

MULTILINGUALISM IN TARANTINO'S *INGLORIOUS BASTERDS*. DIFFICULTIES AND STRATEGIES FOR DUBBING AND SUBTITLING

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Abstract: Multilingualism has achieved a new summit in Tarantino's filmography with *Inglourious Basterds*, since four languages are involved in the original version: English, French, Spanish and Italian. The setting of this film shows the fall of France after the Nazi invasion in 1940, and the film continuously reflects the relationship between language and power. This paper deals with the subject of multilingualism and cultural representation in the subtitles and dubbing of Tarantino's *Inglourious Basterds* from a translation perspective, according to the difficulties, strategies and changes derived from the audiovisual translation. We follow two main research hypotheses, namely, that subtitles (i) are used in a different way depending on the soundtrack and may activate their own modes of textual interpretation, and thus (ii) there may be any kind of change in the dialogues derived from the languages used in the scene, which could promote a sort of intercultural and multilingual sensitivity, or abstraction in the target audience.

Keywords: audiovisual translation, multilingualism, strategies, challenges.

Resumen: El multilingüismo ha alcanzado un nuevo hito en la filmografía de Tarantino con *Malditos bastardos* (*Inglourious Basterds*), pues en la versión original intervienen cuatro idiomas: inglés, francés, español e italiano. La cinta muestra la caída de Francia tras la invasión nazi en 1940, poniendo continuamente de relieve la relación entre el lenguaje y el poder. Este trabajo aborda el multilingüismo y la representación cultural en los subtítulos y el doblaje de *Malditos bastardos* desde la perspectiva de la traducción, atendiendo a las dificultades, estrategias y cambios derivados de la traducción audiovisual. Para ello, partimos de dos hipótesis principales de investigación, a saber: que los subtítulos (i) se utilizan de manera diferente según la banda sonora y pueden activar sus propios modos de interpretación textual y, por lo tanto, (ii) puede haber cambios en los diálogos derivados de los idiomas utilizados en la escena, lo que podría facilitar la sensibilidad intercultural y multilingüe o bien ocasionar la abstracción en el público objetivo.

Palabras clave: traducción audiovisual, multilingüismo, estrategias, dificultades

1. Real life multilingualism in audiovisual texts

There are uncountable reasons for multilingualism in films, even though they always entail an additional difficulty for audiovisual translation. Not only do the variations between the source culture and the target culture need to be considered, but also the differences among the three or more languages used in the original version of the film. Moreover, we should also take into account that multilingual films trigger a kind of reflection on spectators. Audiences are more conscious of this multicultural situation, as well as of the importance of the translator's role in completing a successful communication act.

The multilingual discourse, defined as the use of two (bilingualism) or more languages within a given text, is a phenomenon that is increasing the favourable assessment among the scholars. Indeed, the opposite phenomenon – monolingualism – has even come to be considered by some experts like Philipson (2003: 63) as a “curable disease”. Multilingualism requires two basic components: language contact and language variation. Communication in the globalized world where we live in, together with the ease of transmission of knowledge and information, are entailing a rising number of people for whom the English language –which is not their main language– plays a key role in their everyday life. As a consequence, multilingualism often actually means English plus an/other language/s. Nevertheless, the influence and importance of English does not necessarily take place to the detriment of other languages.

Nowadays, there is an increasing presence of multilingual audiovisual texts, especially in the case of wide audience films (beyond documentaries) reflecting this real-life multilingualism. Heiss (2004: 209) remarked that “it was primarily in the ‘80s and the ‘90s that the number of film productions requiring the audience to deal with communication in more than one language increased”, highlighting some examples such as *Funny Games* (1997), and *Knockin' on Heaven's Door*.

This tendency is even more marked in the 21st century, in which we are experiencing an explosion of multilingual films. Díaz Cintas and Ramael (2007: 58) noted that “This often happens in co-productions or in films that make use of the different languages spoken in the producing country”. We consider, however, that this situation is slightly changing, and

representative of this new trend are *Lost in Translation* (Coppola, 2003), *Babel* (Gonzalez Iñarritu, 2006), and more recently the 8 Oscar-winning film *Slumdog Millionaire* (Boyle, 2008). In multilingual audiovisual texts, moreover, we should pay a special attention to war films. Conflicts, in general, imply language contact due to the interaction of speakers of different languages. Bleichenbacher (2008: 8) established the main reasons of this contact: "large-scale processes such as territorial expansion (e.g. colonization), political unions, border contacts and migration have been identified". These social phenomena have been intensified in the last decades, and they have been reflected in the big screen. Regarding to the 20th century, there are numerous examples especially of the Second World War in which more than one language is concerned: some representative films are *Sophie's choice* (Pakula, 1982), *Life is beautiful* (*La vita è bella*; Benigni, 1997) and more recently *The Counterfeiters* (*Die Fälscher*; Ruzowitzky, 2007) and of course *Inglourious Basterds* (Tarantino, 2009). These four films, with different producing countries and different main languages, take place in multilingual environments and show quite a realistic use of language.

