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The Translation of Multilingual Films in Spain

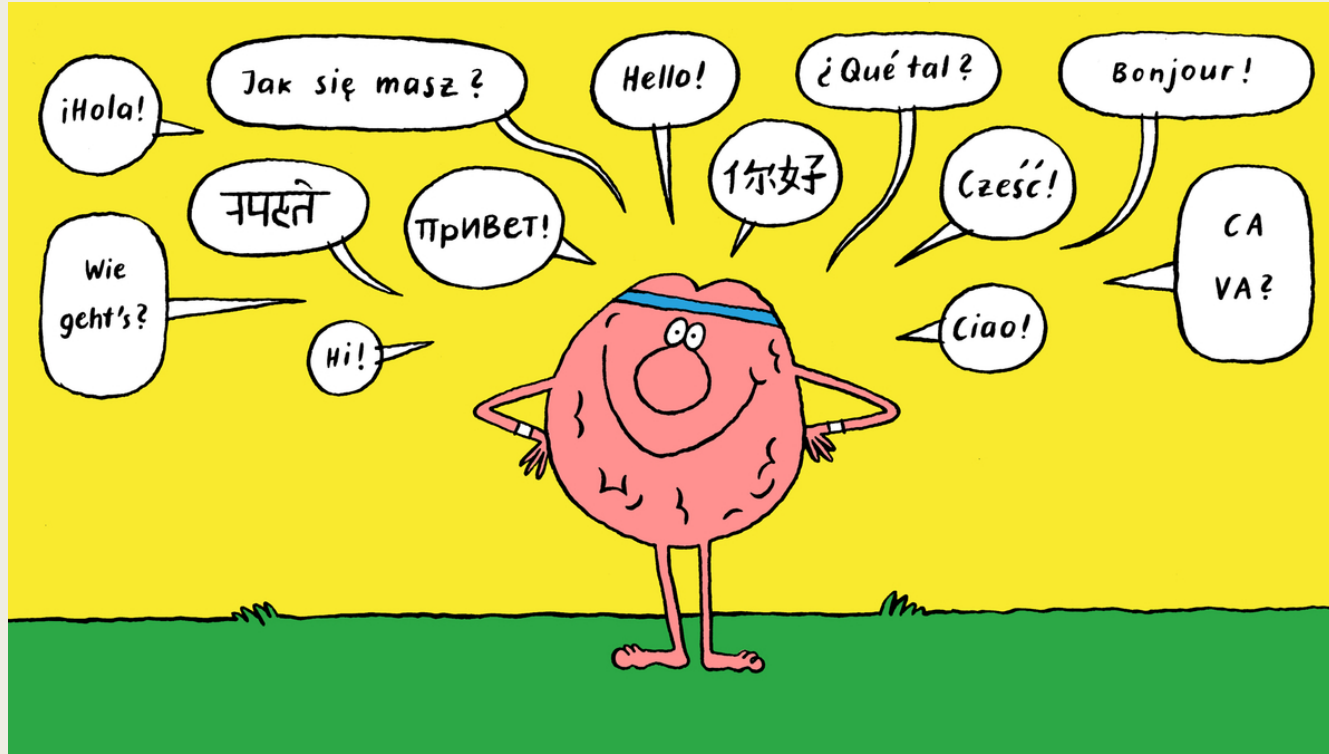
**Multilingualism in *Monsoon Wedding*:
how language variation and cultural references were transferred to
*La boda del monzón***

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Multilingual films



The number of films requiring the audience to deal with communication in more than one language has increased since the 1980's and 1990's.
(Heiss, 2004)

