the manifold translation strategies employed during the subtitling process.

2. Multilingual films

The films that contain characters or voices speaking in, at least, three languages in the soundtrack are known as multilingual. As far as AVT is concerned, multilingual films are

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often dubbed or subtitled into a TL and, in some other occasions, both dubbing and subtitling take place in the same filmic text. The predominant language may be dubbed into a TL and the secondary ones may be either dubbed/subtitled or just remain untranslated, making some scenes more realistic inasmuch as there is a variety of all the languages involved. As for subtitling, these types of films can usually have a predominant language and a secondary one or even more as is the case with the present corpus analysed, in which the four languages spoken, English, French, German and Italian, have been subtitled into Spanish. In addition, taking into account the varieties in the prominence of the second or the third language spoken in multilingual films:

the subtitler needs to be aware of this in order to decide what can and must be subtitled, and what need not or must not – unless the decision has been made by the client and is contained in the translation brief (Díaz Cintas and Remael, 2007: 58).

By contrast, when such languages are only part of the multilingual environment and have no narrative function, they do not tend to be subtitled. In addition, some multilingual texts are subtitled via a pivot language – or intermediate language, normally English – in order to facilitate the translator’s process when the languages are lesser-known. Although this practice usually happens in the case of exotic languages, the present audiovisual corpus translation has been carried out via an English pivot text.

There are different coinages to refer to the films with the presence of multiple languages. Berger and Komori (2011: 7) regard the term polyglot “from the ancient Greek πολύγλωττος many-tongued, in Hellenistic Greek also speaking many languages”. The concept of polyglot cinema was firstly described as follows:

The polyglot film [...] is naturalistic: languages are used in the way they would be used in reality. They define geographical or political borders, ‘visualise’ the different social, personal or cultural levels of the characters and enrich their aura in conjunction with the voice (Wahl, 2005: 2).

In the words of Dwyer (2005: 296) “polyglot films are marked by the naturalistic presence of two or more languages at the level of dialogue and narrative”. Her study focuses on the convergence of Film Studies and Translation Studies while regarding the impact of historical and contemporary film translation practices on the entire development of film culture.

According to Wahl (2005: 2), “multilingualism usually is defined as the knowledge of at least three languages”. On the basis of this author’s assertion, those films where very few words are uttered in a different language should not be considered multilingual. It therefore seems to be unnecessary to distinguish between bilingual and multilingual films inasmuch as polyglot films would represent both. Other coinages adopted for these types of films are heterolingual (Grutman, 2006) and plurilingual (Bleichenbacher, 2009), among others. Following Wahl (2005), the term multilingual has been adopted herein, inasmuch as the present corpus has dialogue exchanges in more than two languages.

3. Objectives

The audiovisual mode that is the focus of the research conducted in this study is interlingual subtitling. As mentioned above, the original screenplay of *Inglourious Basterds* was filmed in English, French, German and Italian (although the latter is not dealt with in this paper because of the very few utterances in this language), with English being the predominant language. Based on the assumption that the screenplay had been translated directly from the

different SLs into the TL, the initial method of study relied on the comparative analysis of the English, French and German exchanges into Spanish. Nonetheless, after some research and making contact with the subtitler of the Spanish version, it became clear that he had received a pivot translation, i.e. a screenplay all in English, which he then translated into Spanish. Given this situation, the present study follows the comparative model (based on equivalences between the SL and TL texts) and the process model (dealing with the translator's problem-procedures) proposed by Williams and Chesterman (2002). In addition, this paper has taken a multi-strategy design articulated around a quantitative analysis of examples and an interview with the subtitler, based on the proposals by Codó (2008), which is analysed qualitatively. This design has the benefit of allowing for triangulation (Robson, 2011), in the sense that it resorts to the use of two or more methods of data collection.