2. Tarantino and languages

Tarantino's filmography is full of violence and, in some cases, even bad taste, but these two elements are surpassed by the recurrent references to the pop culture and language, being the last even more important for our work as linguists. Language, a quintessential Tarantino feature, draws attention to itself due to its inherent intention, which may differ attending to the different films.

The titles of Tarantino's films include interesting references for the study of the use of language in his filmography. Titles like *Reservoir Dogs* and *Pulp Fiction* have already become part of our recent cultural scene, as well as of our semiotic environment. Although titles may be considered as trivial or ephemeral texts, they shape the first horizon of expectations in the potential audience. Titles often have a reduced number of words by which they show a big expressive or persuasive force; and despite their limited linguistic units, they present thoughts, experiences, or even conceptual worlds. Gallardo Paúls (1997: 178) stated, from a different point of view, that titles should be considered as paratexts, since they complement the work, together with prologues, images, posters, etc. Tarantino's titles support this

idea of paratext, as his films usually exhibit word games with different references to pop culture. His first film displays a paratextual device connected to language: the title *Reservoir Dogs* (Tarantino, 1992) is based on the mixture of *Au revoir les enfants* (Malle, 1987) and *Straw Dogs* (Peckinpah, 1971). We face a similar linguistic problem in *Kill Bill* (Tarantino, 2003 and 2004) due to the polysemy of "Bill", which refers to both the killer Bill and the "bill" as the Bride's desire for revenge. Moreover, *Inglourious Basterds* takes its title from Enzo G. Castellari's film *The Inglourious Bastards* (*Quel maledetto treno blindato*, 1978), and together with the film reference, we should remark the vowel alteration in "Basterds", by which we may infer a reference to the importance of language of this film.

Tarantino's films reflect the language of the environment where the action takes place. For instance, *Jackie Brown* (1997), a literary adaptation of Leonard's novel *Rum Punch*, is set in a world of street criminals and smugglers who use their own slang, as in the following example, where Ordell – imitating the sound of a weapon – says: "Them Hong Kong movies came out, every nigga gotta have a forty-five. And they don't want one, they want two, cause nigga want to be 'The Killer.'" The foray of Tarantino - a white director into the controversial subject of "blaxploitation" - entailed a huge fit of rage among the black community, increased with the continuous reference to the word "nigga". Despite some critics consider that the repetition of this word in his films may lead to overlook its offensive connotations, the characters and the words used suit the story and make it plausible.

Finally, we should highlight that history is the result of the combination of memory and language. These two elements are clearly connected to each other; indeed, history may be considered as memory written in words. Language moulds and adapts memory, since words are the key element to speak, and to remember what happened and what was related. This is the reason why stories change following the way they are told. In this respect, Tarantino's films differentiate from other directors' filmographies in the fact that he is not completely devoted to describing or depicting facts, but he emphasizes the interdependence between history, memories and language.

3. Multilingualism in *Inglourious Basterds*

Contacts between languages and cultures are not unusual in audiovisual texts. It is not difficult to find scenes in which several languages are involved and play an important role for the meaning. Simultaneity of two or more languages is a real problem for translators, and the difficulty is even bigger for dubbing and subtitling due to the images and kinetic synchrony. Tarantino always tends to introduce foreign elements in his films derived from culture contacts. These multicultural and multilingual tendencies have achieved a new summit in Tarantino's filmography thanks to *Inglourious Basterds*, where Tarantino boasts about the different languages on display: English, French, German and Italian.

The entire film is about language, avoiding the non-realistic film contrivance of speaking English. Tarantino, in an interview to *Sight and Sound* of the British Film Institute (Gilbey, 2009), reflected about this subject and claimed that

reality is that your ability to speak languages in Europe in World War II could be the difference between being shot or and thrown in a ditch, or living to see another day. World War II was the last time white people were fighting other white people; you could actually integrate yourself in with the Nazis or the French or whoever, if you could speak the language. It is all about language (par. 4).

In our study, we will focus on three scenes to study the translators' proposals, as well as to highlight the problems and strategies for the translation and adaptation processes into three different languages: Spanish, French and Italian. Chaume (2008: 130) considers that translators should aim "fidelity to the source text (ST) in the sense of trying to preserve its relevant features, so that target culture viewers watch the same film that source culture spectators had the chance to watch". According to Chaume, we will try to make a proposal in order to reach the highest level of comprehension in target audiences, trying to avoid possible weaknesses.

