

Heterolingualism in Second World War Films and their Translations

Aspects of language management
in the depiction of conflict

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Outline

Introduction to the project

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Introduction to the project

- **Start:** October 2011
- **Goal:**
 - analysing the use of foreign languages in fictional representations of conflict situations
 - from a translational perspective
- **Funding:** National Fund for Scientific Research (FNRS); University of Namur; personal funds
- **Committee:**
 - Prof. Dirk DELABASTITA (supervisor)
 - Prof. Lieven VANDELANOTTE (co-supervisor)
 - Prof. Rainier GRUTMAN
 - Prof. Aline REMAEL

1. Heterolingualism

Heterolingualism

- **Multilingualism in present-day society**
- **Multilingualism in fiction:**
 - STERNBERG (1981): 'homogenizing convention' vs. 'vehicular matching'
 - GRUTMAN (1997, 2006); DELABASTITA & GRUTMAN (2005); MEYLAERTS (2006)
 - **heterolingualism**
 - 'language difference', manifesting itself through accents, vocabulary and grammar
 - "motivated deployment of foreign languages in fiction" (O'SULLIVAN 2011: 20)
 - BLEICHENBACHER (2008)
 - 'presence' vs. 'evocation' vs. 'signalization' vs. 'elimination'
 - DELABASTITA (2010)
 - 'representing' vs. 'represented languages'

Heterolingualism

- **Multilingualism in translation:**
 - **L3** (Corrius 2008, Corrius & Zabalbeascoa 2011)
 - L1 = main language of original ('source language')
 - L2 = main language of translation ('target language')
 - L3 = -L1
 - "distinct, independent language or an instance of relevant variation, sufficient to signal more than one identifiable speech community being portrayed or represented within a text" (2011: 115)
 - L3ST vs. L3^{TT}
 - L3 can be portrayed ± realistically or represented by another language, i.e. *actually* spoken vs. *supposedly* spoken

| | Operation | L3^{TT} segment | L3^{TT} status | Possible result/effect |
|---|---|---|-------------------------------|---|
| ❶ | delete L1 | ∅ | NO | Neutralization of peculiarities |
| ❷ | substitute L1⇒L2 | ∅ | NO | Traditional, standard, interlingual translation |
| ❸ | repeat L1⇒L1 | L3 ^{TT} = L1 | Added | L3 created by not translating; exoticization |
| ❹ | permute or substitute (L1⇒L3 ^{TT}) | L3 ^{TT} ≠ L1 and L2 | Added | Exoticization used as a compensation strategy |
| ❺ | delete L3 ST | ∅ | Lost | Standardization |
| ❻ | repeat L3 ST ⇒L3 ^{TT} (when L3 ST ≠ L2) | L3 ^{TT} = L3 ST | Kept | Function or connotation may change |
| ❼ | repeat L3 ST ⇒L2 (when L3 ST ≠ L2) | ∅ (L3 ^{TT} = L2) | Lost | L3 invisibility, or possible textual reference to it; standardization |
| ❽ | repeat L3 ST (when L3 ST = L2) | | | |
| ❾ | substitute L3 ST (when L3 ST ≠ L2 or L3 ST = L2) | L3 ^{TT} ≠ L3 ST and L2 L3 ^{TT} =/≠ L1 | Kept | Function or connotation may be equivalent or analogous |

(based on Corrius & Zabalbeascoa 2011: 122–126)

Heterolingualism

- **Heterolingualism in Second World War films:**
 - conflict situation (narrative opposition)
 - interest from filmmakers and audiences
 - relative absence of discussion of language use in specialized works on WW2
- **Research questions:**
 - How are real-life linguistic setups represented in WW2 films?
 - How is language difference used as a story-telling device?
 - How is heterolingualism treated in the French-dubbed versions of these films?
 - Which effects do these translation strategies have on the characters and plots?