English-language films with other languages

French



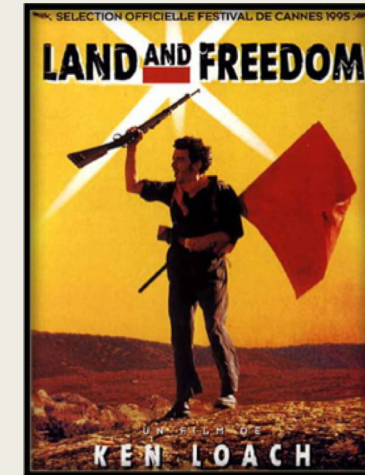
Lawrence Kasdan, 1997

Hindi, Punjabi



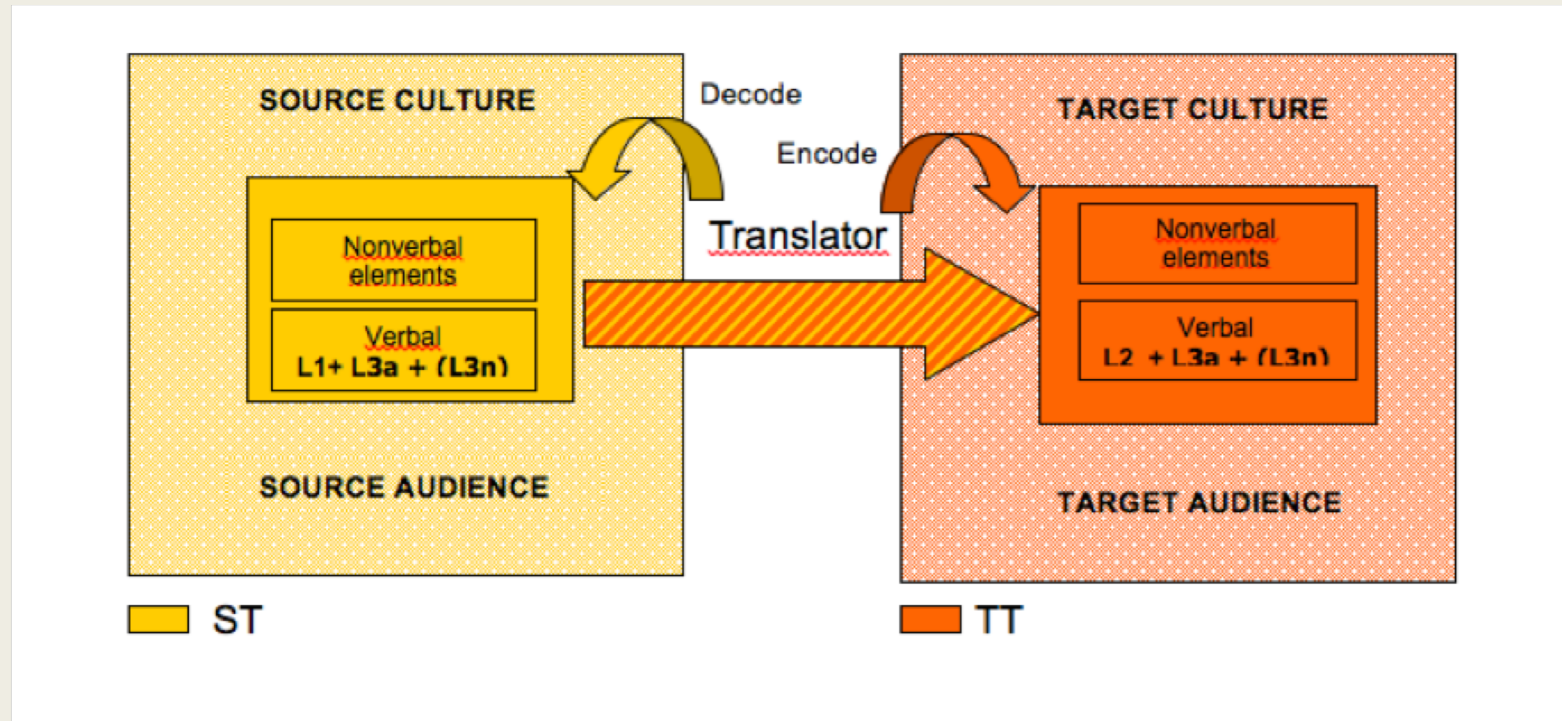
Mira Nair, 2001

Spanish



Ken Loach 1995

The Third Language (L3)



Third language (L3):

The third language is neither the main language used in the source text (ST), nor the main language used in the target text (TT), but a secondary language existing in the ST, which is also embodied in the process of translating.