3.1. "Chapter One: Once Upon a Time in Nazi-Occupied France"

3.1.1. Dubbing

The original film starts with a dialogue in French subtitled in English: SS Colonel Hans Landa interrogates Perrier LaPadite, a French farmer. Landa's knowledge of French is fluent and elaborated, and he resorts to

complex sentences such as subjunctives and conditionals. Nevertheless, after a few minutes of this demonstration of French fluency, Landa claims that he does not have enough French to continue, and asks LaPadite to switch to English:

Scene 1: OV (00:06:48 - 00:07:20)

Colonel Landa (C. L.): Monsieur LaPadite, je suis au regret de vous informer que j'ai épuisé l'étendue de mon français. Continuer à le parler si peu convenablement ne ferait que me gêner. Cependant, je crois savoir que vous parlez un anglais tout à fait correct, n'est-ce pas ?

Perrier LaPadite (P. L.): Oui.

C. L.: Ma foi, il se trouve que moi aussi. Puisque nous sommes ici chez vous, je vous demande la permission de passer à l'anglais pour le reste de la conversation.

P. L.: Certainement.

C. L.: While I'm very familiar with you and your family, I have no way of knowing if you are familiar with whom I am.

Apparently, this film device allows a shift to a language - English - completely out of context, and it may be a challenge for the translator since depending on the target language the translation strategy may change. We analyse the translation of this scene into three languages: Spanish, French and Italian. Firstly, the translator into Spanish has avoided any reference to English in the dubbing:

Scene 1: Spanish (00:05:30 - 00:07:20)

Coronel Landa (C. L.): Monsieur LaPadite, vu ce que nous avons à discuter, il serait préférable de discuter en privé. Vous remarquerez que j'ai laissé mes hommes à l'extérieur, si cela ne les offense pas, auriez-vous l'obligeance de demander à vos chères mesdames de sortir?

Perrier LaPadite (P. L.): Vous avez raison. Charlotte, tu veux bien amener tes sœurs dehors? Le colonel et moi on a deux-trois mots à se dire.

C. L.: Monsieur LaPadite, siento la necesidad de informarle de que ha agotado mis conocimientos de francés. Y, si continuó hablándolo, sé

que acabaría poniéndome en evidencia. Sin embargo, usted se defiende correctamente en otros idiomas, ¿verdad?

P. L.: Oui.

C. L.: Pues el problema está solucionado. Y puesto que estamos en su casa, le pido a usted permiso para evitar el francés en el resto de la conversación.

Unlike the original version, Landa does not introduce the switch of languages in the Spanish translation: when the women get out of the farm, he starts speaking in Spanish, avoiding French. The first answer of LaPadite is “oui” in French, a resource which keeps the bilingualism of the original version. The horizon of expectations and the plausibility of the dialogue keep intact due to a translation resource: instead of *passer à l'anglais* (“swift into English”), Landa claims that LaPadite *se defiende correctamente en otros idiomas* (“he can speak other languages”).

Secondly, if we study the Italian dubbing, it is interesting the use of French as in the original version, although it has a translation problem: when Colonel Landa asks the swift into English, they really do it into Italian, losing the plausibility of the dialogue:

Scene 1: Italian (00:06:48 - 00:07:27)

Colonel Landa (C. L.): Monsieur LaPadite, je suis au regret de vous informer que j'ai épuisé l'étendue de mon français. Continuer à le parler si peu convenablement ne ferait que me gêner. Cependant, je crois savoir que vous parlez un anglais tout à fait correct, n'est-ce pas ?

Perrier LaPadite (P. L.): Oui.

C. L.: Ma foi, il se trouve que moi aussi. Puisque nous sommes ici chez vous, je vous demande la permission de passer à l'anglais pour le reste de la conversation.

P. L.: Certainement.

C. L.: Voilà, io ho molto informazioni su di lei e la sua famiglia, ma io non ho modo di sapere se lei sia informato su di me.

Finally, the French dubbing has resorted to a different kind of translation strategy: this scene is completely in French and the language swift does not take place in here, but in the following scene although the Colonel says *je*

vous demande la permission de passer à l'anglais tout à l'heure ("I ask your permission to switch to English later"). It should be highlighted the references to Molière and to the later swift into English:

Scene 1: French (00:06:48-00:07:10 and 00:18:38-00:19:40)

Colonel Landa (C. L.): Monsieur LaPadite, je dois dire que c'est toujours avec un grand plaisir que je pratique la langue de Molière. Il se peut néanmoins que je passe à l'anglais pour m'amuser au cours de la discussion, et vous me suivrez. Je crois savoir que vous parlez un anglais tout à fait correct, n'est-ce pas ?