The data analysis is divided into three main areas. The first section examines the linguistic constraints and the most recurrent translation strategies employed in the subtitling of this multilingual corpus, from the English dialogue into the Spanish subtitles. The second and third sections look into the linguistic constraints and the most widely utilised strategies when subtitling the French and German utterances into the Spanish subtitles respectively. Then, the empirical analysis is presented, described and discussed. As far as the English dialogue is concerned, its analysis has taken one direction, that is, from the SL (English) into the TT (Spanish). By contrast, in the subtitling of both the French and German exchanges, their analyses have been conducted by following two directions: from the SLs (French/German) into the pivot language text (English), and then into the TT (Spanish), focusing on the relationship between the SLs and the TL. The ultimate goal is to ascertain how pivot translations may influence the TT in the case of multilingual films.

4. Technical constraints of subtitling

Interlingual subtitling, i.e. the translation practice that consists in converting an oral SL text into a written TT, is subject to some technical restrictions in the form of temporal and spatial constraints (Díaz Cintas and Remael, 2007). In this sense, some companies apply what in the industry is known as the six-second rule (d'Ydewalle *et al.*, 1987; Brondeel, 1994), which suggests that the average viewer is capable of comfortably reading and assimilating in six seconds the information contained in a two-line subtitle (some 70 characters). Given that the audiovisual corpus analysed in this paper comes from the DVD version of the film, the maximum reading speed adopted in this study for analysis purposes is 180 words per minute (wpm) and the maximum length per line is 39 characters (a total of 78 characters in any two-line subtitle). Figure 1 is based on the professional subtitling software WinCAPS, which stipulates the maximum number of characters per subtitle according to its duration:


180 words per minute		Seconds : frames	Spaces	Seconds : frames	Spaces
		01:00	17	02:00	35
		01:04	20	02:04	37
		01:08	23	02:08	39
		01:12	26	02:12	43
		01:16	28	02:16	45
		01:20	30	02:20	49
Seconds : frames	Spaces	Seconds : frames	Spaces	Seconds : frames	Spaces
03:00	53	04:00	70	05:00	78
03:04	55	04:04	73	05:04	78
03:08	57	04:08	76	05:08	78
03:12	62	04:12	76	05:12	78
03:16	65	04:16	77	05:16	78
03:20	68	04:20	77	05:20	78
				06:00	78

Figure 1: Equivalence between seconds, frames and spaces (Díaz Cintas and Remael, 2007: 99).

In order to show how these technical considerations impinge on the actual practice, let us consider the following example:

(1)	I arranged a tailor to fit three tuxedos tonight.	
	Le encargué al sastre tres esmóquines.	[I asked the tailor for three tuxedos.]

The subtitle goes from 01:35:37:07 to 01:35:40:09, what means that the original utterance has been delivered in 03:02 seconds:frames. Assuming a maximum reading speed of 180 wpm, the subtitler can use some 54 characters for the translation. The Spanish subtitle is in fact made up of a total of 38 characters, abiding therefore by the spatial and temporal requirements of the six-second rule, albeit perhaps condensing too much unnecessarily.

5. Subtitling strategies

Translators deal with translation challenges by implementing certain strategies, which “are ways in which translators seek to conform to norms” (Chesterman, 1997: 88). As far as subtitling is concerned, there are different strategies that can be employed in order to deal with the transfer from the ST into the TT. The analysis of the examples extracted from this corpus has been based on the taxonomies of subtitling strategies proposed by Díaz Cintas and Remael (2007), and Santamaria Guinot (2001). The following 11 strategies have been established:

(1) A *loan* (LN) is used when the very same ST word or phrase is also employed in the TT. This can be the case of some drinks or culinary specialties; an example taken from the audiovisual corpus is the loan *strudel*, which is a typical dessert from German and Austrian cuisine, maintained as such in the TT.

(2) A *calque* (CAL) is a literal translation of the word or expression. For example, one character talks about a *Mexican standoff*, which gets subtitled as *tablas mexicanas*. This expression can be said to refer to a confrontation between two opponents, a rather cryptic solution for the target audience, who may not fully appreciate the reference.

(3) *Explicitation* (EXP) consists in bringing the target audience closer to the subtitled text by using a hyponym (a word with a more specific meaning) or by resorting to a hypernym (a word with a broader meaning) that makes the reference more transparent. In one of the examples analysed, the French ST shows the noun phrase *sa femme et ses enfants* [his wife and his children], rendered in the TT by means of the hypernym *su familia* [his family].