2. Methodology

Methodology

- **Corpus selection:**
 - Technical criteria (e.g. duration, release date, country)
 - Narratological criteria (e.g. time, space, genre: combat)
 - Linguistic criteria (L1 = English; L2 = French)

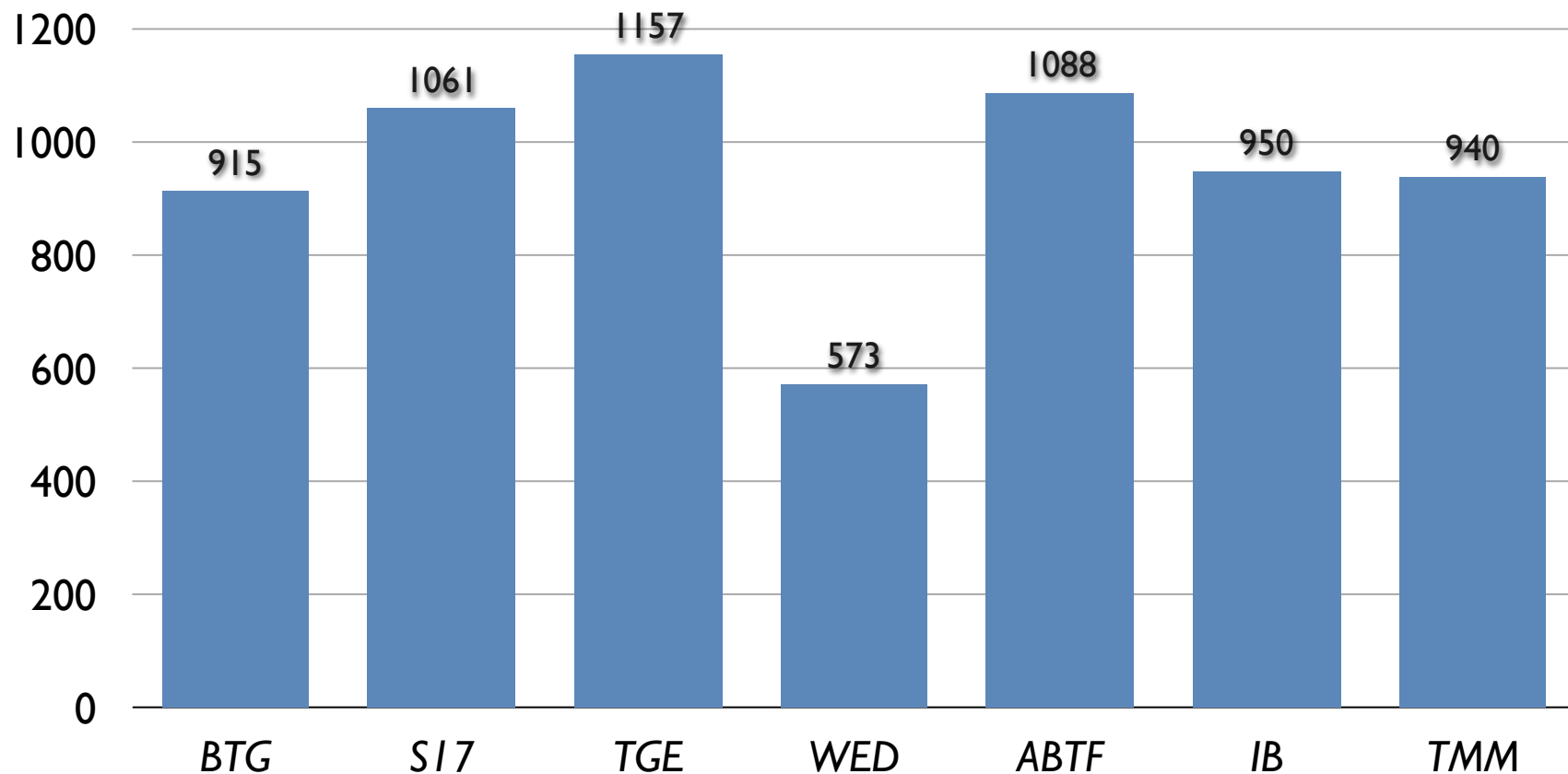
| | Year | Title | Abbreviation | French title | Director(s) |
|------------------|------|-----------------------------------|--------------|--------------------------------------|---------------------------|
| Primary corpus | 1949 | <i>Battleground</i> | <i>BTG</i> | <i>Bastogne</i> | William A. Wellman |
| | 1953 | <i>Stalag 17</i> | <i>S17</i> | <i>Stalag 17</i> | Billy Wilder |
| | 1963 | <i>The Great Escape</i> | <i>TGE</i> | <i>La Grande Évasion</i> | John Sturges |
| | 1968 | <i>Where Eagles Dare</i> | <i>WED</i> | <i>Quand les aigles attaquent</i> | Brian G. Hutton |
| | 1977 | <i>A Bridge Too Far</i> | <i>ABTF</i> | <i>Un Pont trop loin</i> | Richard Attenborough |
| | 2009 | <i>Inglourious Basterds</i> | <i>IB</i> | <i>Inglourious Basterds</i> | Quentin Tarantino |
| | 2014 | <i>The Monuments Men</i> | <i>TMM</i> | <i>Monuments Men</i> | George Clooney |
| Secondary corpus | 1961 | <i>The Guns of Navarone</i> | <i>TGON</i> | <i>Les Canons de Navarone</i> | J. Lee Thompson |
| | 1962 | <i>The Longest Day</i> | <i>TLD</i> | <i>Le Jour le plus long</i> | Ken Annakin <i>et al.</i> |
| | 1967 | <i>The Dirty Dozen</i> | <i>TDD</i> | <i>Les Douze Salopards</i> | Robert Aldrich |
| | 1969 | <i>Battle of Britain</i> | <i>BOB</i> | <i>La Bataille d'Angleterre</i> | George Hamilton |
| | 1977 | <i>Cross of Iron</i> | <i>COI</i> | <i>Croix de Fer</i> | Sam Peckinpah |
| | 1998 | <i>Saving Private Ryan</i> | <i>SPR</i> | <i>Il faut sauver le soldat Ryan</i> | Steven Spielberg |
| | 2001 | <i>Captain Corelli's Mandolin</i> | <i>CCM</i> | <i>Capitaine Corelli</i> | John Madden |
| | 2008 | <i>Valkyrie</i> | <i>VAL</i> | <i>Walkyrie</i> | Bryan Singer |
| | 2014 | <i>Fury</i> | <i>FUR</i> | <i>Fury</i> | David Ayer |
| | 2017 | <i>Dunkirk</i> | <i>DUN</i> | <i>Dunkirk</i> | Christopher Nolan |