Perrier LaPadite (P. L.): Exact.

C. L.: Ma foi, il se trouve que moi aussi. Puisque nous sommes ici chez vous, je vous demande la permission de commencer en français et passer à l'anglais tout à l'heure.

P. L.: Certainement.

[...]

C. L.: Point out to me the areas where they are then. Since I have not heard any disturbances, I assume that they are listening to but they do not speak English.

P. L.: Yes.

C. L.: I will swift to French now and you will follow my masquerade. Is that clear?

P. L.: Yes.

C. L.: Monsieur LaPadite, je vous remercie pour le lait et pour votre hospitalité.

3.1.2. Subtitling

The subtitles of the original version lose most of the bilingual intention showed in the original soundtrack, because all the subtitles are in only one language. When comparing the four languages of our study, however, it can be seen that the subtitling strategies differ from one language to another:

Table 1. Comparison of the subtitles in Chapter One.

English (OV) subtitles	Spanish version subtitles
18	51
00:28:14,132 --> 00:28:15,167	01:59:23,063 --> 01:59:24,178
(Speaking French)	Sr. LaPadite...
(...)	52
57	01:59:25,783 --> 01:59:30,334
00:31:10,732 --> 00:31:11,847	...lamento informarle de que he agotado
Monsieur LaPadite...	mis conocimientos de francés.
58	53
00:31:13,452 --> 00:31:18,003	01:59:31,583 --> 01:59:35,178
...I regret to inform you	Seguir hablándolo
I've exhausted the extent of my French.	de forma incorrecta me avergonzaría.
59	54
00:31:19,252 --> 00:31:22,847	01:59:35,423 --> 01:59:39,098
To continue to speak it so inadequately	Pero tengo entendido
would only serve to embarrass me.	que habla inglés bastante bien.
60	55
00:31:23,092 --> 00:31:26,767	01:59:40,383 --> 01:59:41,372
However, I've been led to believe	Sí.
you speak English quite well.	56
61	01:59:41,463 --> 01:59:45,456
00:31:28,052 --> 00:31:29,041	Pues resulta que yo también.
Yes.	Como estamos en su casa...
62	57
00:31:29,132 --> 00:31:33,125	01:59:45,743 --> 01:59:48,052
Well, it just so happens, I do as well.	...le pido permiso para pasar al inglés...
This being your house...	58
63	01:59:48,223 --> 01:59:49,815
00:31:33,412 --> 00:31:35,721	...el resto de la conversación.
...I ask your permission to switch	
to English...	
64	
00:31:35,892 --> 00:31:37,484	
...for the remainder of the conversation	

Italian version subtitles	French version subtitles
50	4
03:34:35,738 --> 03:34:36,853	00:02:08,211 --> 00:02:12,798
Monsieur LaPadite,	1941
51	5
03:34:38,458 --> 03:34:43,009	00:07:38,499 --> 00:07:41,668
mi dispiace informarla che ho esaurito	Si je sais qui vous êtes,
la mia conoscenza del francese.	vous et votre famille,
52	6
03:34:44,258 --> 03:34:47,853	00:07:41,752 --> 00:07:45,422
Continuare a parlarlo in modo inadeguato	j'ignore si vous savez qui je suis.
mi metterebbe solo in imbarazzo.	7
53	00:07:46,340 --> 00:07:48,550
03:34:48,098 --> 03:34:51,773	Connaissez-vous mon existence ?
Però sono venuto a sapere	
che lei parla inglese piuttosto bene.	
54	
03:34:53,058 --> 03:34:54,047	
Si.	
55	
03:34:54,138 --> 03:34:58,131	
Si dà il caso che lo parli anch'io.	
Visto che siamo in casa sua,	
56	
03:34:58,418 --> 03:35:00,727	
le chiedo il permesso di passare all'inglese	
57	
03:35:00,898 --> 03:35:02,490	
per il resto della conversazione.	

The original version includes a subtitle in which it is specified that the dialogue is in French “00:28:14,132 --> 00:28:15,167 (speaking French)”, although the subtitles are in English. We consider that an additional subtitle would have been necessary in order to highlight the switch to English. Regarding the Spanish and Italian subtitles, they both mention Colonel Landa’s lack of knowledge in French and his proposal of talking in English. Nevertheless, there is no explicit reference to any type of language change in the subtitles, as they continue in Spanish or Italian, respectively. We should

highlight that the French subtitles are only used when the character is speaking in a language other than French (at least in the DVD and BluRay editions of the film distributed in Spain); as a consequence, this omission may lead to a lack of comprehension or loss of information.