Bollywood cinema & *Monsoon Wedding*



The third language in *Monsoon Wedding*

Monsoon Wedding	La boda del monzón
L1	L1
English (with an accent)	Spanish
L3ST	L3^{TT}
L3a - Hindi	L3a - Spanish
L3b - Punjabi	L3b - Spanish



Otherness after translation

- [Image](#)
- Music
- Cultural referents



Otherness on images – marigolds

- Understandable



Otherness on images - marigolds

- Unbelievable



Otherness and music



Two worlds

■ Values

- *Dubey's mother uses her cell phone to make him sell their shares while she tries to convince his son to marry.*
- *The media present the controversy between the old and the new India.*

Cultural referents – more effort

Original	Dubbed version	Subtitled version
white color	¿una carpa blanca?	¿una carpa blanca?
sangeet	fiesta	sangeet
Partition	Partición	Partición
nimbu pani	limonada	limonada
salt lassi	te	salt lassi
samosa	samosa	dulce
chuski	helado	polo
whisky	whisky	whiskey
pakorras	Pokoras (sic)	pakorras

Otherness on words

Like music and costumes, language is also something we play with very much in India. It's very common and totally natural to speak mixing two or three languages: Hindi, English and Punjabi in this case. [In Monsoon Wedding] we just went with the absolute honest flow of exactly how we would do it in life... to celebrate being from India rather than look upon the west as anything as closest to happiness in any way.

(Mira Nair)

Representation of L3 in MW

- Continuum: from complete elimination to full presence of L3.
- Bleichenbacher (2008) applies classification by Petr Mares, for literary texts, to Hollywood films.
- Do these apply in MW, in the midst between Hollywood and Bollywood films?

Modes of representation of L3 as a continuum

From complete elimination to full presence (Bleichenbacher 2008)

- **Elimination** (no presence of L3)
- **Signalization** (L3 explicitly named in film)
- **Evocation** (L3 interference, especially in lexis and phonetics)
- **Partial presence** («linguistic landscapes» –written signs / unrealistic code-switching)
- **Full presence** (L3 as main language(s) of the film; e.g. Mayan in Apocalypto, 2006)

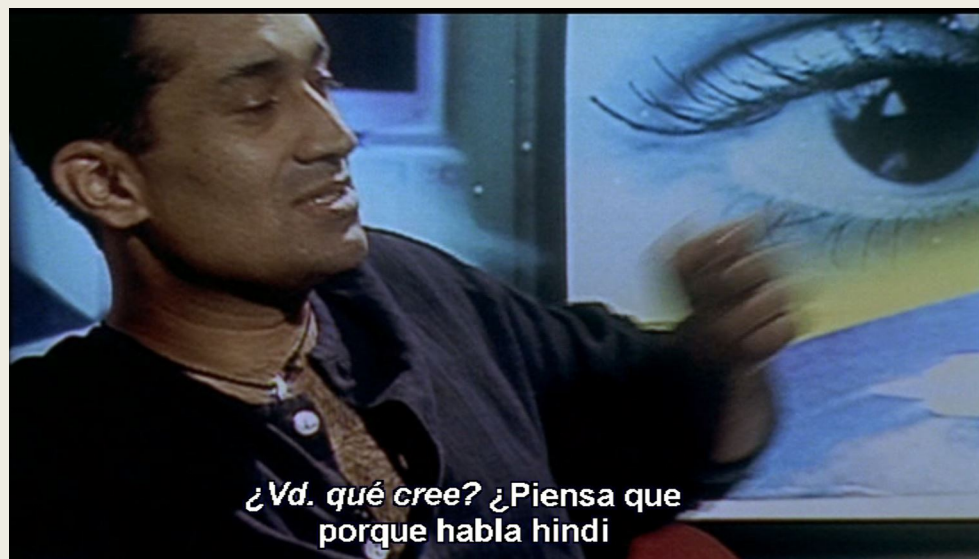
Signalization

L3 explicitly named in film.

Its overall impact in film reception depends on audience attentiveness.