Methodology

- **Transcription:** 300+ pages appendix
- **Tagging** on Excel sheets -> statistical data
 - Characters (antagonists vs. protagonists; sometimes nameless)
 - Lines (i.e. speaking turns)
 - Scenes (i.e. spatio-temporal units)
 - Representing languages (OV & FDV)
 - Represented languages (OV & FDV)
 - Dubbing operation

Methodology

- **Preliminary statistical observations, e.g.**
 - Number of lines per film



Methodology

- **Preliminary statistical observations**, e.g.
- Distribution of speaking characters and their lines

| | Protagonists | | Antagonists | | Neutral | | Total | |
|-------------|--------------|-------|-------------|-------|---------|-------|--------|-----|
| | Amount | % | Amount | % | Amount | % | Amount | % |
| <i>BTG</i> | 60 | 78.95 | 16 | 21.05 | 0 | 0 | 76 | 100 |
| <i>S17</i> | 59 | 83.10 | 10 | 14.84 | 2 | 2.82 | 71 | |
| <i>TGE</i> | 31 | 50 | 31 | 50 | 0 | 0 | 62 | |
| <i>WED</i> | 11 | 23.40 | 36 | 76.60 | 0 | 0 | 47 | |
| <i>ABTF</i> | 223 | 84.47 | 41 | 15.53 | 0 | 0 | 264 | |
| <i>IB</i> | 22 | 38.60 | 29 | 50.88 | 6 | 10.53 | 57 | |
| <i>TMM</i> | 36 | 60 | 11 | 18.33 | 13 | 21.67 | 60 | |
| | Protagonists | | Antagonists | | Neutral | | Total | |
| | Lines | % | Lines | % | Lines | % | Lines | % |
| <i>BTG</i> | 842 | 95.74 | 39 | 4.26 | 0 | 0 | 915 | 100 |
| <i>S17</i> | 840 | 79.10 | 203 | 19.11 | 19 | 1.79 | 1062 | |
| <i>TGE</i> | 964 | 83.32 | 193 | 16.68 | 0 | 0 | 1157 | |
| <i>WED</i> | 356 | 62.13 | 217 | 37.87 | 0 | 0 | 573 | |
| <i>ABTF</i> | 968 | 88.97 | 120 | 11.03 | 0 | 0 | 1088 | |
| <i>IB</i> | 498 | 52.42 | 443 | 46.63 | 9 | 0.95 | 950 | |
| <i>TMM</i> | 842 | 89.57 | 54 | 5.74 | 44 | 4.68 | 940 | |