The subtitles of this first scene could be improved by including an additional subtitle that shows the swift of language, as in the English version. Moreover, in the three languages we are working with, the references to English or French should be avoided in order to facilitate the comprehension. This could be done by choosing the TL or without defining it, as in the Spanish dubbing (“you can speak other languages”).

3.2. “It’s Called Suspicious”

3.2.1. Dubbing

The German double agent, Bridget von Hammersmark, has to introduce the Basterds in the *Nation’s Pride’s* premiere. The Americans need to pretend that they are from a different country in order to camouflage among the audience. The actress asks a question that plays with the use of languages “can you Americans speak any other language than English?” Donowitz answers that Raine and he speak Italian, and she tinges “with an atrocious accent”. According to this language “fluency”, Tarantino said in an interview to *Cahiers du cinema* (Garson and Méranger, 2009) that the Basterds are “faussement polyglottes”, they pretend their fluency in other languages in an imperfect way: “comme souvent les Américains qui croient maîtriser une langue étrangère”.

Scene 18: OV (01:38:28 - 01:39:00)

Bridget von Hammersmark (B. v. H.): I know this is a silly question before I as kit, but can you Americans speak any other language than English?

Donny Donowitz (D. D.): We both speak Italian.

B. v. H.: With an atrocious accent, no doubt. But that doesn’t kill us in the crib. Germans don’t have a good ear for Italian. So you mumble Italian and brazen through it. Is that the plan?

The Spanish and French dubbings omit the references to English, which is replaced with a more general idea: “other languages” (*algún otro idioma*) or

“foreign languages” (*des langues étrangères*), respectively. Nevertheless, in both cases Donowitz states that they manage (*chapurreamos / on se débrouille*) to speak Italian.

Scene 18: Spanish (01:38:28 - 01:39:00)

Bridget von Hammersmark (B. v. H.): Sé que es una pregunta estúpida y suena a chiste pero, ¿podéis los americanos hablar algún otro idioma?

Donny Donowitz (D. D.): Chapurreamos el italiano.

B. v. H.: Con un acento atroz, sin duda. Pero eso nos da una posibilidad. Los alemanes no tienen buen oído para el italiano. Vais a saltar al ruedo chapurreando italiano. ¿Ese es el plan?

Scene 18: French (01:38:28 - 01:39:00)

Bridget von Hammersmark (B. v. H.): Je sais déjà que la question que je vais poser est idiote mais... les Américains que vous êtes connaissent des langues étrangères ?

Donny Donowitz (D. D.): On se débrouille tous deux en italien.

B. v. H.: Avec un accent atroce, sans aucun doute. Mais c'est pas ça qui va nous tuer dans l'œuf. Les Allemands n'ont pas beaucoup d'oreille pour l'italien. Donc vous la jouez au bluff. C'est ça, le plan ?

The Italian dubbing does not allow this reference, due to the fact that the Basterds are continuously using the Italian language. The resource for this scene is the reference to the Sicilian dialect, and this is the reason why the actress says that they need to recite in order to change their accents like actors:

Scene 18: Italian (01:38:28 - 01:39:00)

Bridget von Hammersmark (B. v. H.): So che è una domanda sciocca anche prima di farla, ma voi americani sapete recitare un po' meglio dei vostri amici?

Donny Donowitz (D. D.): Siamo tutti un po' attori.

B. v. H.: Allora fingetevi siciliani. Sarete un attore siciliano e i suoi assistenti. I tedeschi non capiranno certo il dialetto. Quindi, barbottare in italiano con una gran faccia tosta, è questo il piano?

3.2.2. Subtitling

The subtitles in the three translations analysed in this paper do not follow their respective dubbings, but they refer to the fluency in other languages than English, when they are not really speaking English. These subtitles lead to the spectator to be confused and aware that this is a translation, losing the plausibility of the scene:

Table 2. Comparison of the subtitles in the scene "It's Called Suspicious".