Hindi mentioned in TV program

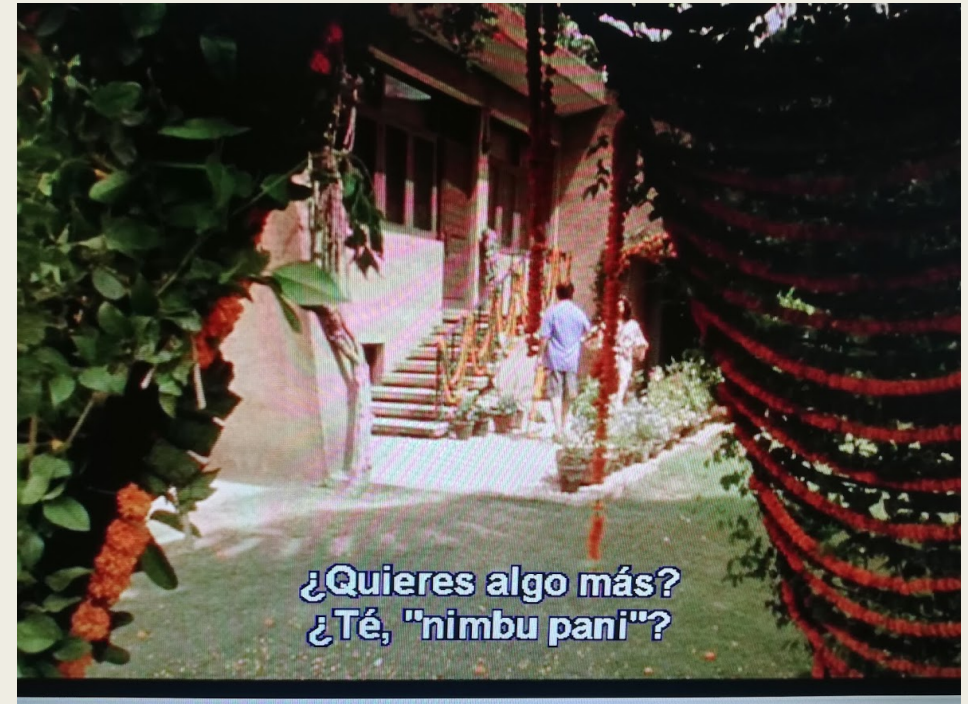
ORIGINAL	SPANISH SUBTITLES	SPANISH DUBBING
You think just because you wear handloom and speak in Hindi ...that you represent the common man?	<i>¿Vd. Qué cree?</i> ¿Piensa que Porque habla hindi Representa al hombre de la calle?	¿Qué se cree usted? Que porque lleva un sari y habla hindi representa la mayoría de la población?



Evocation

(L3 “interference”, especially in lexis and phonetics)

- Most common strategy in MW
- **Code-mixing**: insertion of Indian/Hindi/Punjabi words in a sentence (in the semantic fields of food, traditions, terms of address and conversational routines).
 - ORIGINAL **nimbu pani**
 - SPANISH SUBTITLES **nimbu pani**
 - SPANISH DUBBING Una **limonada**



Evocation



Evocation

- **Bhai-sahib/beta/bhai** (in English and, sometimes, Spanish dubbing, not in subtitles, repeated throughout the film; cf. Bonsignori & Bruti, 2014).
- **Namaste** (in English; not in Spanish dubbing or subtitling)



Partial presence

- Linguistic landscapes – written signs / code-switching.
- Translating mise-en-scène (L3 + non-verbal audiovisual signs; foreign language as sound).



Partial presence

- **Accented films** (different to e.g. *Memoirs of a Geisha*, 2005, Japanese presented as accented English).
 - In MW, different accents of English among resident and non-resident Indians.
- **Partial subtitling** (subtitling L3 occurrences);
 - **Code switching** (Hindi/Punjabi/English).
 - More presence of English in code switching than in other Bollywood films (Si, 2011).
 - Hindi/Punjabi subtitled in English.
 - In Spanish subtitling, L3 in italics (Spanish audiences cannot distinguish between Hindi and Punjabi... and they may not even notice italics signalling L3).
 - In Spanish dubbing, code switching is not represented (similar to Italian dubbing of MW, cf Bonsignori & Bruti, 2014).

Final remarks

- L3 is used to recreate a specific world.
- When L3 is not rendered in translation, what remains is image and music.
- Distinguishing L3 representation can be a challenge for target audiences.
- The use of L3, together with some other cultural elements, enable Nair to show the essence of the Indian spirit: unique traditions of the past combined with modern touches.

THANK YOU

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