3. Representing and represented languages

Representing & represented languages

- **Analysis for both OV and FDV**
- For each film, tables featuring:
 - All representing language varieties
 - Merged languages
 - Native vs non-native varieties
 - L1 vs L3 distribution

| Language(s) | Lines | Percentages |
|--|-------|-------------|
| En _{A_m'} | 825 | 90.16 |
| Ge | 17 | 1.86 |
| Fr _{EN'} | 15 | 1.64 |
| En _{Fr'} | 13 | 1.42 |
| En _{A_m'} + Fr _{EN'} | 11 | 1.20 |
| Fr | 11 | 1.20 |
| Ge _{EN'} | 9 | 0.98 |
| En _{Ge'} | 7 | 0.77 |
| En _{A_m'} + Ge _{EN'} | 3 | 0.33 |
| En _{A_m'} + Ge | 2 | 0.22 |
| En _{Fr'} + Fr | 2 | 0.22 |
| Total | 915 | 100 |

Representing & represented languages

- **Results:** all language varieties (OV)

| Language | Variety | Films | | | | | | | Total |
|--------------|---------------------|------------|------------|------------|------------|-------------|-----------|------------|-----------|
| | | <i>BTG</i> | <i>S17</i> | <i>TGE</i> | <i>WED</i> | <i>ABTF</i> | <i>IB</i> | <i>TMM</i> | |
| Dutch | Du | | | | | ✓ | | ✓ | 2 |
| | Du _{Gc} ' | | | | | ✓ | | | 1 |
| English | En _{A,m} ' | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | 7 |
| | En _{Aa} ' | | | ✓ | | | | | 1 |
| | En _{Bz} ' | | | ✓ | ✓ | ✓ | ✓ | ✓ | 5 |
| | En _{Cc} ' | | | ✓ | | | | | 1 |
| | En _{Dc} ' | | | | | ✓ | | ✓ | 2 |
| | En _{Fz} ' | ✓ | | ✓ | | | ✓ | ✓ | 3 |
| | En _{Gc} ' | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | 7 |
| | En _{Pc} ' | | | ✓ | | ✓ | | | 2 |
| | En _{Sz} ' | | | ✓ | | ✓ | | | 2 |
| | En _{Sp} ' | | | ✓ | | | | | 1 |
| | | | | | | | | | |
| French | Fr | ✓ | | ✓ | | | ✓ | ✓ | 4 |
| | Fr _{En} ' | ✓ | | ✓ | | | ✓ | ✓ | 4 |
| | Fr _{Gc} ' | | | ✓ | | | ✓ | ✓ | 3 |
| German | Ge | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | 7 |
| | Ge _{Dc} ' | | | | | ✓ | | | 1 |
| | Ge _{En} ' | ✓ | ✓ | ✓ | | ✓ | | ✓ | 5 |
| | Ge _{Fz} ' | | | ✓ | | | ✓ | ✓ | 3 |
| Italian | It | | | | | | ✓ | | 1 |
| | It _{En} ' | | | | | | ✓ | | 1 |
| | It _{Gc} ' | | | | | | ✓ | | 1 |
| Latin | Lat | | | | | ✓ | | | 1 |
| Polish | Po | | | | | ✓ | | | 1 |
| Russian | Ru | | ✓ | | | | | ✓ | 2 |
| | Ru _{En} ' | | | ✓ | | | | | 1 |
| | Ru _{Pc} ' | | | ✓ | | | | | 1 |
| Scottish | Sc | | | ✓ | | | | | 1 |
| Spanish | Sp | | | ✓ | | | | | 1 |
| Total | 29 | 7 | 5 | 19 | 4 | 13 | 12 | 13 | 72 |