English (OV) subtitles	Spanish version subtitles
1593	1362
02:02:52,852 --> 02:02:56,003	03:31:05,183 --> 03:31:08,334
I know this is a silly question before I ask it,	Sé que es una pregunta tonta
1594	antes de hacerla,
02:02:56,092 --> 02:03:01,246	1363
but can you Americans speak	03:31:08,423 --> 03:31:13,577
any other language than English?	pero ¿los americanos habláis
1595	algo que no sea inglés?
02:03:02,052 --> 02:03:04,202	1364
We both speak a little Italian.	03:31:14,383 --> 03:31:16,533
1596	Un poco de italiano, los dos.
02:03:04,292 --> 02:03:06,681	1365
With an atrocious accent, no doubt.	03:31:16,623 --> 03:31:19,012
1597	Con acento atroz, sin duda.
02:03:08,372 --> 02:03:11,682	1366
But that doesn't exactly kill us in the crib.	03:31:20,703 --> 03:31:24,013
1598	Pero eso no nos elimina antes de empezar.
02:03:12,452 --> 02:03:15,171	1367
Germans don't have a good ear for Italian.	03:31:24,783 --> 03:31:27,502
1599	No tienen oído para el italiano.
02:03:18,932 --> 02:03:22,607	1368
So you mumble Italian	03:31:31,263 --> 03:31:34,938
and brazen through it. Is that the plan?	Así que farfulláis en italiano y adentro, ¿no?

Italian version subtitles	French version subtitles
1369	1028
05:06:17,858 --> 05:06:21,009	01:42:45,117 --> 01:42:48,411
So che è una domanda sciocca anche prima di farla,	Je sais que la question est idiote avant même de la poser, mais...
1370	1029
05:06:21,098 --> 05:06:26,252	01:42:48,495 --> 01:42:53,916
ma voi americani parlate altre lingue a parte l'inglese?	parlez-vous tous autre chose que l'anglais ?
1371	1030
05:06:27,058 --> 05:06:29,208	01:42:54,751 --> 01:42:56,961
Parliamo tutti e due un po' d'italiano.	On se débrouille en italien.
1372	1031
05:06:29,298 --> 05:06:31,687	01:42:57,087 --> 01:42:59,589
Con un accento terribile, senza dubbio.	Avec un accent atroce, je parie.
1373	1032
05:06:33,378 --> 05:06:36,688	01:43:01,300 --> 01:43:04,760
Ma questo non ci stroncherà sul nascere.	Mais ça ne devrait pas nous empêcher d'avancer.
1374	1033
05:06:37,458 --> 05:06:40,177	01:43:05,596 --> 01:43:08,431
I tedeschi non hanno un buon orecchio per l'italiano.	Les Allemands n'ont pas l'oreille pour l'italien.
1375	1034
05:06:43,938 --> 05:06:47,613	01:43:12,311 --> 01:43:16,147
Quindi borbottate in italiano con una gran faccia tosta. È questo il piano?	Donc vous la jouez au bluff. C'est ça, le plan ?

The translator's invisibility is lost in these subtitles with the reference to a language that is not used in the dialogue. The subtitles could be improved without this reference, by choosing a more general concept as "other languages" or "foreign languages". This change would be even more necessary in the case of the Italian subtitles (*Parliamo tutti e due un po' d'italiano*), as this statement is not logical considering that the whole conversation is developed in Italian. For instance, it could be used a subtitle like "We both speak a little Sicilian" (*Parliamo tutti e due un po' di siciliano*).

3.3. "Italian Escorts"

3.3.1. Dubbing

The "Italian Escorts" scene is considered as the most humorous of the film, and this joke is based on language. The original version shows Von Hammersmark and Landa meeting in the cinema hall. These two friends have German as their main language, so the scene was logically shot in German, instead of in English. Nevertheless, the actress, after introducing her escorts to Landa, turns into Italian to be understood by the Basterds:

Scene 21: OV (01:48:20 - 01:49:26)

Colonel Landa (C. L.): Wer sind denn Ihre drei freschen Begleiter?

Bridget von Hammersmark (B. v. H.): Ich befürchte, dass keiner von ihnen ein einziges Wort Deutsch spricht. Es sind Freunde aus Italien. Dies hervorragende Sensationsdarterler Enzo Grolomi. Ein sehr talentierter Kameramann, Antonio Margheriti. Und Antonios Kameraassistent Dominick Decocco. Signori, questo è un vecchio amico mio, collonello Hans Landa della SS.

Aldo Raine (A. R.): Buongiorno.

C. L.: Signori, è un piacere. Gli amici della vedetta ammirata de tutti noi, questa gemma della nostra cultura, saranno naturalmente accolti sotto la mia protezione per la durata del vostro soggiorno.

The surprise of Landa speaking Italian is maintained in the Spanish dubbing, despite the first part of the dialogue is in Spanish, not in German. The actress claims that the three escorts have never been to Paris, so they have not understood the previous dialogue.

Scene 21: Spanish (01:48:20 - 01:49:26)

Colonel Landa (C. L.): ¿Quiénes son sus apuestos acompañantes?

Bridget von Hammersmark (B. v. H.): Los pobres no se enteran de nada, es la primera vez que vienen a París. Son unos amigos de Italia. Él es un maravilloso especialista, Enzo Grolomi. Su compañero, un cámara fabuloso: Antonio Margheriti, y el ayudante de cámara de Antonio, Dominick Decocco. Signori, questo è un vecchio amico mio, collonello Hans Landa della SS.