(4) *Substitution* (SUBS) is a variant of explicitation and a typical subtitling strategy. It can be used when spatial constraints do not allow for the insertion of a long term in the subtitle, even though such a term may exist in the TL. An example of substitution can be seen in the German dialogue where the term *Begleiter* [escort] has been substituted for *pareja* [date], inasmuch as this Spanish noun is shorter than the word *acompañante* [escort], a closer translation to the German noun.

(5) *Transposition* (TRAN) is carried out when the item from one culture is substituted for another one from a different culture. To cite an example, the idiomatic expression *before we get into who shot John* has been rendered into Spanish as *no me vengas con historias* [don't come to me with stories].

(6) *Lexical recreation* (LR) consists in making up a neologism and is acceptable in the TL especially if the character makes up the word in the SL. In one of the dialogue exchanges, one character employs the noun phrase *doggy doc*, which has been subtitled as *curachuchos* [mongrel doc], a term completely made up in the TL.

(7) *Compensation* (COM) is a common strategy in subtitling that entails making up for a translational loss at a certain point in the audiovisual programme by enhancing certain elements in the translation at another point in the TT. An example of this strategy can be seen in the English utterance *now, as far as your paesanos*, where the Italian term *paesanos* [villagers] has been subtitled as *italianinis*, a Spanish derogative noun to refer to Italians. This way, the solution accentuates the negative perception of the Italians that is projected in the film.

(8) *Omission* (OMS) of certain parts of the message cannot be avoided due to the technical limitations imposed by the medium. Subtitlers must know which information is essential to the plot and must be kept in the TT and which is superficial and may be omitted. In the audiovisual corpus under analysis, many omission instances target proper nouns, adverbs, conjunctions and the like.

(9) *Addition* (ADD), as a form of explicitation, can occur when there is a cultural reference that may not be understood by the target viewers and an explanation is needed in order to guarantee that the concept is understood. Because this strategy means lengthening the TT, it is not very common in subtitling. An example of addition can be found in the translation of the English sentence *we only got a deal, we trust each other* rendered in the TT as *Sólo hay trato si hay confianza* [There is only a deal if there is trust]. As can be observed, the conjunction *if* has been added to the TT eliciting the relationship between the two clauses, which ultimately makes the reading of the TT smoother.

(10) *Condensation* (CON) implies a partial reduction of the text, whereas (11) *reformulation* (REF), according to Talaván (2011), is used to express something in a different way. How a subtitler should condense and rephrase utterances will depend on the assumed reading speed of the audience. There is no standard formula for dealing with condensation or reformulation, but the end result should be idiomatic. An example of the combination of these two strategies can be seen in the utterance *but what else are we gonna do, go home?* translated as *pero no vamos a irnos* [but we are not going to go]. As can be observed, condensation has taken place inasmuch as some elements, such as *else* or *home*, have been deleted in the subtitle and the essence of the message has been achieved by resorting to reformulation.

The above strategies have been employed to describe the way the Spanish subtitler has dealt with the constraints found when transferring the SL dialogue into the TT. Among such challenges are the ones related to some characters, for example Lt. Aldo Raine (played by Brad Pitt), who utters ungrammatical structures, makes use of slang, omits elements in the sentence, assimilates words and also swears quite frequently. Other challenges refer to spatial (considering the dialogue length that must be accounted for abiding by the six-second rule requirements), lexical and syntactic constraints, along with the use of loans. In some cases, the subtitler has made use of several strategies simultaneously when trying to find the most suitable translation for the dialogue exchanges and, most importantly, there is a series of formal conventions (Díaz Cintas and Remael, 2007) in the form of typographical and standard rules, which prevail when dealing with certain challenges as is the case with ungrammatical cases, which usually tend to be subtitled in a linguistically appropriate and understandable way.

6. Methodology

A multi-strategy design has been utilised in the present study, combining quantitative and qualitative approaches. The analysis of the examples has been approached quantitatively, whereas the interview granted by Arturo Enríquez – the subtitler of the Spanish version for the Spanish audience – has been analysed qualitatively in order to corroborate the results obtained from the quantitative analysis.¹ Such multi-strategy approach has helped enhance triangulation (Robson, 2011), that is, the study of a phenomenon where multiple resources are involved in order to count on more reliable results.