Representing & represented languages

- **Results:** distribution of languages (OV)

| Film | Dutch | English | French | German | Italian | Latin | Polish | Russian | Scottish | Spanish |
|-------------|-------|---------|--------|--------|---------|-------|--------|---------|----------|---------|
| <i>BTG</i> | | 93.33 | 3.55 | 3.11 | | | | | | |
| <i>S17</i> | | 92.18 | | 7.72 | | | | 0.09 | | |
| <i>TGE</i> | | 88.72 | 3.41 | 6.91 | | | | 0.73 | 0.13 | 0.09 |
| <i>WED</i> | | 94.94 | | 5.06 | | | | | | |
| <i>ABTF</i> | 5.42 | 83.50 | | 10.29 | | 0.09 | 0.69 | | | |
| <i>IB</i> | | 36.37 | 23.89 | 36.47 | 3.26 | | | | | |
| <i>TMM</i> | 0.43 | 90.16 | 5.16 | 3.72 | | | | 0.53 | | |

- **Results:** native vs non-native varieties (OV)

| Status | Films | | | | | | |
|----------------------|------------|------------|------------|------------|-------------|-----------|------------|
| | <i>BTG</i> | <i>S17</i> | <i>TGE</i> | <i>WED</i> | <i>ABTF</i> | <i>IB</i> | <i>TMM</i> |
| Native varieties | 94.32 | 87.01 | 81.98 | 94.94 | 92.92 | 74.63 | 79.10 |
| Non-native varieties | 5.68 | 12.99 | 18.02 | 5.06 | 7.08 | 25.37 | 20.90 |

Representing & represented languages

- **Results:** L1 vs L3 status (OV)

| Film | L1 | | L3 | |
|-------------|-------------------|-------------|---------------------|-------------|
| | Variety | Percentages | Amount of varieties | Percentages |
| <i>BTG</i> | En _{Am'} | 91.04 | 6 | 8.96 |
| <i>S17</i> | En _{Am'} | 82.30 | 4 | 17.70 |
| <i>TGE</i> | En _{Br'} | 43.52 | 18 | 56.48 |
| <i>WED</i> | En _{Br'} | 56.89 | 3 | 43.11 |
| <i>ABTF</i> | En _{Br'} | 47.33 | 12 | 52.67 |
| <i>IB</i> | Ge | 35.84 | 11 | 64.16 |
| <i>TMM</i> | En _{Am'} | 62.77 | 12 | 37.23 |
| | Averages | 59.96 | 9.43 | 40.04 |

Representing & represented languages

- **Results:** dubbing status (FDV)

| Film | Dubbing | | Partial dubbing | | No dubbing | | Deletion | | Addition | | Total |
|--------------|---------|-------|-----------------|------|------------|-------|----------|------|----------|------|-------|
| | Lines | % | Lines | % | Lines | % | Lines | % | Lines | % | |
| <i>BTG</i> | 903 | 98.47 | 1 | 0.11 | 6 | 0.65 | 5 | 0.55 | 2 | 0.22 | 917 |
| <i>S17</i> | 986 | 92.67 | 4 | 0.38 | 52 | 4.89 | 20 | 1.88 | 2 | 0.19 | 1064 |
| <i>TGE</i> | 1115 | 94.65 | 3 | 0.25 | 27 | 2.29 | 12 | 1.02 | 21 | 1.78 | 1178 |
| <i>WED</i> | 554 | 95.03 | 0 | 0 | 18 | 3.09 | 1 | 0.17 | 10 | 1.71 | 583 |
| <i>ABTF</i> | 881 | 78.80 | 1 | 0.09 | 180 | 16.10 | 26 | 2.3 | 30 | 2.6 | 1118 |
| <i>IB</i> | 388 | 40.84 | 8 | 0.84 | 554 | 58.32 | 0 | 0 | 0 | 0 | 950 |
| <i>TMM</i> | 868 | 92.14 | 1 | 0.11 | 70 | 7.43 | 1 | 0.11 | 2 | 0.21 | 942 |
| <i>Avrg.</i> | 813.57 | 84.66 | 2.57 | 0.25 | 129.57 | 13.25 | 9.29 | 0.86 | 9.57 | 0.96 | 965 |