Aldo Raine (A. R.): Buongiorno.

C. L.: Signori, è un piacere. Gli amici della vedetta ammirata da tutti noi, questa gemma della nostra cultura, saranno naturalmente accolti sotto la mia protezione per la durata del vostro soggiorno.

The same strategy is used in the French version, although it can be considered a bit more logical than speaking in Spanish due to the fact that Landa and Von Hammersmark are in Paris. The actress explains that her escorts are not good at foreign languages, avoiding any kind of reference to German or any other specific language.

Scene 21: French (01:48:30 - 01:49:26)

Colonel Landa (C. L.): Bon, qui sont vos charmants compagnons ?

Bridget von Hammersmark (B. v. H.): Autant, vous le prévenir, les langues étrangères n'ont jamais été leur fort. Ceux sont des amis, ils viennent d'Italie. Voici, l'exceptionnel et célèbre cascadeur, Enzo Gorlomi. C'est son très talentueux caméraman, Antonio Margheriti. Et l'assistant caméraman, Dominick Decocco. Signori, questo è un vecchio amico mio, colonello Hans Landa della SS.

Aldo Raine (A. R.): Buongiorno.

C. L.: Signori, è un piacere. Gli amici della vedetta ammirata da tutti noi, questa gemma della nostra cultura, saranno naturalmente accolti sotto la mia protezione per la durata del vostro soggiorno.

In the Italian version, this scene has a bigger translation challenge, which could have been solved following the original version dialogue structure. This option would be the combination of German with subtitles together with Italian language. As a resource, however, the Italian dubbing distinguishes between the Italian language and the Sicilian dialect:

Scene 21: Italian (01:48:30 - 01:49:26)

Bridget von Hammersmark (B. v. H.): I miei amici sono siciliani. Le presento il grande attore siciliano, Enzo Gorlomi, e il suo assistente personale Antonio Margheriti, e il suo impareggiabile parrucchiere Domenico Deccoco. Signori, lui è un vecchio amico mio, il colonello Hans Landa della SS.

Aldo Raine (A. R.): Bacciamo le mani!

C. L.: Signori, è un piacere. Quante estati ho passato nella vostra splendida Sicilia dall'Etna alle spiagge di Taormina. alle spiagge di Taormina. Sarete naturalmente accolti sotto la mia protezione per la durata del vostro soggiorno.

A. R.: Mizzica.

The differences between Italian and Sicilian are remarked by the use of some specific Sicilian expressions, especially “baciamo le mani”. This is a typical but old-fashioned expression from the South of Italy, and specifically from Sicilia, so we consider that this is an interesting adaptation to keep the spectator in the Basterds pretending.

3.3.2. *Subtitling*

The subtitles of this scene refer to a language which is not explicitly reflected on them: German. The only version of subtitles where the swift of languages is not ambiguous is English, which continues with its notifications in capital letters (i.e. speaking Italian). Moreover, the English subtitles lightly reflect the uncomfortable feeling of Raine and his lack of knowledge in Italian, a resource not used in the other three versions. The resemblances of the three sets of subtitles lead us to think that they are translations from English, without considering the features of multilingualism.

English (OV) subtitles	Spanish version subtitles
1707	1457
02:12:41,972 --> 02:12:43,451	03:40:54,303 --> 03:40:55,782
So, who are your three handsome escorts?	¿Con quién ha venido?
1708	1458
02:12:45,812 --> 02:12:48,645	03:40:58,143 --> 03:41:00,976
I'm afraid neither three speak a word of German.	Me temo que ninguno de ellos habla alemán.
1709	1459
02:12:49,332 --> 02:12:51,004	03:41:01,663 --> 03:41:03,335
They're friends of mine from Italy.	Son amigos míos de Italia.
1710	1460
02:12:52,092 --> 02:12:57,041	03:41:04,423 --> 03:41:09,372
This is a wonderful Italian stuntman, Enzo Grolomi. (...)	Un especialista italiano maravilloso, Enzo Grolomi.
1713	(...)
02:13:07,292 --> 02:13:08,407	1463
(SPEAKING ITALIAN)	03:41:20,063 --> 03:41:25,296
1714	Señores, un viejo amigo, el coronel Hans Landa de las SS.
02:13:08,492 --> 02:13:12,963	1464
Gentlemen, this is an old friend, Colonel Hans Landa of the SS.	03:41:26,583 --> 03:41:27,618
1715	Buenos días.
02:13:13,532 --> 02:13:14,567	1465
(SPEAKING ITALIAN)	03:41:28,263 --> 03:41:30,094
1716	Señores, es un placer.
02:13:14,652 --> 02:13:15,687	1466
Hello.	03:41:30,423 --> 03:41:32,414
1717	Los amigos de nuestra querida estrella, admirada por todos,
02:13:15,932 --> 02:13:17,763	1467
Gentlemen, it's a pleasure...	03:41:32,503 --> 03:41:34,175
1718	esta joya de nuestra cultura...
02:13:18,092 --> 02:13:20,083	1468
...the friends of our cherished star, admired by all of us,	03:41:34,543 --> 03:41:36,693
1719	...estarán naturalmente
02:13:20,172 --> 02:13:21,844	1469
this outright jewel of our culture...	03:41:36,783 --> 03:41:38,375
1720	bajo mi protección durante su estancia.
02:13:22,212 --> 02:13:26,046	
...are naturally going to be under my personal protection for the duration of their stay.	