The analysis explores the different languages involved, i.e. English, French, German and Spanish. Firstly, it deals with the way the English dialogue has been transferred into Spanish. Secondly, it examines the subtitling from German into Spanish, via the pivot English text, and moves on to do the same with the French dialogue. The ensuing analysis, centred on the constraints encountered and the strategies employed in the translation process, also examines the cases where the pivot English translation has influenced the Spanish TT. The aim is to prove to what extent the subtitling of multilingual films may be adversely manipulated by pivot texts.

7. Results and discussion

This section focuses firstly on the quantitative analysis. In an attempt to reflect the frequency with which each of the languages is used in the film, the present corpus has focused on some of the most relevant samples for this study and contains: 69 subtitling examples from English (68.32% of the total), 17 cases from French (16.83%) and 15 instances from German (14.85%) into Spanish respectively. As for the qualitative approach, the subtitler's interview is used to contrast some of the results obtained in the quantitative analysis.

7.1. The English dialogue

As can be seen in the following figure, two of the most used strategies (48%) are those that entail text reduction, i.e. omission with 34% and condensation with 14%, confirming the findings already put forward by Díaz Cintas (2003) that subtitling relies heavily on text reduction:

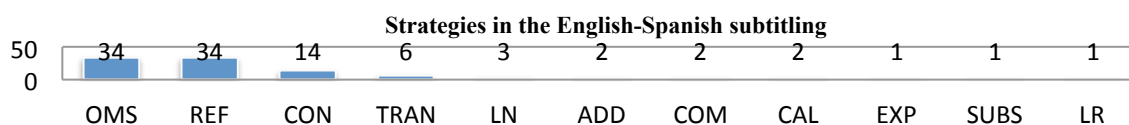


Figure 1: Strategies in the English-Spanish subtitling.

From a descriptive approach based on Translation Studies, the following table shows the overall number of strategies employed by the subtitler in order to cope with all the challenges encountered:

English dialogue	Constraint (English)
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¹ Interview conducted by the author on 30 May 2011.

Strategy (Spanish)	SLG	S. OMS	C. OMS	LEX	LN	SWE	ASM	SPT	SYN	UNG. ST	TOTAL
OMS at word level				1	1	3		15		1	21
phrase level						1		9			10
clause level								3			3
sentence level											0
REF at word level				2				1			3
phrase level				1				2			3
clause level				2				10	1		13
sentence level				2	1	3		9			15
CON at word level				1							1
phrase level								2			2
clause level								3	1		4
sentence level								6		1	7
TRAN				5		1					6
LN	1			2							3
ADD			1	1							2
COM				1	1						2
CAL				1		1					2
EXP				1							1
SUBS					1						1
LR	1										1
--	1	4					5			1	11
Total	3	4	1	20	4	9	5	60	2	3	111

Table 2: Strategies and constraints in the English-Spanish subtitling²

Among the manifold linguistic constraints found during the translation process, here are some of the results obtained via the quantitative analysis. As can be seen above, spatial constraint has been the most frequent challenge (60 instances). As for the swearing cases (9), 4 of them have been omitted. Both omission and reformulation (34 instances respectively) have been the most recurrent strategies in the English-Spanish subtitling, which leads us to assert that this subtitling process has been very much connected not only with text reduction but also with reformulation in an attempt to reduce the number of characters employed. Nonetheless, it must be taken into account that there have been some instances of slang (1), subject omission (4) and assimilation (5) that have not been addressed with any strategy (--), that is, they have been ignored. It can therefore be argued that the formal conventions of subtitling have prevailed when it comes to dealing with ungrammatical utterances, such as the aforementioned ones.