Representing & represented languages

- **Results:** all language varieties (FDV)

| Language | Variety | Films | | | | | | | Total |
|--------------|--------------------|------------|------------|------------|------------|-------------|-----------|------------|-----------|
| | | <i>BTG</i> | <i>S17</i> | <i>TGE</i> | <i>WED</i> | <i>ABTF</i> | <i>IB</i> | <i>TMM</i> | |
| Dutch | Du | ✓ | | | | ✓ | | ✓ | 3 |
| | Du _{Fr} ' | ✓ | | | | | | | 1 |
| | Du _{Ge} ' | | | | | ✓ | | | 1 |
| English | En _{Am} ' | | ✓ | | | | | ✓ | 2 |
| | En _{Br} ' | | | ✓ | | ✓ | | | 2 |
| | En _{Fr} ' | | | ✓ | | | ✓ | | 2 |
| | En _{Ge} ' | | | ✓ | | | ✓ | | 2 |
| French | Fr | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | 7 |
| | Fr _{Du} ' | ✓ | | | | | | ✓ | 2 |
| | Fr _{Ge} ' | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | 7 |
| | Fr _{Sp} ' | | | ✓ | | | | | 1 |
| German | Ge | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | 7 |
| | Ge _{En} ' | | ✓ | | | | | ✓ | 2 |
| | Ge _{Fr} ' | ✓ | ✓ | ✓ | | ✓ | ✓ | ✓ | 6 |
| Italian | It | | | | | | ✓ | | 1 |
| | It _{Fr} ' | | | | | | ✓ | | 1 |
| Latin | Lat | | | | | ✓ | | | 1 |
| Polish | Po | | | | | ✓ | | | 1 |
| Russian | Ru | | ✓ | | | | | ✓ | 2 |
| | Ru _{Fr} ' | | | ✓ | | | | | 1 |
| Scottish | Sc | | | ✓ | | | | | 1 |
| Spanish | Sp | | | ✓ | | | | | 1 |
| Total | 22 | 7 | 7 | 11 | 3 | 9 | 8 | 9 | 54 |

4. Narrative deployment of heterolingualism

Narrative deployment of heterolingualism

- **Tendencies / tropes:**
 - International encounters
 - Interpreters
 - Spies and traitors
 - Life-saving language skills
 - Humour

Narrative deployment of heterolingualism

- **International encounters, e.g. *TGE***

SEDGWICK Résistance... Résistance?
ARISTIDE Uh... you are English?
SEDGWICK Uh... I'm Australian. Uh, di-dites-moi...

ARISTIDE You can speak English, I understand.
SEDGWICK Bloody good. I'm a British officer. I've just escaped
 from a prisoner war camp in Germany. I'm trying
 to make my way to Spain. You understand me?

ARISTIDE Oui.
SEDGWICK Can you help me now? Eh?
ARISTIDE I know someone who can.
SEDGWICK Bloody good.

Oh Good Lord... La Résistance?
Vous êtes Anglais?
Euh, oui, je suis Australien. Euh, non mais dites-
moi...
Vous n'avez rien à craindre de nous.
Bonté de Dieu! Mais écoutez, je suis officier dans
l'armée britannique et je viens de m'évader d'un
camp de prisonniers en Allemagne. Je voudrais me
rendre en Espagne. Est-c'-est-c'qu'il y a un moyen?
Oui.
Bon, vous pouvez m'aider? Oui?
Je connais quelqu'un.
Ah.