Italian version subtitles	French version subtitles
1463	1102
05:16:06,978 --> 05:16:08,457	01:52:59,355 --> 01:53:00,898
E chi sono	Qui sont vos charmants amis ?
i suoi tre fascinosi accompagnatori?	1103
1464	01:53:03,359 --> 01:53:06,361
05:16:10,818 --> 05:16:13,651	Je crains qu'aucun d'eux ne parle allemand.
Temo che nessuno dei tre	1104
parli una parola di tedesco.	01:53:07,030 --> 01:53:08,822
1465	Mes amis sont italiens.
05:16:14,338 --> 05:16:16,010	1105
I miei amici sono italiani.	01:53:09,908 --> 01:53:15,078
1466	Lui est un cascadeur tout à fait exceptionnel,
05:16:17,098 --> 05:16:22,047	Enzo Grolomi. (...)
Lui è un meraviglioso cascatore italiano,	1108
Enzo Grolomi. (...)	01:53:26,216 --> 01:53:31,720
1469	Messieurs, un vieil ami,
05:16:32,738 --> 05:16:37,971	le colonel Hans Landa, des SS.
Signori, questo è un vecchio amico mio,	1109
il colonnello Hans Landa delle SS.	01:53:33,056 --> 01:53:34,097
1470	Bonjour.
05:17:41,418 --> 05:17:43,886	1110
Bene, i miei due amici operatori	01:53:34,766 --> 01:53:36,725
devono trovare i loro posti.	Messieurs, enchanté.
1471	1111
05:17:49,098 --> 05:17:51,009	01:53:37,060 --> 01:53:39,102
Immagino che avere gli inviti della première	Les amis de notre vedette adorée,
1472	1112
05:17:51,098 --> 05:17:53,089	01:53:39,229 --> 01:53:40,938
per gli amici non sia stato difficile,	pur joyau de notre culture,
1473	1113
05:17:53,178 --> 05:17:54,577	01:53:41,356 --> 01:53:43,565
per una diva del suo calibro.	seront bien entendu
	l'objet de ma plus vive attention
	1114
	01:53:43,691 --> 01:53:45,359
	durant tout leur séjour.

Table 3. Comparison of the subtitles in the scene "Italian Escorts".

The subtitles of this scene demand a sort of adaptation instead of a mere translation. While in the case of the Italian subtitles a resource might be the adaptation of its dubbing, the French and Spanish subtitles are more difficult

to adapt. Nevertheless, a possibility could be the use of additional subtitles showing clearly the language used, as it is done in the OV.

Conclusion

Nowadays, audiovisual translation is facing new challenges because of multilingual audiovisual texts, which must meet the linguistic sensitivity of heterogeneous audiences and different cultures. Despite the disadvantages that subtitles and dubbing may have in some cases, we consider that these translation processes are essential for multilingual films. It has been the endeavour of this paper to prove that the complex nature of multilingual films requires specific translation strategies. Furthermore, these strategies used for a given target language may vary when translating into a different language. The descriptive and comparative analysis of three representative scenes of *Inglourious Basterds*, in which the language contact is remarkable, support this idea, and may be an interesting idea for on-going and future projects on multilingual films.

Moreover, our analysis intended to suggest some improvements for the chosen multilingual scenes. In our opinion, there is a need for a closer contact between the professional who translates/adapts the subtitles and the professional who translates/adapts the dubbing. The outcomes of our study show that further research needs to be done in this subject, and we consider that communication between the two (or more) professionals involved may improve the final results.

Further studies on Tarantino's films could analyse the importance of dialogues, especially the translation of dialects and language contact. The most interesting element of audiovisual translation lies, indeed, in its authenticity and the challenge of making real the oral source language when translated into a different language.

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