7.2. The French dialogue

The second section is devoted to the most recurrent constraints and the most widely employed strategies in the translation of the French dialogue into the pivot English translation, and next into the Spanish subtitles. Regarding the French-English subtitling, the results indicate that the most widely used strategy has been reformulation with 62.5%, as shown in figure 2:

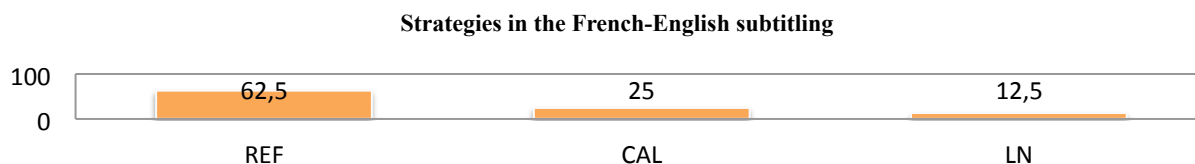


Figure 2: Strategies in the French-English subtitling

²The constraints shown in the tables have been abbreviated as follows: slang (SLG), subject omission (S. OMS), conjunction omission (C. OMS), lexical (LEX), loan (LN), swearing (SWE), assimilation (ASM), spatial (SPT), syntactic (SYN) and ungrammatical structure (UNG. ST).

From the information obtained above, it can be argued that as French is a language that makes use of more words than English does, the subtitling from French into English has resorted to reformulation in an attempt to reduce the number of characters abiding by the technical considerations of subtitling. The following table displays the strategies employed in order to deal with the constraints encountered when translating from the French dialogue into the pivot English translation:

French dialogue	Constraint (French)					
	Strategy (English)	LEX	SPT	SWE	LN	Total
REF at word level		1	1			2
phrase level		1	1	1		3
clause level						0
sentence level						0
CAL				2		2
LN					1	1
Total		2	2	3	1	8

Table 3: Strategies and constraints in the French-English subtitling.

The above data indicate that reformulation (5 instances) has been the most widely utilised strategy, and swearing (3 instances) has been the most recurrent constraint, dealt with calque (2 instances). Thus, swearing instances have been translated in a faithful manner with respect to the ST, and lexical and spatial constraints have been dealt with reformulation, a standard formula for achieving text reduction in many cases.

As for the English-Spanish subtitling from the French dialogue, the findings obtained from the quantitative analysis have proved omission to be the most recurrent strategy with 42.3%, as shown in figure 3:

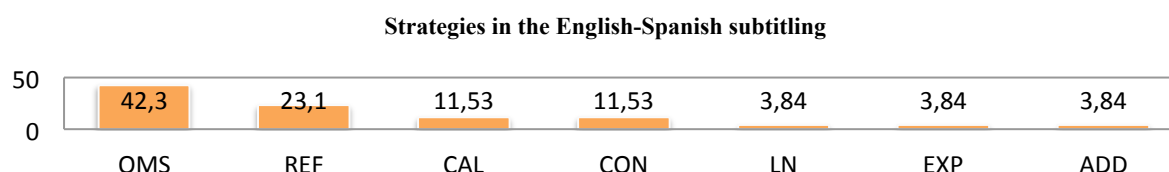


Figure 3: Strategies in the English-Spanish subtitling (French dialogue)

Herein, it can be confirmed that as has been the case with the English dialogue, text reduction has been present by means of the deletion of unimportant elements. With regard to the subtitling from the pivot English text into the Spanish TT from the French dialogue, table 4 provides the strategies employed to deal with the constraints encountered:

French dialogue	Constraint (English)							
	Strategy (Spanish)	LEX	SPT	SWE	LN	ADD	SYN	Total
OMS at word level		1	4	1				6
phrase level			4					4
clause level			1					1
sentence level								0
REF at word level				1		1		2
phrase level		1						1
clause level			1					1
sentence level			1				1	2
CON at word level		1						1
phrase level								0
clause level			1					1
sentence level				1				1
CAL				2		1		3
LN					1			1
EXP			1					1

ADD	1						1
Total	4	13	5	1	2	1	26

Table 4: Strategies and constraints in the English-Spanish subtitling (French dialogue).

As the above table shows, spatial constraint (13 instances) has been the most recurrent, and omission (11 instances) and reformulation (6) the most widely employed strategies. Text reduction can therefore be said to be a common standard tool in subtitling, independently from the SL to be translated; albeit the SL (French) and the TL (Spanish) are rather lexically similar in terms of length, the use of reformulation and omission becomes necessary when both of them are involved in subtitling. As for the swearing cases (5), the subtitler has aimed at being faithful to the ST dialogue since there has been only 1 case omission.