Narrative deployment of heterolingualism

● Interpreters, e.g. *Battleground*

HOLLEY Oh, let's live a little, huh, Jarvess. Come on, mama, get yourself in gear.

DENISE Oh no, no, not mama. These two lit-little children, euh, they live with me, but... je n'suis pas la maman, c'est les enfants d'un village à côté qui a été bombardé, un grand bombardement absolument épouvantable, c'est une chose terrible, épouvantable, et les parents sont morts tous les deux...

JARVESS Douc'ment, s'il vous plaît, douc'ment.

DENISE Oh, j'veus d'mande pardon, je parle trop vite, naturell'ment. Euh... je... ne... suis pas... leur... maman. Ce sont des enfants d'un village voisin qui a été bombardé. Un grand bombardement. Le papa... et la maman... sont morts... tous les deux. Vous avez compris?

JARVESS Oui. She said she's not the mother of the two little girls. They're from a town near here. Bombed out, both parents killed.

Oh, on lui coupe le sifflet, hein, Jarvess. Allez, maman, v'nez 'dincer'.

Non, non, pas maman. Ces deux petits enfants, euh, habitent avec moi, maar... Ik ben de moeder niet, het zijn de kinderen uit een ander dorp dat gebombardeerd werd, een groot bombardement, het is verschrikkelijk! De vader, de moeder zijn beide dood.

Langzamer, alsjeblieft. Langzamer.

Oh ja, neem me niet kwalijk, ik spreek veel te rap. Euh, luister, ik ben... hun... mama niet. Het zijn de kinderen uit een dorp in de buurt. Het werd gebombardeerd. Een groot bombardement. De vader... en de moeder... zijn dood. Alle twee. Heb je het begrepen?

Ja. Elle dit qu'elle n'est pas la mère des enfants. Elle les a r'cueillis après un bombardement. Leurs parents... ont été tués.

Narrative deployment of heterolingualism

● Spies and traitors, e.g. *WED*, *S17*



CHECKPOINT
GUARD
SMITH

Halt. Show me your papers. Right.

I've written many times, of course, but... with so many troops on leave in Berlin, it was hardly likely she'd remember me. But one always hopes you're the one she'll never forget.

SCHAFER
SMITH

Yeah. What was her name, anyway?

Fred.

SCHAFER

Fred? Oh yeah, I remember Fred. Yes, she was this short little redhead.



Ihre Papieren, bitte. Ja gut, weiter ... Halt. Sagen Sie mal ihr ...befehl. Gut.

Ich habe natürlich oft geschrieben, ja, aber, so viele Kameraden haben Urlaub in Berlin sind, glaub ich, dass sie mich erinnert. Und doch hofft man, dass man der einige ist, dass sie nicht vergesst.

Ja, sicher. Wie ist denn die Name?

Fritz.

Fritz. Oh ja, ich erinnere mich. Das war so eine kleine ... rothaarig ...

SCHULZ
PRICE
SCHULZ
PRICE

Nun, was ist? Haben Sie's herausgefunden?

Doch. Ich weiß alles.

Wie hat er es gemacht?

Ganz einfach. Zigarette. Streichhölzer. Passen Sie aus.

SCHULZ
SEFTON

Ach so! Ach so! [*They exit*]

Ach so!

Nun, was ist? Haben Sie's herausgefunden?

Doch. Ich weiß alles.

Wie hat er es gemacht?

Ganz einfach. Zigarette. Streichhölzer. Passen Sie aus.

Ach so! Ach so!

Ach so!