In relation to the importance of the pivot English text, there have been cases where this one has determined the result in the Spanish TT. The following table shows the strategies employed to deal with some constraints which have been influential in the TT, focusing on two directions, i.e. from the SL (French) into the pivot text (English), and then into the TT (Spanish):

Constraint	Strategy	Total
SPT (French)	REF at word level (English)	1
SPT (French)	REF at phrase level (English)	1
LEX (French)	REF at word level (English)	1
LEX (French)	REF at phrase level (English)	2
ADD (English)	REF at word level (Spanish)	1
ADD (English)	CAL (Spanish)	1
LEX (English)	ADD (Spanish)	1
Total		8

Table 5: Strategies in the French-English-Spanish subtitling influencing the TT.

Regarding the French analysis, there have been 8 strategies employed in the French-English subtitling (see table 3) and 26 in the English-Spanish subtitling (see table 4), accounting for 34 strategies (100%). In addition, there have been 8 cases (see table 5) where the changes from the French dialogue into the pivot English text and then into the Spanish text have been linguistically influential since certain changes have been made, accounting for 23.52% of all the strategies employed. Herein, such influences have been visible in the Spanish TT. An example of the cases where the TT has been determined by the pivot English text can be seen next; the French dialogue, pivot English text and Spanish TT with the corresponding back translations have been included:

(2)

Vous êtes tellement habitués à ce que les nazis vous lèchent les bottes. [Are you so used to the Nazis sucking up the boots to you ...]	
Are you so used to the Nazis kissing your ass...	¿Tanto le lamen el culo... [Do they lick your ass so much...]

As example (2) shows, the French ST expression (at the top), *vous lèchent les bottes* [sucking up the boots to you], has been rendered into the pivot English text (on the left) as *kissing your ass*, which has been translated in the Spanish TT very closely as *le lamen el culo* [lick your ass]. Accordingly, it can be said that both the English expression and the Spanish TT are more vulgar than the French one. In addition, the noun phrase *les Nazis* [the Nazis] has been maintained in the pivot text but omitted in the Spanish TT. All in all, we can therefore conclude that this is one of the manifold cases of manipulation where the changes via the pivot text have determined the TT.

7.3. The German dialogue

This section focuses on the most repeated constraints and the most recurrent strategies encountered in the translation of the German dialogue into the pivot English first, and then into the Spanish subtitles. With regard to the German-English subtitling, the conclusions obtained indicate that reformulation has been the most recurrent strategy with 40%, as shown in figure 4:

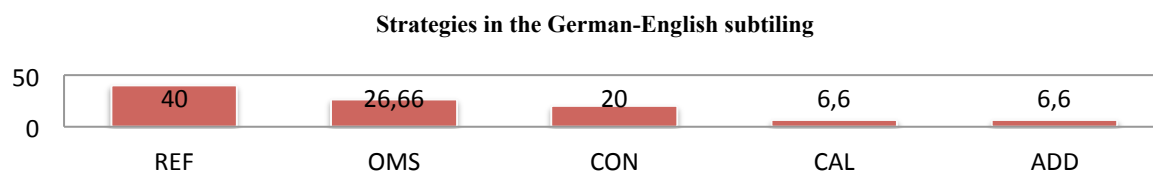


Figure 4: Strategies in the German-English subtitling.

According to the above figure, the strategies that entail text reduction have been the second and the third most widely employed; omission with 26.66% and condensation with 20%. In addition, reformulation with 40% is often used to condense long utterances. From a descriptive approach, the way every constraint has been tackled by using a strategy in the subtitling from the German dialogue into the pivot English translation can be seen in table 6:

German dialogue	Constraint (German)			Total
	LEX	SPT	SWE	
Strategy (English)				
OMS at word level	1	2		3
phrase level	1			1
clause level				0
sentence level				0
REF at word level	3			3
phrase level				0
clause level		2		2
sentence level		1		1
CON at word level	1	1		2
phrase level		1		1
clause level				0
sentence level				0
CAL			1	1
ADD	1			1
Total	7	7	1	15

Table 6: Strategies and constraints in the German-English subtitling.

As can be seen in the above table, reformulation (6) and omission (4) have been the most widely employed strategies. Lexical and spatial constraints (7 respectively) have been the most recurrent ones; as for the swearing instance, it has been dealt with calque, thereby showing faithfulness to the dialogue. The necessity of reduction has been clearly proved in the case of the German-English transfer, taking into account that German lexical length presents a challenge in subtitling that, in these cases, has been addressed with the rephrasing and deletion of utterances.

As regards the English-Spanish subtitling, the predominant strategies have been the ones that entail text reduction, i.e. omission with 50% and condensation with 22.22%, accounting for 72.22%, as can be inferred from figure 5:

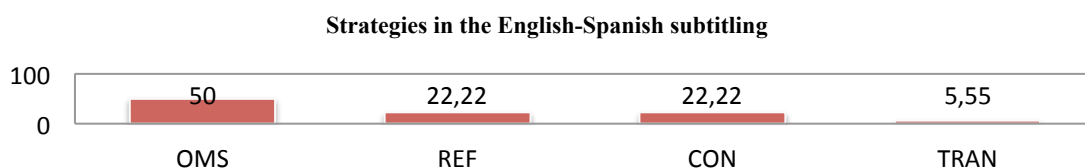


Figure 5: Strategies in the English-Spanish subtitling (German dialogue)

The strategies employed in order to deal with the ensuing constraints encountered in the English-Spanish subtitling from the German dialogue can be seen in table 7:

German dialogue Strategy (Spanish)	Constraint (English)			Total
	LEX	SPT	SWE	
OMS at word level	2	1		3
phrase level		5		5
clause level		1		1
sentence level				0
REF at word level		1		1
phrase level			1	1
clause level				0
sentence level		2		2
CON at word level				0
phrase level		1		1
clause level		2		2
sentence level		1		1
TRAN	1			1
Total	3	14	1	18

Table 7: Strategies and constraints in the English-Spanish subtitling (German dialogue)

As indicated above, omission (9 instances) has been the most widely employed strategy in this section and spatial constraint has been the most recurrent one (14 instances). These data let us know that even the English text is exposed to reduction because, otherwise, the Spanish TT may become too long, jeopardising the fulfilling of the six-second rule requirements.

As far as the German dialogue is concerned, the following data present the number of strategies employed in the overall process. There have been 15 strategies used in the German-English subtitling (see table 6) and 18 in the English-Spanish (see table 7), accounting for 33 (100% of the total). A strikingly interesting fact is brought to light since there have been cases where the translation via the pivot text has influenced the TT through linguistic changes. The number of strategies from the German ST into the pivot English text and then into the Spanish TT, which have had an influence on the TT, have totalled 11 cases, representing 33.33%. The following table shows the number of instances where such strategies resorted to have determined the TT result. The constraints and strategies are shown in both directions, that is, from the German-English and English-Spanish subtitling:

Constraint	Strategy	Total
LEX (German)	REF at word level (English)	2
LEX (German)	OMS at word level (English)	1
LEX (German)	OMS at phrase level (English)	1
LEX (German)	CON at word level (English)	1
LEX (German)	ADD (English)	1
SPT (German)	REF at sentence level (English)	1
SPT (German)	OMS at word level (English)	1
SPT (German)	CON at word level (English)	1
SPT (German)	CON at phrase level (English)	1
SPT (English)	REF at word level (Spanish)	1
Total		11

Table 8: Strategies in the German-English-Spanish subtitling influencing the TT.

An example of this type of manipulation is illustrated in example (3), containing the German dialogue, the English pivot text and the Spanish TT along with the corresponding back translations:

(3)

Der Hauptmann ist mein Begleiter. Aber alle drei sind meine Gäste. [The captain is my escort. But the other three are my guests.]	
The captain is my date, but all three are my guests.	El capitán es mi pareja, los tres son mis invitados. [The captain is my date, the other three are my guests.]

As shown above, the German dialogue (at the top) contains the term *Begleiter* [escort], but this term has been translated as *date* in the pivot English text (on the left), which has been subtitled literally in the Spanish TT (on the right). Accordingly, the translation of the German word has changed the connotation in the TT considerably, inasmuch as *Begleiter* [escort] differs from *pareja* [date]; manipulation has therefore taken place herein. In a nutshell, the quantitative analysis results have uncovered a significant fact: subtitled multilingual texts via a pivot translation may lead to cases of manipulation, thereby having a visible influence on the TT, and in some cases, some linguistic features of the languages involved may be lost or added in the TT.