Narrative deployment of heterolingualism

● Life-saving skills, e.g. *The Great Escape*

| | | |
|-----------|---|--|
| SECRET | Geheime Staatspolizei. Ihren Ausweis, bitte. Ah, | Geheime Staatspolizei. Ihren Ausweis, bitte. Ah, |
| POLICEMAN | Français? | Français ? |
| BARTLETT | Jawohl. | Jawohl. |
| SECRET | Commerçant? | Commerçant ? |
| POLICEMAN | | |
| BARTLETT | Mais oui. Parlez-vous français? | Mais oui. Parlez-vous français ? |
| SECRET | Un peu. | Un peu. |
| POLICEMAN | | |
| BARTLETT | Votre accent est très bon. | Votre accent est très bon. |
| SECRET | Oh, je l'ai quitépé dans l'école supérieure. Très | Oh, je les études j'ai fait au... dans l'école |
| POLICEMAN | bien. Passez. | supérieure. C'est bien. Passez. |
| MACDONALD | Merci. | Merci. |
| SECRET | Au revoir, m'sieur. | Au r'voir, monsieur. |
| POLICEMAN | | |
| BARTLETT | Au revoir. | Au r'voir. |
| SECRET | Au revoir. Good luck. | Au r'voir. Good luck. |
| POLICEMAN | | |
| MACDONALD | Thank you. | Thank you. |
| SECRET | Halt! Schießen! Zwei vom Lager sind getürmt! | Halte, ou je tire ! Zwei vom Lager sind getürmt! |
| POLICEMAN | Engländer! | Engländer! |

Narrative deployment of heterolingualism

● Humour, e.g. *Stalag 17*

| | | |
|-----------|--|---|
| BAGRADIAN | ... Czechoslovakia und Poland, kaput! Und the Fräulein with the Glockenspiel und the [?] verboten! Und the apple strudel mit the Liederkranz, Gesundheit! Everything is Gesundheit, kaput, und verboten! | ... une Czechoslovakia une Poland! Und die Fräulein mit die Glockenspiel und die B... verboten! Und the Apfelstrudel mit die Liederkranz, Gesundheit! Tout est Gesundheit, kaput et verboten! |
| SCHULZ | Gentlemen! Attention! | Garde à vous! |
| BAGRADIAN | Heil Hitler! | Heil Hitler! |
| SCHULZ | Heil Hi—. Droppen Sie dead! | Heil Hi—. Kaputt Idiot! |
| BAGRADIAN | Quiet! We are indoctrinating. Is you all indoctrinated? | Silence! Nous nous endoctrinons! Êtes-vous bien endoctrinés tous? |
| MEN | Jawohl! | Jawohl! |
| BAGRADIAN | Is you all good little Nazis? | Êtes-vous bien tous de bons p'tits nazis? |
| MEN | Jawohl! | Jawohl! |
| BAGRADIAN | Is you all good little Adolfs? | Êtes-vous bien tous de bons p'tits Adolf? |
| MEN | Jawohl! | Jawohl! |
| BAGRADIAN | Then we will all salute Feldwebel Schulz. About... face! Sieg heil! | Alors, nous allons saluer le Feldwebel Schulz! Demi... tour! Sieg heil! |
| MEN | Sieg heil! | Sieg heil! |

5. Representing the 'Other'

Representing the 'Other'

- **Ongoing research**
 - Statistics on demononyms (e.g. use of 'Kraut', 'Jerry', 'Hun'; 'Chleuh', 'Boche', 'Fritz') and related adjectives
 - Preliminary observations:
 - Many derogative words in *Battle of Britain*
 - No derogative words in *Where Eagles Dare* (even 'Nazi') or in *The Monuments Men*
 - Occasional addition of derogative words (e.g. S17)

Concluding remarks

Concluding remarks

- More heterolingualism than originally hypothesized
- Global diachronic **increase** of heterolingualism (both OV and FDV)
 - Exceptional case: *Inglourious Basterds* (see also Mingant 2010)
 - No fixed tendencies: exceptions past (e.g. *The Longest Day*) and present (e.g. *The Monuments Men*)
- General **correspondence** between representing and represented languages
 - Some exceptions, e.g. *Where Eagles Dare*, *Valkyrie*
- Dubbing strategies **vary** for each film
 - Clever solutions (e.g. *Battleground*, *Where Eagles Dare*)
 - Incoherences (e.g. *Where Eagles Dare*)
 - General deletion of references to 'English'
- Variable heterolingual acting **performance** (e.g. unconvincing accent, wrong pronunciation)

A line we will never hear:



Thank you for your attention



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