7.4. The subtitler's contribution

Thanks to the information provided by the subtitler, Arturo Enríquez, it has been possible to confirm certain relevant issues (Ávila Cabrera, 2012) for the purposes of this paper:

(1) Arturo Enríquez has asserted his linguistic competence in English and Spanish, but not in the other SLs. Had the subtitler been competent in German and/or French, the TT could have had a different rendering insofar as the secondary languages might have been transferred directly into Spanish. Nonetheless, bearing in mind that his competence in English is very good, the subtitling process has been done achieving positive results as the final product shows.

(2) The fact that the subtitling of *Inglourious Basterds* has undergone a pivot translation has also been confirmed by the subtitler. This fact has permitted the audiovisual corpus to be approached by following different directions, that is, from the SL (English) into the TT (Spanish), and also from the SLs (French and German) into the pivot text (English), and then into the TT (Spanish). In addition, it seems pertinent to pinpoint that Fernanda Leboeiro, from the subtitling company *Bandaparte subtítulos*, corroborated the fact that the other three languages (French, German and Italian) had been previously translated into the English pivot text. This datum has been essential for the present study.

(3) The subtitler has admitted that pivot translations may have certain influential effects in the TT, and also that the risk that some features may get lost in translation is always present in the subtitling practice. This fact has been proved via the quantitative analysis of both the French and the German dialogue where considerable percentages of cases determined by the pivot English text have been found.

(4) Transparency has been the subtitler's primary goal when subtitling *Inglourious Basterds*, including the words with an offensive and/or vulgar tone that may have a strong impact on the audience through written language, and which are very typical of Tarantino's characters. This datum has been corroborated via the quantitative analysis of the swearing instances looked into.

Thanks to the subtitler's willingness to accept the interview, the above data have been discussed qualitatively in order to corroborate diverse results obtained from the quantitative analysis and, in this manner, triangulation has been underpinned and the conclusions made can be said to have been more trustful and solid.

8. Conclusions

Manifold conclusions have been made as regards the analysis of the multilingual film *Inglourious Basterds* translated into Spanish via a pivot English text. Based on the quantitative analysis, in the subtitling from English into Spanish, the tendency has been the deletion of linguistic elements. Bearing in mind that linguistic structures in English are shorter than in Spanish, the TT has been conditioned by text reduction in order not to overload the subtitle with too many characters. With regard to the French and German subtitling, text reduction in the form of reformulation and omission has also been predominantly present in the subtitling from the SLs into the pivot English text and then into the TT. The reasons to explain this fact are that French and Spanish can be said to be alike, in linguistic terms, and both languages use longer structures than English does. In addition, considering that German lexical items are much longer than in English and Spanish, text reduction has unavoidably occurred more intensely in both directions, that is, from the German SL into the pivot English text and then into the Spanish TT.

Another significant finding has been the way in which pivot translations can linguistically determine the TT, as far as multilingual films are concerned. There have been a strikingly considerable number of cases, both in the French and German dialogue, where the pivot English translation has influenced the TT lexically, proved quantitatively and corroborated qualitatively. What is more, the subtitler has been forced to carry out certain changes on a text, where diverse strategies had been previously utilised. Linguistic manipulation has therefore taken place, insofar as the Spanish TT has shown elements far from being close to the French/German ST.

All in all, I posit that the influence of the pivot text in the subtitling process has blurred the presence of the French and German language to a certain extent inasmuch as both of them have been transferred from English into Spanish. The characteristic lexical reduction exhibited by English in comparison with French and German, as two languages which make use of a greater number of lexical items in order to convey the same message, has provoked that the influence on the TT carried out by the secondary languages has been neutralised by the English language itself. Thus, language switch can be said to be perceived by the audience orally but not through written language. For all these reasons, I strongly believe that multilingual films should be translated from their corresponding SLs into the TL text directly in order to obtain a more reliable and less manipulated final product.

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